

Away from end product or genre: a protocol as artistic language: evolving a critical framework for contemporary visual art practice in the public (or social) realm, 2000-2003.

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2007

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**Away from end product or genre: a protocol as artistic
language**

**Evolving a critical framework for contemporary visual art practice in the public
(or social) realm
2000-2003**

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June 2007

This thesis submitted in partial fulfilment of the requirements of
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ABSTRACT

For contemporary visual art to be visible and exist as art in peer networks it usually depends upon its transformation into objects. Can we define and test out an alternative visibility more adequate to a production that is 'an act of supplying'? I propose a method to help us understand the artwork, not as a one-off object, but as 'an experience of supply', through the construction of a specific artistic protocol.

Process based works "in socius"¹ do not exist beyond the moment of the experience and are currently diffused shoe-horned into classic *representation* (exhibition of traces, documentation of the experience). This research proposes to consider the reciprocal engagement, between artist and people, as a two-way creative exchange. Here, the 'code of conduct' proposed is not a checklist for peers but offers new points of learning about process-based works, to understand the ethical relationship enabling discursive artwork to be presented at its moment of *presentation*.

The term 'provision' expresses an attitude and a production. It connects with my own practice *Vernacular* (1999-2005, site-specific projects in Europe) and those of other selected artists. These reflect my emergent understanding of 'provision' as a 'code of conduct' to make art, in tandem with a literature review, and cross-referenced through questionnaires (involving artists, writers, curators, and key stakeholders in the projects) and an e-mail correspondence with an artists' project 'Building Underwood'.

This research strengthens three aspects of the same phenomenon, 'service', 'provision' and 'protocol', enabling other practitioners to explore and sustain critical practice in the social realm. Although saturated in commercial meanings and having no resonance to peers or collaborators, the notion of 'provision' benefits the practice by making visible the discursive action and inhabits a mode of diffusion at the heart of the experience rather than in an object or in postproduction.

¹ 'in a social context' in Bourriaud, N. (1995), *La fluidité de l'art*, with Catherine Millet in *Artpress* n°198, p.40-42.

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CHAPTER I

INTRODUCTION

1.0

Aim of the Research

The research sets out to test the concept of 'provision of service', an artwork that establishes itself in 'its act of supplying'. My understanding of the term 'provision' in English defines a production in 'the act of supplying'. The term translates in French from 'de provider' as 'a supply or stock'. 'Provision' in French is a noun to 'define a necessary or useful gathering of things to survive'. This term could appear adequate to define the content of my practice as 'a vernacular stock' (une provision vernaculaire). Yet, the term in French does not address an action of supply and consequently does not pick up on the fact that the provision is intrinsic to the process and the act of the performance. The 'act' in the English term 'provision' is translated in French by 'relation' and appears as 'a relation of service' where the 'service' becomes a social construct and a process of production and innovation². For example, in the automobile industry the product is no longer defined by a relationship of conception and execution but by its impact on its users. The production relies now on the relationship that the industry installs with its consumers and the nature of its service is therefore in permanent evolution. The industry is in co-production with its consumers, providing a service increasingly difficult to define as relying in this evolving relationship in 'the act of supplying'.

Artworks have increasingly diversified in processes and immaterial forms, for example the dematerialisation of the art object³. They also have expanded and are more focused on event-based or process based activities with outcomes that have not necessarily been defined as art product. There is a lack of critical language to disseminate, diffuse and make visible moments of art experience. The tradition of an artwork is still founded on objects and related practices such as catalogues as well as reviews of critical practices and independent criticism. There is little research on understanding the impact that a process can offer to the memory and on thought to develop spaces for the non artist to become a

² Christian du Tertre in Corsani, p81

³ Lippard, L. (1973) Six Years: the dematerialisation of the art object from 1966 to 1972

significant player in the diffusion of what is made, equivalent to the consumer whose needs and views are part of the design and manufacturing process.

This research tests out the concept of provision as a form of articulation of visual art practice. It is traced through my own artistic practice, *Vernacular*⁴ (the practice, 1999-2006) and an artists' group project, *Building/Underwood* (Simona Denicolaï, Ivo Provost and David Evrard, 1997-2004). This is an exercise in understanding the fitness or otherwise of the concept of 'provision', to adequately describe the character of these practices within a post-industrial working context.

The notion of 'provision' is explored in three different reviews of current practice and related literature,

- The first includes reviews of **approaches to artistic and curatorial practice** (Ukeles, Littoral, Bourriaud) and approaches to the critique of practice **framed by social/political relationship** (Kester, Ardenne). These approaches oscillate between dialogue and spectacle as two distinct, alternative forms of visibility focused by social relationship.
- The second looks at **the notion of provision in industrial production** as a form of relationship (Manzini, Corsani, Lazzarato, Négri, Nelson and Stolterman, Nicolas-Le Strat)
- The third raises a **practical framework for project development** based on the notion of provision (Matarasso and Kaprow)

This framework is used as a tool to describe and provide a vocabulary to my own practice *Vernacular* (the practice, 1999-2006). It is customised and adapted to my practice's needs and to be used for its analysis.

1.1

A Critical Practice Leading to the Research

After studying for three years in Art School in Rennes (France) and two years in the Glasgow School of Art (Scotland), I attempted to develop an environmental practice based on social concerns. The context of the art

⁴ Vernacular is a process-based practice engaging a protocol to form a network of relationship that establishes a dialogue in the social context. The creative process is divided into four chronological phases with partners, including raising common issues, maturing in communication and monitoring, disseminating the dialogue and learning from the experience by 'taking respective feedback home'. The protocol is shared with local organisations in order to bring within the project a larger representation of local audience.

institution, at the time, did not seem to offer an adequate framework for my practice. In order to search for this appropriate niche, I decided to work in collaboration with a variety of professionals, e.g. engineers, bakers, architects, landscape architects, sociologists, actors. Their different approaches informed and formed my practice of today. However, working intuitively in a new language (from French to English), in a new cultural context (Scotland), and without feedback from the institutionalised and academic art field, I was confined in terms of gaining an immediate understanding and learning of this intuitive method.

This difficult situation led me, for pragmatic reasons, to divide my practice into two different activities: one that was experimenting, led by intuition and feelings in the form of private art practice; and the other responded to demand and expectation, within public art in which I felt that I compromised my artistic intention in order to work and be understood as a professional in a multi-disciplinary structure, from which at the time I intended to make a living.

The possibility of articulating the content of my evolving practice (1994-2005) through a research framework (2000-2003) has allowed me to confront the inadequacy of the art institution to search for better and increased coherence. From my experience with other contexts, the research has allowed me to identify and describe a specific and individual way of working as a 'protocol'. This 'protocol' is interrelated within a form of 'service' and focuses more on the process as production rather than the end product, a 'provision'. Viewing my practice in this way has enabled me to create the link between the two contexts I was splitting in the past. I now seriously intend to apply the 'protocol' as praxis in a diversity of professional environments, in partnership with urban/rural engineers, architects, cultural workers, politics and communities without exception!

The research has enabled me to better articulate my artistic intentions and allowed for a change of practice in the diffusion of the artwork. The artwork is now "officially" diffused through a closer collaboration with the contributor/viewer, even non-artistic and not exclusively by the artistic institution.

I have always worked in an experimental context to explore the significance of the relationship between a visual art practice and a public, and the role of the artist in this relationship. I have always carried forward different tools or techniques from one project to another, informed by a deepening understanding of this relationship. The context is different each time. The forms used to visualise the idea are adapted to this context and evolve differently in each

artwork to successively move the practice forward. The consistency lies in the key method used - immersion in the context: bringing less each time from outside the environment of each project, and orchestrating existing elements from the particular public context. Driven by intuition, I have had my fingers burned more than once. I had no means of explaining, at the start of a project, the skills or techniques that would be used in pursuing my objective and its possible outcome. As a rule, I have always taken great care in communicating with the potential participants, and sharing any doubts about the project. However I have no proof that this honesty ever helps the participants' understanding of the work, and in some cases the interpretation of these doubts was seen as a lack of credibility (*Reposoirs 2001* (Appendix 6).

After seven years of sustained professional practice (1992-1999) this method of immersion became repetitive, even stagnating, as I was unable to communicate and make visible this intense discursive practice. By 1999, I identified a recurrent structure in my practice in which content addressed specific audiences. The identification of this particularity led to name the practice *Vernacular* (the practice, 1999-2006)- in relation to local knowledge sustain by rumour and word of mouth and its particularity to each location. I needed to gain tools and skills to articulate a form of language that would translate the intuitive and experimental relationship I so far entertained in immersion with people and their daily environment. This would allow me to pursue my practice in depth and with better control.

From September 2000, I initiated a discursive⁵ practice, named *Vernacular* (the practice, 1999-2006), addressing the evolving relationship between audience, artwork and artist in contemporary art. *Vernacular* (the practice, 1999-2006) developed from a public art practice (one percent for art and collaborations) and is still very much rooted in such practice. I had interest in the phase of negotiation and dialogue that takes place prior to the implementation of the public art piece in which all future work was discussed and most of the creative potential of each participant was explored. It gradually moved this phase of dialogue into the centre of my practice to the point that discussion and negotiation have become the heart and leitmotiv of *Vernacular's* (the practice, 1999-2006) artworks. Grant Kester described the discursive aesthetic in 1998 as based on the possibility of a dialogical relationship that breaks down the conventional distinction between artist, artwork and audience. This relationship allows the viewer to be included in the creative process and to 'speak back' to the artist and the reply becoming part of the 'work' itself.

⁵ Kester, G. (1998) in Variant Supplement p.3, see also glossary

This personal inquiry is relevant, as the formulation of a visual art practice ‘as a provision’ is yet to be defined. In the context of visual arts, *Vernacular’s* (the practice, 1999-2006) immersing and working methods have similarities to a ‘protocol’ as it will be defined in this thesis. In this PhD research, *Vernacular* (the practice, 1999-2006) is used as a generator, for new information and for a language, to describe the practice in terms of existing observations, methods and impacts. Social based artist practices so far name – and limit – their practice in regard to the artist’s role as ‘skill sharer’ rather than looking at the wider impact of both the creative process and artwork itself⁶. Both are rarely considered, except when fully defined in a piece of urban design or sculptural public art, focused on the production of objects. Rather than looking at the outcome of a creative production, this research will observe and uncover the creative and social engagement under a different language and may raise, or not, an artistic practice to the status of ‘provision’.

An extensive survey of literature reveals that there have been few previous attempts to define immaterial practice from a practitioner’s perspective (e.g. PhD work of Susannah Silver, Karen Scopa, Roz Hall). This research contributes to these by focusing on the structure, dynamic or process, through the notion of ‘protocol’ as a specific way of focusing on a practice in the social realm. Relevant research or key authors have been included in the bibliography and when appropriate reviewed to inform the protocol as a form of ‘provision’. The specific contribution does not lie in the attempt to define a practice in the social realm. Rather it changes the way we see and recognise an artwork in the public realm.

In grappling with this search for critical language as an individual, I recognise that other practitioners are also seeking new language to both articulate their interventions in the social realm and its restitution in the art world. This research provides an example of a method that can be shared from the perspective of a practising artist, which has the benefit to be apprehended by artists and non-artists. Furthermore, it is a language already used and complements existing frameworks of contemporary historians (Kester, Ardenne), curator (Langlois) and sociologist (Nicolas-Le Strat).

⁶ S. Bourne, Analysis of a visual art practice: artist as author of an inclusive creative method, refereed paper for Waterfront III Conference, October 2003 Barcelona, Public Art and Urban Design: Interdisciplinary and social perspectives, Analysis of the role of the artist, designer and architect as facilitator of inclusive social processes

1.2

In Chapter 2

1.2.1. Approaches to artistic and curatorial practice (Ukeles, Littoral, Bourriaud) and approaches to the critique of practice framed by social/political relationship (Kester, Ardenne).

I focus on artists operating within the social cultural realm and understand art practice as an open ended, process based, discursive activity as opposed to a goal-orientated form of production or manufacture. Different writers approach the issues from slightly different conceptual bases including Kester and Ardenne.

While in the 1960's the original contribution of the artist in the social realm was a spontaneous movement, an 'emancipation from any form of social control'⁷, it's current application in the social realm is overtaken by government strategy and evaluation of the social and participative impact (Merli, p114⁸). For example while in 1960 Ukeles searched for vocabulary to define her practice, the approach of today's practices' searches to be relevant and useful to current policy (artistic, social or politic) and decision-making. The 'result culture' prevails to the detriment of quality of research and artistic work. This wide spectrum of activities fails to exploit the spontaneous creative process of cross-disciplinary partnership, potential synergies and strategies of these opportunities. For example, partnerships such as Grass Roots by Littoral Practices, defined by Grant Kester⁹ as 'dialogical practices', only scratch their creative potential while their social/political impact can be questioned.

Cross-disciplinary art practice has so far led to the nomination of a genre and its engagement in the social realm as a role to inform social and political strategies on social inclusion. The lack of adequate vocabulary makes it difficult for all parties involved to resist the integration of the creative process, or its impact, in a social inclusion agenda (Bourriaud, 1998). Boxing up artists into genre and their role in denominated attributes as a means of understanding such practice does not assist the practice's visibility. It rather serves the traditional star role of the artist by diffusing the artwork through the definition of the role of the artist.

⁷ Finkelpearl, T. (2001), Interview: Mierle Laderman Ukeles on Maintenance and Sanitation Art, pp.294-322

⁸ Merli, P (2002), A critical review of François Matarasso's Use of Ornament, pp.107-118 in International Journal of Cultural Policy.

⁹ (2000) in Variant Supplement

Artists are part of this openly diverse democratic mechanism but certainly not its 'social problem-finder'¹⁰.

The identification of socially involved visual art practices in such terms is the reason the British Government is attempting to promote politics via cultural policies in public art, the argument for the use of public money and 'bringing art to the people'¹¹. It led to the decision by the UK's Department of Culture (DCMS) in July 1999¹² to produce a major new policy on using culture as a means to combat social exclusion. This growth of the cultural sector was initially seen as solving serious employment problems, improving quality of life of people living in the city, and a key to attracting investment. Governments increase their expenditure on culture; employ specialised bureaucracies and policymaking bodies to enhance their provision of cultural services¹³. The economic debate is now shifting towards the question of the potential contribution of cultural policy to the development of local industries. On the one hand, culture is valued as a social and economic vehicle leading to a de-politicisation of the debate and can be made in a way to be responsive to the demands, aspirations and ideas of citizens¹⁴. On the other, art has diversified from simple aesthetic preoccupation as identified by Ardenne (1999) to one that takes into account the ethical and polemical alongside the aesthetic. Yet, no language is in place to allow bridges between those two worlds.

The result of this stage of work is an emergent critical vocabulary and related set of concepts that review practices engaging with the socio political realm (Expanded further in Chapter 2.).

1.2.2 The notion of provision in industrial production as a form of relationship

(Manzini, Corsani, Lazzarato, Négri, Nelson and Stolterman, Nicolas-Le Strat)

¹⁰ Silver, S. (spring 2002), p.67. In *Matters*, i.e. The town artist employed as a catalyst, the artist as a teacher in a workshop, or in public art as a creator/manufacturer.

¹¹ Belfiore, E. (2002), pp.94-95 in *International Journal of Cultural Policy*

¹² 'Following the government's Comprehensive Spending Review, DCMS will be reaching new funding agreements governing its grants to its sponsored bodies. These will set out clearly what outcome we expect public investment to deliver and some of these outcomes will relate to social inclusion' (Smith, 1999)

¹³ McGuigan, J. (1996) pp.1

¹⁴ McGuigan, J. (1996) pp.88-205

I look at the specific **notion of 'provision'** from the perspective of critical thinking about industrial production in order to evolve a vocabulary on production as process and not simply the manufacturing of a product.

The current and future challenge of our society is to 'learn to live better consuming far less of our environment's resources and to regenerate our physical and social environment'¹⁵. This emerging society invites us to change our current product/consumption into complex materialised services in the form of products. Our consumption would not therefore need to stop but to transform itself in the same way that art production has already anticipated by moving its production from the object to a more interactive, discursive 'product' or living process. The more general cultural shift is towards an economy based on services, experience and knowledge and is summarised by Manzini as shifting "from the material product to the intangible", "from consumption to experience" and "from possession to access". In design and in the service industries, the evolution of our culture in society has already influenced production by installing the term 'provision' to name a product, instead of manufacturing, in other words skills, mobility, flexibility are the new tools of this production.

Manzini defines this shift in industrial production as a 'manufacturing' of results rather than products. Taking his inspiration further from the design industry, Manzini describes the value of the process and the relationship with the 'client' established by the designer – a relationship re-invented and in concordance with sustainable issues. Manzini argues that our consumer society is in danger of becoming a victim of its own system. A new form of production is emerging that develops a sharing of resources and facilities of multi functional products through the concept of replacing individual property or ownership by effective and group renting.

Corsani (1996), Lazzarato (1996), Négri (1996), Nelson and Stolterman (2000) furthermore develop the relationship with the client, as a 'production' becomes a concept of 'service relation'. In their description of a service industry in evolution, this production places emphasis on the influence of process as central to the quality of the product, by transforming 'service' into a relationship between actors in the production process. This relational model embraces the following three fundamental considerations¹⁶:

- It is a co-production relying on subjective and complex relationships.

¹⁵ Manzini, E. (2001), p.76

¹⁶ Lazzarato & Corsani (1996), p.199

- The service as ‘relationship’ in a ‘subjective social co-production installs itself into a world of post Fordist production
- In the context of ‘relationship’ and therefore of ‘relationships within production’, we are witnessing a dynamic contradiction fuelled with innovation, entering both the world of service as well as the one of production.

The result of this stage of work is a definition of a ‘real’ situation of ‘provision’ in industrial production opening up a common language to be applied with concepts raised from the socio political realm (Expanded further in Chapter 2.)

1.3

In Chapter 3: Raising a Language for Process (Matarasso and Kaprow)

The research does not contest genre, language and theories already attributed to discursive practices but addresses a lack of autonomy given to these practices outside the moment of experience and by their crucial restitution in the art world. Projects, created under the name *Vernacular* (the practice, 1999-2006), critically challenge traditional views of conventional visual art practice in which work is created in a studio or public space and presented to a public in a form determined by the gallery system. *Vernacular* (the practice, 1999-2006) is responsive to cultural process and not objects. It addresses the audience and is built on the infrastructure of a place based on social, environmental, historical and industrial issues. This infrastructure itself becomes the subject. This developing practice is characterised by an approach in which the audience is a key participant (not in a collaborative way but in co-production) of the artwork.

Allan Kaprow’s¹⁷ structure of experience and François Matarasso’s¹⁸ structure of management for community art projects inform the description of past projects and identify a recurrent method in my practice over a five-year period. The juxtaposition of the two methods provided an appropriate framework to my own practice¹⁹. It enabled me to break down my process and to formulate a language into new development stages. I understood new developments and my production as discursive moments, and particularly in the role played by the partners in the process (an aspect that is marginal in conventional object based practices).

¹⁷ Kaprow, A. (1993)

¹⁸ Matarasso, F. (1997, 2000 and 2001)

¹⁹ Appendix 1.

This framework evolved in two stages. It was first retrospective where the project was described and analysed after the experience. I named it 'reflective framework'. This method gradually changed into a 'projecting framework' that was used in early stages of the project leading to the implementation of the research's latest project²⁰.

The research of Négri, Corsani, Lazzarato and Nicolas-Le Strat in the tertiary sector gave me a language based on the production of service in industry that also relies on social interactions. Gadrey extended these findings by drawing out some key criteria adapted to the 'travail immatériel', by which to judge this work. My protocol *Vernacular* (the practice, 1999-2006), as a form of provision in its creative process and product, was defined.

It was then necessary to test this working definition by comparing it with another visual art production that is not my own, *Building/Underwood*. A diagram resuming features and criteria of the protocol enabled me to make clearer and finer judgments as the work unfolded. It helped me define a questionnaire to take up a critical positioning in relation to other visual art practices such as *Building/Underwood*, establishing a parallel and critical perspective for my protocol.

For example in *Transition* (appendix 7) the audience is invited to identify the impact of cultural and sporting activities in the Commune's daily life. The transformation of a main regional road into a pedestrian street washed with whitening and chalk, presented a platform to reveal the diversity of activities (cyclists, roller skaters, musicians, walkers) that is not usually exposed in this particular street of the village centre due to many regional traffic. The audience is again the main actor in the relational protocol installed with the artist. The work relies on their reaction and the way they choose to live out the visual event.

The result of this stage of the research is a clear articulation of the different components of a discursive artwork and as such could relate to a number of different kinds of artistic practices, not all of which would be interested in defining themselves as a form of provision. (Expanded further in Chapter 3.)

²⁰ As part of the residency *Transition* (2002) in Acigné (35) France, event *Carte Blanche: de Calais à St Louis* (2002), organised in November 2002. Appendix 7.

1.4

In Chapter 4: A Critical Perspective for a Protocol – a Language of Process

I discuss how this critical perspective developed through this research changes the practice from a conventional form of production and the consequences for its dissemination (in time and place). These changes have direct impact on the interrelationship between artwork-audience-artist. It is necessary to understand these changes and raise a new platform of visibility for works based on discourse and exchange. The structure of the work, in terms of time and place, does not fit into the model of diffusion that exists in the gallery context. The artwork has more of a relation to time rather than space. The nature of the work should therefore influence its mode of communication and visibility and not fit into an existing one.

I analyse three projects: *Vernacular@Banff* (2000), *Reposoirs 2001* (2001), *Transition* (2002) using the structure of process adapted from Matarasso and Kaprow and drawn up in Appendix 5, 6 and 7 to include common issues, communication, dissemination and learning. This analysis also includes features of provision of service drawn from the literature in the tertiary sector. In the first artwork *Vernacular@Banff* (2000) this analysis applies retrospectively through its description, its phases of the process and features. This reveals crucial gaps in my appreciation of how to structure an artistic experience as a dialogue in the past such as assumptions that are made in relation to audience, on the role and significance of ready-made objects or artefacts among other issues. In the second artwork, *Reposoirs 2001* (2001) the analysis reveals a work increasingly focused on exchanges generated and less on a materialisation of this exchange through the manufacturing of objects. By the third artwork, *Transition* (2002) it is becoming apparent that the framework using features of provision of service is prompting or generating a new form of practice and generating its own mode of visibility. At this stage it becomes possible to identify a protocol, a specific code of conduct that could contain new qualities of approach. The definition of protocol is developed from the one proposed in the glossary in Chapter 2 to become

A code of conduct establishes a dialogue between artists and others. This dialogue is developed through a convivial exchange as a way of co-producing an artistic experience working within an agreed timescale to produce a public event that may or may not include the production of artefacts.

From my observations of another art project, *Building/Underwood* has a similar method of immersion and protocol of exchange in their way of getting contribution and involvement from people in its creative process. A clear distinction lies in the artists' lack of concern in defining their method or even articulating in words the intuitive protocol they used. The work was a "fun thing to do" which has greatly influenced their subsequent practice. Yet they felt no need to exploit or research the potential outcome or impact of the process they installed. If some thing came out of it, fine. Otherwise, it is not an issue. They are making their own object-based work from this experience that will be presented in gallery contexts. Communicating the process as an artwork is not their objective. The process *Building/Underwood* was used as a studio, an environment to generate material for future production.

In persisting in approaching the process as product, using Fordist terminology, we have to conceive it from the consumer's comments and opinion in relation to its uses, its sustainability and its quality. A selection of people that will be in daily contact with the product are approached and allowed to intervene in the creative process. They are no longer purely consumer but manufacturer. This mode of co-production forces us to read the work with new approach and think through the relationship between artist-artwork-audience differently. Within the framework, art as protocol, we replace the term consumer by audience and quality of a product by the audience's opinion on the issue raised and the work's positioning in the public realm. This sharing of opinion between artist and audience has implications for the form and development of the artwork. Conversation is a tool in the creative process and a means for the visibility of the work. The audience is an active element rather than a passive one in the production and diffusion of the work.

Key assumptions within which the research is conducted

1. First of all, I establish a distinction between the artist's status (self-employed, employed, working under a limited company, etc) and the status of art practice in which the artist has a role alongside others (collaboration, production, provision, participation, etc). This research chooses to concentrate on the latter: the status of the practice. The research aims to understand *Vernacular* (the practice, 1999-2006) as a form of artistic production by looking at its method of preliminary research such as understanding of place, the transmission of information in visual formats, and the evaluation of the impact of the project from the perspective of the audience.

2. The activity analysed provides an artwork that exists within the geographical site and the community in which the artwork takes place and in the process of this relationship rather than in the production of art object as an end product delocalised and exhibited.
3. Communication, interpretation, definition and criteria for self-evaluation of a work are integral to the artist's practice. By tradition artists have to communicate their work, not only for their practice to be named 'art', but to exist as such and not simply 'instrumentally and uncritically' as a creative industry. Recognition by peers is essential. Therefore the need to define the vocabulary used in this approach has arisen through my own individual practice and through recognising the synergy between *Vernacular* (the practice, 1999-2006) and practices of others contemporary artists. The identification, comparison by peers, and the common vocabulary used (i.e. practices based on audience interactions in opposition to self-reflecting practices) are therefore the basis of the communicative tools for artists to exist as professionals.

This shift relates the art product potentially to an economy that is defined by provision and no longer by the production of object. Although, it is not within the scope of this research to explore the economic implication of practice as a provision, this aspect of the practice contributes to its visibility and is acknowledged as significant to a complete picture of the process. This research establishes the ground for viewing practice as a form of provision by defining and testing the concept and terminology of a protocol. Further research would need to examine the financial impact of this trajectory of thinking on different economic models to support the work.

1.5

Summary

My ten year experience of visual arts practice in the public realm has highlighted divergences when working together between other professional and community demands or interests in arts and the artist's expectations. In cross-disciplinary contexts for working, it is often difficult to remain challenging in artistic reasoning, creative in exploring new territories without remaining insensitive to requests articulated by public space users or public authorities. Few artists resist the 'being good-doing good' attitude, sometimes a result of responding to the opportunity for financial necessities, often because of the impossibility of articulating their contribution in another way. The involvement

of the art in the 'political space' implies on the artist's part a full awareness of its immaterial and visible environment.

The development of artistic production and presentation of works outside the gallery has also evolved new interests outside the art world, opening up new 'trades' in the cultural and creative industries. (Percent for art projects become tourist attractions, new forms of marketing – 'artvertising'²¹, activism and socially involved practices for the benefit of the poor, the environment, human rights etc). In their search to articulate a vocabulary to exist outside the singularity of an art world apart (such as the operational singularity of the white cube), these practices have looked to the necessity to lay economic and social vocabulary and definitions within non-contemporary art spheres.

The journey of understanding one's practice by identifying a discursive method in the social realm and its communicative framework will encourage us to think of the visual in a new way - defined as a discursive and relational aesthetic (Bourriaud, 1998). The research generates new understandings of immaterial production and increased coherence, tested out in the context of *Vernacular* (the practice, 1999-2006) and *Building/Underwood* but extendable to other artistic practices that operate in the social realm. Thinking about a visual art practice in terms of 'provision of service' has implications for the naming the 'art', for its readability in the public realm and for reinstating its intrinsic and artistic value. As we will read in the following chapters, the concept of 'service' will be refined as 'provision' by focusing on the artistic product as process. The term 'protocol' is proposed by the art world to address a product in the form of process, an artistic perspective on 'service'. This practice differs from our understanding and our relationship with visual art practice and this difference exists within the context of practices 'in-socius'. Moments in everyday life, immersion in a dialogue and relationship with the others are as important to the visibility of the artwork as the contribution of the professional critic.

²¹ Recent advertising campaigns by JC Decaux credits the company's services with the art of advertising.

CHAPTER II

VISUAL ART AND ALTERNATIVE FORMS OF VISIBILITY

2.0

A Review

Evolution from Object to Process to Protocol

The reader of this research has to be aware of the cultural context in which it was written. Over the last ten years, the concept of this research (*Vernacular*, a discursive practice, 1999-2006) has evolved between two cultures, British and French. Their influences are interwoven. Its position has always been 'in between' two cultures and has never reflected one or the other.

This research was initiated by my need to define my practice within a context of other emergent approaches that themselves respond to a changing cultural landscape. Current definitions of discursive process-based art practice, its dissemination system and funding structure are shaped by the activities and norms of the gallery (Tino Sehgal, Dora Garcia, Bureau d'Etude, AAA Corps). No language and appropriate mode of dissemination currently exists that does not rely on the production of an object, even where this might be a critical text as opposed to an art object. Dialogical and process based practices are dominated by a pluralist enquiry for meanings and present themselves in a process-based production within a social context. These artworks address a variety of audiences and should be able to evolve different strategies of diffusion as they develop and construct themselves. Despite the organic discursive nature of this visual art practice, it has to comply with format and codes of the gallery model to be shared with peers. It has to fulfil the pressure of producing a glossy catalogue and an exhibition evolving in the timescale 'opening-performance-exhibition'. Many of these outputs are simplistic, compared to the potential varied use of dissemination contained in these practices, or simply not relevant to the context in terms of time, space or public. For example in Appendix 7, the project *Transition* (2002) is known through the image of the painted street while the artwork lies in the month's exchange with the Council. The painted street was a tool in the dialogical protocol to enlarge the number of participants to this exchange. Some peers and visitors found

artistic quality to this white street but it is not the ultimate intention of this discursive artwork that it is invisible except through photographic diffusion.

Based on intuition, the research is initiated by articulating an understanding of the different stages of the researcher's practice method, *Vernacular* (the practice, 1999-2006). It argues that dialogue-based practice has within its method, its own mode of dissemination and is closely structured as a 'provision', as its process constitutes its end product. However, this term can only make the work visible if we have an understanding of the cross disciplinary nature of its method and most of all that the concept of relationship to audience is changed. The forms and contexts explored by artists has transformed their relationship with the 'public', and placed them as participants or 'actors' in the process.

This chapter will critically review **discursive practices** both in the public realm and in the gallery context. The review will raise the need to distinguish these two contexts in terms of methodological perspective and strategies of dissemination.

This research seeks to identify norms of reference used in such practices independently of the norms of the place in which it takes place, or the definition of the artist status.

In the current cultural context of mixed economies, the summary suggests that **practice involving a relational protocol** (section 2.3) engages a form of provision as working process and artistic product. Practices of this kind share qualities and make visible their **own mode of diffusion**.

However, there are gaps and limitations in the use of the term '**provision**' to describe these practices in a creative context, with the tensions between a challenging art world and the commercial necessities of the 'real world'. These are illustrated in an existing dilemma such as the recent lawsuit, on Nicolas Phillibert's film documentary 'Être et Avoir' filming the life of a real school teacher²². This example put forward a critical argument for the use of 'real life' in creativity, which should be a space of relationship and not of merchandising. Like the visual artist in discursive practice, the director has to restore emotion and provide mechanisms to valorise moments of 'real life'. The argument of the lawsuit argues that the commercial success of the documentary is unethical, as the protagonists have not been paid for their performance. The film director is

²² Arrêt sur images, documentary: What salary for our heroes? 2 November 2003. www.france5.fr/asi/ site last visited 02/11/03

the author who makes choices in selecting moments of life (similar to the one of the artist in discursive practice). The author affirms that the documentary is at the service of no one and did not plan its success. If the protagonists had been paid, the documentary would have become a fiction in which they became actors. A real life situation as creative process, success or not, is source for such argument if the protocol installed is not clear at the start for all involved.

In this case, the term of 'service' is also associated to the notion of payment of the people involved. The economic reality of discursive practice will not be developed in this study. However, it will be explored briefly during the analysis of *Vernacular* (the practice, 1999-2006) and could also be the subject of a postdoctoral development.

2.1

Evidence of 'Provision' in Discursive, Dialogical Practices or Relational Aesthetics

Examples of social and process-based practices in art, outlined below, are characterised by their cross-disciplinary activities, breaking barriers between the art and non-art world. The complexity of this relationship has raised the need for visual art practitioners to redefine their methods and role when working between galleries, institutional contexts and public authorities. Since the 1960s a variety of definitions build on each other:

- *Experiencer, reporter, analyst and activist*, are a spectrum of artists' roles with regard to the audience in the context of a private or public art project. Artists must be a political being, as well as a social and cultural one. In the USA 'New Genre Public Art' emerges as a new approach to public art and usually involving the public. This differs from earlier examples of public art, as heavily influenced by activism and political positioning. Suzanne Lacy²³ places art in an instrumental position, in social policy. Art is regarded as a form of problem-solving by linking art practice with areas of social justice

²³ Silver, S. (1999) *The Role of the artist in the public realm: an investigation into artists' generative process in context*, Ph.D, The Robert Gordon University, notes p.15, "Lacy Suzanne, taught by Allan Kaprow and Judy Chicago, has described herself as an artist, activist, writer and teacher with strongly developed ethical and political stance. Her art is firmly and overtly political, critical of the status quo, rooted in the politic of sexual and radical equality and justice. She is also clear about creative possibilities with aesthetic tension in working with non-artists. *Mapping the Terrain, New Genre Public Art*, Bay Press, Seattle, Washington, 1995, a collection of essays and a compendium of artists' work of 'new genre public art' from an American perspective."

such as the breakdown of communication between young people and civic authorities in Oakland California for example.

- **Artist-‘Double-agent’:** a complex role of artist ‘doubling’ as a curator, technician, administrator is often raised in artist led initiatives.
- **Artist-catalyst:** helping to involve local people in the regeneration process, strengthening community co-operation and networking (Matarasso²⁴).
- **Artist-anthropologist, ethnographer:** ‘It assigned the artist to a social commitment to seek an exit altogether from the impasse into which conceptualism had fallen²⁵, and its continuation in discerning a distinctive role as artist. This role internalises and uses its social awareness as a process of thinking and not a dogma in craft and theory. Artists place themselves as political beings as well as social and cultural ones, an ‘ideological patronage’ to be distinguished from the danger of the ‘indignity of speaking for others²⁶’.
- **Artist-entrepreneur (Schmidt-Wölfen²⁷)** A small enterprise where the artist defines the objectives of his work and then finds the means to achieve them. The concept of ‘interdependence’ comes to mind as the collaborations serve ‘as an urban laboratory to involved diverse audience in the creation of innovative public art projects’. We cannot think about the artist without also thinking about the public.

However, for this research, I choose to disassociate the artist’s function from the definition of the practice and its production. This research is not directed to the relationship of the artist’s method with the context as an educator, a mediator or a catalyst but to the search for definition of the practice itself i.e. its particularities, relationship with art and non-art context, its method of development, etc. The evolution of this form of art practice outside the art institution also raises the need to re-define an appropriate mode of diffusion. Are exhibitions and catalogues still adequate for the visibility of discursive practice? Why, when contemporary practices show so many endeavours in searching for new territories, is their diffusion frozen into traditional modes and media?

²⁴ Matarasso, F. (1997) Use or Ornament? The social impact of participation in the arts, p v: ‘the real purpose of the arts’ is ‘to contribute to a stable, confident and creative society.’

²⁵ Kosuth (1991), pXXXI

²⁶ Foster, A. (1997), p173

²⁷ Documents sur l’Art n°11 (Automne/Hivers 97/98) Art with no audience, pp93-99.

In Modernism, art lost its function of story telling, and its relation with the audience. Benjamin compares modern society with traditional communities when memory, speech, experience and social practices were shared²⁸. He argues that such reproducibility withers the aura and uniqueness of art, and emancipates it from its ritualistic base to bring it closer to the masses. This model of visual art practice allows culture to be more collective and has also 'the ideological potential as to permit politics to become more spectacular'²⁹. It imposes the relational as a norm of production and diffusion. He questions the author-producer by arguing that the relation of production determines social relationships³⁰.

As process-based production is realised by a multitudes of authors, how can we determine the social relation of the artwork and artist with his/her new audience? Do discursive artists still have an 'audience'? Is this relationship of the social and process based work revolutionizing the concept of artwork?

According to Foster, social and process-based practices are the outcome of a chronological evolution. Social or process based practices gradually moved the art work from the space of the museum to the institutional frames, then on to discursive networks 'to the point that many artists and critics treat conditions like desire and disease (...) as sites for art'. Consequently the conventional institutions of the commercial subsidised art world have been to a degree displaced, moved to create art outside the gallery where it would be both physically and cognitively accessible to the local community, or not³¹.

Artists, designers, creative practitioners in general, have evolved their practices from a self-centred interest towards a wider field that Lawrence Alloway predicted in 1958 'Rather than frozen in layers in a pyramid; pop replaced art within a continuum of culture'³². The social dimension of art, developed from our society of consumption, initiated by pop art, from John Dewey's classic "learning by doing", from the urbanisation of society (the Situationist International³³), everyday life is more than ever a source of inspiration for the arts. It pre-empted the notion of what culture is with the acceptance of the mass media. Although

²⁸ Benjamin, W. in John A. Walker (1983) *Art in the Age of Mass Media*, Pluto Pres, p73 – Walter Benjamin (1973) *The Author as Producer, Understanding Brecht*, London: New Left Book, pp85-103

²⁹ Foster, A. (1997), p.219

³⁰ Benjamin, W. (1934)

³¹ Foster, A. (1997), p184

³² Alloway, L. (1959) *The Long Front of Culture*, Brian Wallis in Hal Foster (1997) pp202.

³³ Harrison, C. & Paul Wood (1992) *Art in Theory 1900- 1990*, pp.693-700

process is the heart of these creative interactions, objects, image/object are still the mode of visibility for the sustainability of a practice.

This research identifies norms that define a product as a process. It questions the requirement to make objects as the sole method of dissemination of the art. It traces how 'provision' underpins three different practices. Each practice is informed by the terms such as the individualised notion of 'maintenance art' by Ukeles, dialogical aesthetic by Kester in Littoral practices and finally relational aesthetic by Bourriaud evolving in a new economy by Ardenne. The critical evaluation, of relevance of the term 'provision' with artistic practice, is an aid to understanding each of these practices in its creative process, in its relationship with its multitude of players in the social context and its own modes of dissemination that it has integrated.

In the context of *Vernacular* (the practice, 1999-2006), the artwork is the moment of the discursive protocol in the triangular relationship audience-artist-artwork. To be shared and visible to peers, the work should not necessitate from the artist's part a post-production in term of object or exhibition. The following three examples have searched for their own definition for the artwork's visibility in the arts and in everyday life.

2.1.1 Domestic ritual as artistic protocol Mierle Laderman Ukeles (USA)

Since late 1960's, Ukeles has been searching an interpretative 'language' that would define her relationship as an artist with her audience. Her work is centred on issues on environment-the City "as a living entity" and "service as labour". Her process-based work concentrates on the notion of maintenance, the "underbelly system of urban life and culture" (Ukeles, 2001), a work-a-day system that keeps people alive and things functioning, whether on a public or domestic level. It is well explored in a long-standing collaboration with New York City's Department of Sanitation (DOS). Officially artist in residence since 1977, she is an artist, feminist, environmentalist and social activist that has worked in the sanitation department raising environmental consciousness issues on the social situation of the workers rather than simply focusing on their action as waste removers. I will examine her creative process's method under two headings: A. Her mode of dissemination, B. Impact onto her audience

Methods of practice as diffusion

The notion of 'provision' appears in her search to articulate a language in which process and 'end product' are interwoven. At the time of the dematerialisation

of art³⁴, she looked for ways of expressing what she was doing in teaching and in making. She realised that she was trying to hand make objects that actually required industrial technology. She was disheartened by technical difficulties, and high maintenance need associated with her pieces. She then linked this maintenance with her life as a mother.

The first *Manifesto! Maintenance Art* (1969) was written as a reaction to her status as a new mother. In her search for artistic language, she challenged the delegation of housework to women by extrapolating it to larger questions about art, work and survival. She declared that survival work, maintenance, and art, including her domestic work, *were* art³⁵. Ukeles wanted to reinterpret the conventional housewife stereotypes, not in imagistic terms, but through a systemic style of creative action³⁶. She rejected the standard idea of the "housewife" ideal. She hoped to revive the functionality of the housework by viewing it as a ritualistic series of activities that maintain the hygiene of the family unit. She undertook a series of performances between 1973-76 that consisted of cleaning part of the City of New York. With her family, she moved into a museum, to undertake the project *Care* (1973-76). She embarked on making the museum's life process visible (changing light bulbs, cleaning, etc) and naming it art³⁷. In looking at her performance as a means to survive through a personal freedom, she realised that *maintenance art* (1969) was a necessary part of the human condition and began to extend her work outside of a purely feminist, autobiographical content³⁸. The diffusion of the artwork was within its own performance, its own practice from which she intended to reveal the condition of work, and the stereotype labelling of maintenance work at all levels of society. In 1977 she was given an office in Waste Disposal Planning that she occupied, for 16 years, until 1993.

Her second manifesto took the everyday life aspect of the first one into norms and reference of the art world. *Sanitation Manifesto* (1984) was written during Ukeles' residency at DOS (Department of Sanitation), which was very different to the previous one by developing an artistic philosophy alongside that of the sanitation workers. She had made herself understood. She was accepted as a long-term artist in residence.

³⁴ Finkelppearl, T. (2001), p.301

³⁵ Ukeles, M.L. (2001), p.295

³⁶ *Touch Sanitation: Miele Laderman Ukeles*, Robert C. Morgan (1982) in Linda Frye Burnham and Steven Durland edited by (1978-1998) *The Citizen Artist, 20 Years of Art in the Public Arena*, An Anthology from High Performance Magazine 1978-1998

³⁷ Ukeles, M.L. (2001), p.305

³⁸ Morgan, R.C. (1982) in Burnham & Durland, p.60

“Her philosophy is my own. She’s saying, we have to understand that waste is an extension of ourselves and how we inhabit the planet that sanitation workers are not untouchables that we do not want to see. She advocates having our facilities be transparent and be visited as a way for people to be accountable for the waste they generate” Emily Lloyd, Commissioner of Sanitation, 1994.

Ukeles’ work connected to the sanitation workers’ lives in terms of relationship and advocacy instead of object production.

As a performance artist, her method informs the notion of ‘provision’ by emphasizing the human aspect of both the public and private roles of the sanitation worker. Her work *Touch Sanitation* (1978-1980), was an evolving process enabled by her growing role and the understanding of her art by the workers. In establishing this relationship with her context, it was important for Ukeles’ initial weeks of her stay to be inside the system before inaugurating her performance on June 24, 1979. She started a series of performances – *Touch Sanitation Performances* (1978), *Handshake Rituals* (1978), shaking hands of 8,500 sanitation workers, saying to each one of them “Thank you for keeping New York City alive”, and *Follow in Your Footsteps* (1978), initiated by a letter to the sanitation workers:

“I’m creating a huge artwork called TOUCH SANITATION about and with you, the men of the Department. All of you. Not just a few sanmen or officers, nor one district, nor one incinerator, or one landfill. That’s not the story here. New York City Sanitation is the major leagues, and I want to “picture” the entire mind-bending operation.³⁹”

Her portrait of New York is a refusal of social science methodology (sample, anonymous abstraction and selection), of media approach (take a huge, vastly complex system and reduce it down). She shows concern for the audience she addresses. They are at the same time her inspiration and the public she wishes to personally address by going “to every place, every single facility through New York City Sanitation, face every single worker, person ... as if there were no means of mass communication⁴⁰”. Her approach demonstrates a care for a selected audience and the definition of a relationship. In *Handshake Rituals* (1978) the work was independent of the gallery or museum space. Its nature on the fringe of traditional aesthetic could not be communicated nor diffused by any existing system (Morgan, 1982). Ukeles designed an exchange with

³⁹ Miele Laderman Ukeles, “*Dear Sanman*”, Letter to Sanitation workers inaugurating *Touch Sanitation Performance* (1979).

⁴⁰ Ukeles, M. L.(2001), p.214

workers in a sort of progressive consultative process, using dialogue and collecting viewpoints during discussions⁴¹. Her work diffuses and grows at the moment of the experience and by a long lasting relationship established between Ukeles and her audience. The audience she selected for *Maintenance Art* (1969) comprised all New Yorkers, as they all should be concerned with the role played by the sanitation workers⁴². The values of such experience in context are difficult to express in the gallery context. Suzanne Lacy⁴³ describes Ukeles's diffusion as a 'media coverage integrated to the work'. When she contacted the media for her performances, it was essential that they were newsworthy⁴⁴ to blow such incidents out of proportion in a commercial news media style.

The universality of her message, the workers wishes and her will to create a portrait of New York, as a living entity (Ukeles, 2001:214), lead her to finally pursue with them the dialogue in the art gallery context and search for a parallel between her work in the sanitation dept and the art gallery. Following the publication of her manifesto in *Artforum* (Burnham 1971), she endeavoured to extend links with the artistic institution. She presented a project to the Whitney Museum, which she felt appropriate "as a place where the public come to understand itself⁴⁵".

The project was misunderstood and rejected by the museum. She developed her work in the art galleries with the group touring show "ART<-->WORLD" (1976) and with a parallel residency where she took the job of maintenance workers in each location of the show. However, the symbolic context of the gallery revealed divisions in her work between the art created in the context and its relational process-based nature and the required product for gallery purposes. This project illustrates the real disconnection between the forms of a discursive artwork in situ (work at DOS) and the means of diffusion proposed by the exhibition context.

⁴¹ MLU: "Where should the show be?"

Worker: "Let them come to us."

MLU: "Would you bring your family here, if it were in a sanitation facility?"

Worker: "No, Cause it's a dump. It's awful here".

MLU: "But you feed them out of what you do here."

Worker: "You right, but I'm not bringing my family here. Why can't we be seen in a nice place. In an art place." Dialogues in Public Art (2001), Tom Finckelpearl, MIT, p315

⁴² Ukeles, M. L. (2001), p.295

⁴³ Suzanne, L. (1995), p.16

⁴⁴ Maintenance Activity : Creating a climate for change, Patricia C. Phillips, (1982) p167 in Felshin, N. (1995) ' But is it art?, The spirit of Art as Activism' - Washington: Bay Press

⁴⁵ Ukeles, M.L. (2001), p.306

Impact on audience

In her search to make visible the social process of her relationship with the sanitation department, workers told stories to the artist related to images of maids and mothers. A worker states: "Do you know why everybody hates us? Because they think we're their maids...because they think we're their mother"⁴⁶."

The contexts of denial and the lack of respect of the workers' human needs and working rights, in the general city culture and even inside the sanitation Department, were perfect for Ukeles' search for an appropriate language to describe her relational practice⁴⁷. At the Ronald Feldman gallery in Soho, the example of denial that garbage came from people and not the 'garbage man', was recurrent and she addressed this issue in her show *Washing away the bad Names* (1984)⁴⁸. The term 'garbage man' became a descriptive adjective for an individual entering the city. Ukeles progressively negotiated her way through the system, from the individual to the city's vast municipal system by the use of vernacular language.

By visualising in an art performance the worker's everyday routine or by simply encouraging to tell the 'taken for granted', the invisible, Ukeles' work contributed to changing workers' perceptions of themselves and influencing the management to gain respect for their workers. She pushes the respect of the profession further by installing a show in the gallery context, aimed at helping the whole society to 'wash away the bad names', using the gallery as a public window. She sees her job description as giving herself the means to "take a deep inside one to one exchange and make it public"⁴⁹". She gets cooperation, participation, interaction from every single layer; officers, bureau, division of an entire City Agency. In *Hand Shakes* (1978), the worker is invited to step out of his routine, losing his anonymity

"Although union ideology is an ever-present issue, to impose a specific ideological connotation upon Ukeles' action would give it an unnecessarily romantic edge. It is not an expectation of the job; yet by

⁴⁶ Ukeles, M.L.(2001),p.312

⁴⁷ *ibid*, p.313

⁴⁸ Sanitation worker: "We were in Brooklyn. It was over 90 degrees, humid; we were very tired. We loaded a lady's garbage into the truck, and sat down on her porch step for a minute. She opened up the door, and she said to us: 'Get away from here, you smelly garbagemen. I don't want you stinking up my porch'" "That stuck in my throat for seventeen years. Today you wiped that out" in Ukeles, M. L. (2001), p.317.

⁴⁹ *ibid*, p.318

choosing to participate in the exchange, the san-man reaffirms something of the individual that he is.⁵⁰

Although her job is to raise relationship to an aesthetic and visible level, she contributed to social changes and practical impacts within the Sanitation Department. Ukeles raised the issue of the lack of furniture, showers, sinks, doors on the toilet and hygiene in the washroom. This attention created by Ukeles encouraged the Department to shift its policy. By the 1980, 'Touch for Sanitation Show', workers already had new furniture. The presence of the show within the sanitation department forced the officials to place security equipment for the visiting public at dangerous working areas⁵¹, e.g. a waist-high steel fence along the 350-foot rubbish-tipping floor was erected. Through her artistic performance, Ukeles provided the workers with a series of benefits, relating her practice to union concern.

Ukeles strongly feels that feminist movement failed by the lack of understanding in the inherent power to connect it to people who have a similar kind of issues. She presents the immateriality of the work, the dependency of its success on establishing relationship between the selected audience and the artist, as intending to 'provide' through relationship with a real impact to the workers. *Maintenance Art* (1969) is a great model for art as it goes everywhere in the City's structure and never stops. Art should go everywhere all the time and the artist's job is to move into the unknown. Through years of presence and the building up of relationship with the workers, Ukeles transformed, from the inside, a public economic working structure into a piece of public art installation, reinforced by the city's routine⁵².

Summary

Ukeles's need for a language to diffuse her art in the action of the installed relationship, engaged her in a method of open up a learning process. The multitude of authors and her evolving relationship with them determine her new social relationship as an artist. She asks her project's participants to also become her clients, collaborators and contributors. The setting up of the relationship influences her creative process. This endless interactivity involved should also affect her diffusion process and change it as it unfolds. She constructs 'situations' that people can occupy, transform, imagine and maintain.

⁵⁰ Morgan, R.C (1982) in Burnham & Durland, p.

⁵¹ Finkelpearl, T. (2001), p.321

⁵² *ibid*, p.304, p.310-314

She remains committed to the use of art for social purposes⁵³. Yet can we declare that her practice is a form of provision and responds to a demand?

It is clear that in her performances, Ukeles provides a new image of the sanitation workers and improved their human and working rights. At no time did her method of relational performance reveal a fiction or an alternative to reality. Yet this reality is not illustrated when exhibited in the gallery context. Morgan described the “real time” operation of Ukeles as a scope for conceptual content with still a ‘kind of sociological street-theatre’, an opportunity of good publicity for the workers:

“Although the artist is questioning the rational aesthetics of modernism, as well as the groundless decorativeness of postmodernism, the art-historical concerns are rather diminutive in contrast to the larger cultural issues being addressed in *Touch Sanitation*. Given the perspective of simple action, Ukeles has performed a subtle transformation upon the psychology of doing an otherwise humdrum routine.”⁵⁴

The diffusion of Ukeles’s message and contribution of the *Maintenance Art* (1969) is fully expanded in the ‘real time’ of the relationship with the workers. The relational product can only exist at the time of its making and appears as ‘provision’ in its method. Is the long-term impact of this relationship, of this art product, called a ‘provision’?

2.1.2 The Role of Relational Practice and Art Practices in Everyday Life

Littoral Practices (UK & Ireland) and Grant Kester (UK, USA & Ireland)

Since the 1970’s, artists reacting against the conventional institutions of the commercially subsidised art world sought to create art ‘outside the gallery’ where it would be both physically and cognitively accessible to the local community. Groups like the “Groupe de Recherche d’Art Visuel” ou “Le Nouveau Réalisme” in France⁵⁵, in a parody of revolutionary activism ended up contributing to people’s misery by integrating in their work the population and its socio-economic system. Resulting from a lack of common reference between cities, artist and public to communicate the live experience as ‘art product’,

⁵³ Patricia C. Phillips, *The spirit of Art as Activism*, in *But is it art?* (1996), N. Felshin, p193
‘Talking, inventing, healing, planning, improvising, and making, Ukeles’s performances of creative work produce memorable forms of public service’

⁵⁴ Morgan 1882, p 57-64

⁵⁵ Situationist International (1997), p.405

artists and critics have shifted towards the definition of the artist's relationship and its role in the public realm rather than attempting to find a common language for this form of art: a process as product.

This shift, in the relationship audience-artwork-artist and consequently in the nature of the artistic product, has direct consequences on the relationship between critic-artists-audience for the diffusion of the work. A new generation of critics, curators and artists (e.g. Nicolas Bourriaud, Mary Jane Jacob, Ian Hunter) have taken on board social and relational creative processes, and applied them in curatorial methods of forum i.e. conversations to raise social, economic or political issues. Mirroring artists' practices, these activities invite artists as co-authors with the community/audience, both as 'actors' in the dialogical process⁵⁶ of the management procedure. The discursive method overlaps with the role of the artist, the curator or critic, developing a role-play by every one participating. The curator's activities change from a reflective framework into a projecting framework, in which artists are invited to collaborate. How can we evaluate the paradox of this relationship?

In the quest for meaning and aesthetic in the social realm, critics are not providing the tool to understand the social role and impact of these practices. Art practices manage to get rid of the 'artist as genius' and place the audience as generator of the artwork, while critics and artists recede into a description of their role rather than developing a new language for this art. Why identify the nature of this multi-authored discursive process through the role of one individual? How different from the traditional artistic models are the changes in the relationship and social interactions? In the following two examples, although the individual is still predominant, a shift is made in the definition of the artistic practice in the public realm and new demands are revealed by these cross-disciplinary partnerships.

Littoral Practice (UK & Ireland)

Littoral Practice is inspired by artists and critics, in particular, John Latham and Barbara Steveni (**Organisation and Imagination (O+I)** early 2000 and **Artists Placement Group** 1966-1989). They pioneered art strategy in social contexts and argued for "The Repositioning of Art in the decision-making Processes of Society".

⁵⁶ M.J. Jacob (1998) *Conversations at the Castle* – Changing Audiences & Contemporary Art, Arts Festival of Atlanta, MIT press

In the early 1970s, the major focus of the San Diego-based artist team, Helen Mayer and Newton Harrison (**Harrison Studios**), pursued a similar process on ecological issues in order to reconcile the contradictions that emerged from the confrontation between cultural diversity, bio-diversity, and globally shrinking resources⁵⁷. They developed a 'language' to present the results of their investigations into a particular problem or ecosystem. In this process they responded to three aims:

- an 'ecological' aim, suggesting ecological strategies and approach
- an 'ecopoetic' aim, discovering a poetry in our response to familiar objects or well know places
- and an 'ecopolitic' aim, making the argument that political boundaries should be redrawn along ecological lines to invite the audience, across a range of subjects and practices, amateur and professional, to develop their individual relationship to the environment⁵⁸.

Their practice is influenced by corporate and professional organisation and develops platforms of discussion, raising communities' needs, social accountability and environmental responsibility on policies relating to economy, health, social, agriculture and environmental development.

Littoral is a term adopted by Celia Lerner and Ian Hunter⁵⁹, founders of Projects Environment UK, who see themselves as "pioneering the role of the arts in response to social, environmental and economic change". Their work describes a form of practice that is about new ways of understanding and responding to the life world, where increasingly, social, economic and environmental problems are being redefined as an intractable 'wild zone', resistant to conventional art practice. Littoral practices address social, economic

⁵⁷ Littoral also draws its inspiration from the work of Suzanne Lacy, Martha Rosler, Hans Haacke, David Medalla, and Stephen Willats, among others, and the writing of art historians and cultural critics Suzi Gablik, Grant Kester, Lucy Lippard, Hal Foster, Sarat Maharaj, John Berger and Roslyn Deutch. In www.littoral.org.uk/background.htm

⁵⁸ Eleanor Heartney in, *But is it art?*, 1995

⁵⁹ Ian Hunter completed a PhD at Manchester Metropolitan University in 1992, and was Curator and acting Director with the National Art Gallery in New Zealand until 1980. In the early 1980s he set up the ANZART Australia/New Zealand artist exchanges, and after moving to London was employed as Arts Officer at the National Council for Civil Liberties until 1984. In the North West, in 1986, he pioneered an artist residency with Rossendale Groundwork Trust. In 1989-90 he established Littoral/Projects Environment as an arts trust for social and environmental change. Ian Hunter is the Trust Project Director (Project Environment) and lead artist. In talking on behalf of the artist Ian Hunter undertakes 'art consultancy, research and development for community, environmental, educational and arts organisations throughout the UK. He is partnered by Celia Lerner, the Trust Co-Director and Administrator. In www.littoral.org.uk/background.htm

issues and have the capacity to transgress existing categories of knowledge in specific social and historical contexts. They describe their approach as ‘a problem structuring’, as opposed to a problem solving approach⁶⁰, although complex situations ‘may eventually yield yet more creative problems on which to work’. Led by an artist, Ian Hunter does not make the distinction artist-curator. Project Environment selects their artists and names this relationship ‘Interface’. Ian sees his role as a complex management, between the ‘inventiveness and creativity’ created by the artist and the scientific researcher. They further describe and acknowledge, ‘one of the most contradictory and difficult aspects of Littoral practice’. It is ‘an artist’s attempt to ‘disappear’ or ‘de-professionalize’ themselves⁶¹’.

Hunter and Lerner reach the notion of ‘provision’ in their attempt to merge creativity with the broader strategies of the community’s problems and also in combating the effect of social exclusion in urban and rural communities⁶². Artists are employed in long and short-term interdisciplinary collaborations with communities to develop art projects in response to issues about social, environmental and cultural changes.

For example in May 2002, Routes: Bus workers’ exhibitions in Northern Ireland recorded the history and experiences of the men and women employed in the region’s bus industry over the past 30 years. The project gave them an opportunity to communicate their experiences and talk about their contribution to the community, using their own words and pictures, as part of a major public celebration of the bus workers in the North of Ireland.

Another project, Grass Roots (23rd-27th October 2001), is a new vision for farming families, the countryside, and the rural economy, after the foot and mouth disease. Being named ‘seamless’ the immersing characteristics of this strategy have lead to this method.

“Littoral advocates a new role for artists interested in working outside the conventions of the art market, and the institutional/academic and career-oriented structures, and strives to maintain a non-egotistical and self-critical approach to art practice. Our work is also about creative risk taking, speculative working, and generosity. Not surprisingly, we often

⁶⁰ Susannah Silver in (spring 2002), *Matters, Artists as Problem-Finders*, p67

⁶¹ www.littoral.org.uk/background.htm

⁶² *Littoral promotes art projects in support of social inclusion initiatives in urban and rural contexts, and in response to the crisis in British agriculture. The main focus for the Trust's work in 2001 - 2006 is on developing a national 'Arts and Agricultural Change' initiative promoting the role of the arts in response to issues in agriculture, and rural communities in Britain'*

make mistakes, and experience failure in many forms, and the frustration of meeting dead ends. Our long-term objective is to make Littoral and the need for our work redundant"⁶³.

Despite promoting the concept of 'de-professionalized' artists, Littoral is leading an entrepreneurial business. There is no relationship between artist-audience-artwork, and no challenging enquiry on artistic aesthetic. These aspects are forced to be ignored in favour of a collaboration with host communities, working from inside as an "endless method of permeability and timelessness bounded by the dynamic integrity of community, social and ecological time", environmental, or community problems. The practice intends to structure problems by establishing itself on the edge of art. Has Littoral practice resolved the current lack of common reference for cross-disciplinary practice by describing as 'interface' their relationship in their 'provision'?

Dialogical Aesthetics

The previously described Littoral Practice is underpinned by the concept of a **Dialogical Aesthetics**⁶⁴ (1998-2003). Established by Kester⁶⁵, the term defines criteria for the judgement of an artwork, whose characteristics are non-object based. Despite Michael Fried announcement - the division in art between authentic art and 'theatrical art', and insisting that 'Art is under no obligation to acknowledge the viewer's presence'⁶⁶ - dialogical art requests the presence of the audience to exist. The multiple interpretations of the artwork, its formal immanence and its political coherence with its community change the traditional relationship between artist-audience-artwork.

Dialogical aesthetic makes different demands on the practitioner than either conventional gallery or museum approaches. Littoral is a form of practice in which process and physical product are both rooted by a discursive method. It is based on the possibility of a dialogical relationship that breaks down the conventional distinction between artist, artwork and audience, in a similar way to Ukeles' personalised approach. It is a relationship that allows the viewer to

⁶³ www.littoral.org.uk/background.htm

⁶⁴ Hunter Ian, Kester Grant (spring/summer 2000) Variant Issue 10, Glasgow, p.3 "Dialogical Aesthetics: a critical Framework for Littoral Art for the conference addressing issues of socially engaged practice was Critical Sites: Issues in Critical Art Practice and Pedagogy held at the Institute of Art, Design and Technology, Dun Laoghaire, Co. Dublin, September' 98, organised by Critical Access and Littoral in Ireland".

⁶⁵ Professor of contemporary art history and theory at San Diego University, C.A. (USA)

⁶⁶ Fried, M. (1967) in Art and Objecthood, by Harrison and Wood, pp822-857

'speak back', to become part of the 'work' itself. There is no division possible between art/non-art, between artist/audience, nor between institution/non-institution. It is a relationship that responds to a selected audience, which would not happen without the artist and audience presence. The leitmotiv of this collaboration remains artistic. Both participant and artist inform the 'product' art, create it and connect it to a wider 'audience'. Dialogue is the tool to question aesthetic, social assumptions and a new respect for audience in general.

Quite unique in his profession, Kester acknowledges the lack of common language for this cross-disciplinary production and the need for common references, to make obsolete the necessity for these discursive artworks to rely on traditional forms of diffusion. He confirms that the methodologies of the 'art institution' or art critics cannot make relevant or even identify aspects of this production to the debate. On the one hand, he clearly states a lack of universal language, where critics

"lack the analytical tools to understand the work on its own terms and instead project into a formal pleasure-based methodology that is totally inappropriate."⁶⁷

On the other hand, critics organise the methodology of dialogical process-based work around two irrelevant key elements:

"their concern with the formal appearances of the physical objects (as in the traditional norm, the object remains carrier of aesthetic significance), and their judgements which will be produced through the critics' interaction with the physical object are then authorised by the writer's individual, pleasure-based response."⁶⁸

Kester (1998) challenges the art institution, widening the remit of art criticism and theoretical debate by naming two main loci of judgements⁶⁹:

1. The condition and character of dialogue replaces the 'ideological, where artists tendency to identify themselves with a highly individualised concept of personal autonomy and to transcend by their mastery of universal knowledge.'
2. The concern with the specific effects and impact produced by these dialogues in a given context by 'posing the challenge of 'discursivity'. Institutional and

⁶⁷ Kester, G. (2003) *The world he has lost, Dave Hickey's beauty treatment* in Variant issue 18

⁶⁸ ibid

⁶⁹ ibid

logistical trust for discursive interaction and identification grow out of a sustained relationship in time and space.'

He then defines the dialogical aesthetic, from five characteristic sine qua non of this position:

The **indeterminacy** of the dialogical form of art does not mean that the different stages of its process cannot be formally determined and analysed. It allows the process to be detached from the existing social and political context, and be taken on in a symbolic role. The dialogue is not about expressing solutions through the physicality of an object but about raising 'multiple registers of signification' and 'discursive interactions'.

In order to adjust the dialogue between the social context and artistic objective, meaning has to be placed in **empathy** between the persons involved and located "outside" the artist's or selected audience's self. The artwork is produced in and through dialogical exchange. The artist or audience integrating such projects are willing to sacrifice some sense of autonomy in order to "imaginatively inhabit, learn and be transformed by another subjects" material condition and worldview. A negation of the self prevails and is most of all a negation of the artists tendency in 'doing good' for others' (Kester, 1998).

The nature of the exchange is **interdisciplinary**. The relationship as 'interface' or 'provision' is explored and negotiated in the complexity of discursive inter-relationship forwarded by all.

The interdisciplinary nature of the work generates a **multiple register of meaning**, at different times and locations, depending of the person involved in its dialogue. It is not focused on the physicality of the object nor on the imaginative capacity of individual viewer. It relies on different registers and norms of interpretation (economy, historical, social, etc).

The dialogue and its process with the community require a **political coherence**. The artist's identity is tested and transformed by inter-subjectivity experience rather than being fortified against these experiences. The response expressed by the viewer/consumer is as much part of the artwork as the artist's contribution. Collaborator in dialogue rather than expressive agent, the artist limits his/her function as co-participant in the formation of specific communities.

Summary

The role of the linguistic, at the turn of the 1960s, reconfigured the social as a symbolic order and/or cultural system (Benjamin, 1973), and advanced 'the dissolution of man' and 'the death of the author'⁷⁰. However, the danger in defining this practice within a non-art agenda makes dialogical aesthetic a means to an end, dominated by promotion, media, communication and entertainment. The method used by the above example is clearly defined in term of 'provision' but is to be used with caution. In curatorial practice, this context is well demonstrated in Mary Jane Jacob's projects in USA⁷¹, where the celebration of the history of slavery through site specific art work ends up as a new agenda for the development of tourism so the value of the project as art creates new value for people living in Charleston and is subsumed into the making of economic profit.

Not all discursive artworks are to the detriment of the poetic and aesthetic of the art and in favour of economic benefit. There is a clear lack of common reference for these practices. However, there is no benefit in addressing the issue (the lack of 'language' for process as end product) in terms of an opposition between art/non-art. Littoral art and its dialogical aesthetics have clearly demonstrated that such opposition is not relevant and defined their process as 'end product' with a new relationship between 'artist-artwork-audience' and between 'artist-curator-critic'. This research intends to take the nature of Kester's new locus of judgment further and identify whether the relationship process (the provision) determines its own mode of dissemination. Does the notion of audience really still exist? How can we name this external contribution? Do artists need to be willing to transform their art into commodities in order to secure funding?⁷².

In the 1970s, outside the art institution, practitioners adapted experimental projects with ordinary people by working in the role of animator/catalyst with and on behalf of, a section of the public. The Arts Council rapidly appropriated this role in 1988 in the UK, to develop campaigns for 'Art as Urban Renaissance' and the 'percent for art' schemes in architecture and urban design. This political appropriation interprets the art as functional, 'to promote awareness of its substantial contribution to the revitalisation of our inner Cities', to develop a 'cultural enterprise' by bringing to a deprived area artists

⁷⁰ Foster, A (1997), p.182

⁷¹ Kwon, M. (2002), From site to community in new genre public art: the case of "Culture in Action", p.100 and in Lucy Lippard (1997) *The Lure of the Local*, "Places with a past" 1991

⁷² Wallinger, M. (2000), p.11

and design teams, to improve town centres, housing projects, or reclamation of derelict land for the benefit of local community uses⁷³.

This discursive spiralling development, initiated in public art practices, was not followed by gallery critics. Specialised audiences lacked tools for the interpretation or understanding of these new practices, that relate more to the participant's experience rather than visual manifestation. Kester's recent criteria for judgement cannot be applied to the work in the same way as traditional forms (non-dialogical) such as sculpture, installation, and diffusion as exhibition or publication. Traces in the form of books, critical or theoretical texts, have so far been the only means for discursive practices to be acknowledged in a professional art context. Yet, these forms are not relevant. In re-appropriating discursive practice as a curatorial form and their 'provision' as a mode of diffusion, galleries and institutions have to work with artists to make sense of works that occur between the gallery world and the wider audience.

As precursors to this, *The Situationist (1957-1972)* was formed in reaction to the representation of the art experience in modernity. As a collective avant-garde it used political action to construct momentary ambiances of life and addressed changes in society by criticising modes of consumption⁷⁴. Its actions used an ensemble of art techniques and changed the conception of an artwork into a long-term project.

"Our situations will be ephemeral, without a future; passageways, which are serious. Eternity is the grossest idea a person can conceive of in connection with his acts⁷⁵."

Yet, this cohabitation between experimental art and social realm gradually turned into tourist sites (Cultural Capital of Europe in Anwtwerp, 1993). Situationist disruption became reconciled with 'cultural-political promotion'⁷⁶. When Kaprow wrote if the task of the artist had once been to make good art, it was now "to avoid making art of any kind⁷⁷". No critical framework was in place to pursue such works⁷⁸. Although many artists continued to evolve this initiated process further, in order to be part of contemporary polemic and

⁷³ Selwood, S. (1995), pp.36-39

⁷⁴ Harrison-Wood (2000), p.693

⁷⁵ Debord, G. (1957), p.695 in Harrison-Wood

⁷⁶ Foster, A. (1997), p.198

⁷⁷ Kaprow, A. (1996), p.XXI

⁷⁸ On changing criteria in art practice: Success and Failure when art changes (Allan Kaprow in Suzanne Lacy, 1996, pp152-158)

critical debate. Consequently, they had to adapt their practice to an artistic institutionalised mode of diffusion.

2.1.3 Relational Aesthetic

Nicolas Bourriaud (France)

Since the 1970's process-based artistic practices have evolved in France without critical support due to a "large deficit in theoretical discourse" (Bourriaud, 1998). Inspired from community-based practices, Bourriaud, a contemporary critic and curator of Paris' Palais de Tokyo, formulated a theory, *Relational Aesthetic (1990-2003)*. In the same perspective as Hunter's 'interface', Bourriaud articulates an aesthetic based on relationship. Unlike Hunter, Bourriaud operates within the space of the gallery. His set of criteria, common to 1990's practices, evaluates the inter-human aesthetic in artwork diffused in the context of the gallery.

While "the Situationist concept substituted the artistic representation by the experimental creation of the artistic energy within the everyday life"⁷⁹, Bourriaud argues that in his substitution, Debord omitted to describe that his 'situationist theory' can only be criticised by the production of new modes of relationship between people (i.e. the art exhibition). The notion of situation is constructed by a unity of place, time and action, and does not systematically imply a relational exchange. Debord divided two forms of time in the spectacle of everyday life: the "exchangeable time" which is bought, connected to a salary and ruled by a capitalist form of exchange; and "consumable time" of holidays. These two modes of exchange are the historic form of production; yet "exchangeable time" appears in Debord as negative. The artwork is always a relation with others and constitutes itself in a relationship with the world. Bourriaud theorises that 'relational aesthetic' actualises the situationists with an amusing annotation: "et le réconcilie autant que cela se peut, avec le monde de l'art"⁸⁰. This symbolic comment demonstrates the division, between practices in the everyday life context and those conducted in the institutionalised context of the gallery, by the necessity of a common language or artistic codes to refer to what then can be called an 'artwork'.

Bourriaud defined discursive practice in terms of time and context by identifying the artwork's norms of production, norms of physicality – as an endless

⁷⁹ Bourriaud Nicolas, *Esthétique Relationnelle*, Presses du Réel, Paris, 1998, p33

⁸⁰ Bourriaud, N. (1998), p.88-89

immaterial process, resistant to a social formatting - and norms of visibility. It is “a social relationship between persons communicated by images⁸¹”.

“Norms of production” are the context of participation and transgression in which the artwork take place.

Social context has always been present in the arts as an interface between human society and art. It now moves to the front row in an exploration of relationships between humans and real world. *Relational Aesthetic* takes the sphere of human interactions as its critical platform and intends to palliate the lack of social context in present day society by creating space where there is no human interface i.e. automatic counters, no neighbourhood relationship or no natural meeting place in the city. Contemporary artwork is not a space to explore but a time scale to experience an unlimited discussion (example Rikrit Tiravanija’s work on spaces to read, eat and work within the gallery space). Similar to Ukeles personalised interpretation, or Littoral’s Dialogical Aesthetic, the process of the artwork triggers the participation of the social context. The context is at the same time stimulated and becomes the driving force of the practice.

Relational practices are both the results and product of human relationships. They make no division between gesture and forms, objects and institutions, agenda and artworks and therefore present process works in the form of objects in traditional exhibition form.

“What did we buy when we have a work of Tiravanija or Douglas Gordon, other than a relationship to the world (concretised) by an object, that determine itself in the relationship that we have with this relationship: a relation to a relation?”⁸²

Despite proposing moments that produce sociability, Bourriaud believes that artworks rely on the visual system of the gallery, on engineered inter-subjectivity, and on the collective intelligence of the artistic production’s network. The public becomes the sole interlocutor in the process of artistic production and diffusion. The meaning of the artwork becomes real only in the moment of the exhibition.

⁸¹ Nicolas-Le Strat, P. (2000), p.12, ‘un rapport social entre des personnes, médiatisée par des images.’

⁸² *ibid*, p.50

“Norms of physicality” give form to the artwork through the artist’s availability, connections and rendezvous

Bourriaud believes that current artists such as Felix Gonzalez-Torres or Tiravanija put themselves at the disposal of the public, or to the artistic infrastructure. This is a reaction to the controversial use of interpretation of artworks carried out by galleries or institutions during the 1980’s. For example, Bourriaud explains that to avoid ‘add-on’, new artists such as Tiravanija have included a form of mediation by the use of convivial event - festive, participative as the physicality of their work. The artwork is placed in the moment of the experience, in front, or within the temporary community that it produces. But it will then exist as artwork through its traces presented in the gallery system challenging the codes and aesthetic of representations. In opposition to the notion of community developed in the 1960’s in public art, Bourriaud’s definition of relational practices produce political forms by becoming mostly present within the gallery space. These forms of practice present a toned down social critique yet “it would be absurd to judge the social and political content of a relational artwork by taking away the aesthetic values⁸³”. Bourriaud pursues by saying that the content of these activities have to be judged by the forms they take in the gallery and by the reference they make to the artistic field, art history and finally to their political context they refer to. It is not a “social art” or sociology, but a formal construction of time-space.

“Norms of visibility” are the forms of diffusion with no social Impact

Bourriaud wrote about this “social interstice” and “historic opportunity” -the artwork-

“can be grasped in just a few words: learning to inhabit the world better, instead of trying to construct it in accordance with a preconceived idea of historical evolution”.

In artistic terms, the aim of the artwork is “no longer to form imagery or utopian realities, on whatever scale⁸⁴”. The art practice is not about enlarging the limits of the art but to challenge the limit within the social space and in reference to artistic and aesthetic concerns. The artwork is built within an eclectic culture where the art resists the steamroller of the ‘Society of Spectacle’⁸⁵.

⁸³ *ibid*, p.86

⁸⁴ Nicolas Bourriaud (1998) *Relational Esthetics*, (Part Two), p42, Documents sur l’art, Press du Réel, Dijon

⁸⁵ *Le problème n’est plus d’élargir les limites de l’art, mais d’éprouver les capacités de résistances de l’art à l’intérieur du champ social global. (...) Hier, l’insistance mise sur les*
AWAY FROM END PRODUCT OR GENRE: A PROTOCOL AS ARTISTIC LANGUAGE

2.1.4 Discursive Practice: Critique of its Political Implications

Paul Ardenne (France)

I will conclude this review of the different terms used in visual art that are relevant to the activity of 'provision' by looking at the political implications of discursive practices in the public realm. Paul Ardenne (1999) explores discursive aesthetic, based on immaterialism and relational process with the social context. He engages in the non-finite nature of this production, where the artwork resides in the action and looking at its political engagement in the city and its subsequent responsibilities. The essential condition, to the success of these practices⁸⁶, is an art of political exchange (as transaction and negotiation) of a 'social process of interaction' that can also be defined as embedding itself inside production, as **management of social relationship and partnership**.

Like Kaprow, Ardenne wishes to distinguish art practice from the art market and present discursive practices as having already integrated the "real economy", the *barter economy*, or even an "*Economics Art*"⁸⁷ before its full understanding by the art market. This aesthetic is confronted with the notion of commercial production in its process and in its entrepreneurial development. Despite this total separation from the art market, Ardenne still describes discursive practice as a natural continuation of its predecessors, like Marcel Duchamp (Le ready-made, le Chèque Tzanck), Yves Klein (sessions of *Sensibility zone of immaterial picturality*), and Andy Warhol (The Factory), or even collectively the Artists Placement Group (APG)⁸⁸. Discursive practices are led by their contextual necessity to obsessive communication, including artistic communication and mediation on possible social impact. This obsession is formed by a desire for maximum relevance with the context rather than integrating the artistic practice to this later⁸⁹.

*relations internes au monde de l'art, à l'intérieur d'une culture moderniste privilégiant le 'nouveau' et appelant à la subversion par le langage; aujourd'hui, l'accent posé sur les relations externes dans le cadre d'une culture éclectique où l'oeuvre d'art fait résistance face au laminoir de la 'Société du Spectacle'*⁸⁵. (Bourriaud, 1998, p.31)"

⁸⁶ Guattari, F. (1989) *Les Trois Ecologies*, Galilé. in Pascal Nicolas-Le Strat (2000) p68 - 'la racine eco est entendue ici dans son acception grecque originaire: oikos, c'est à dire: maison, bien domestique, habitat, milieu naturel.' – 'the root eco is understood here in its Greek origin: oikos, meaning: home, domestic belonging, habitat, natural setting.' Translation: S. Bourne

⁸⁷ Art Press Special (2001) *Écosystèmes du monde de l'art*, p.6 – *Economics Arts* have as object the real economy and by extension a nature politic (economic, is the politic of the economy), p.103

⁸⁸ *ibid*, p.109 and on APG, John A. Walker, 'Artist Placement Group: 1966-1989', in John Latham (1995), p.93

⁸⁹ Ardenne, P. (2000), p.151, '*Comme si les artistes positionnés en périphérie, au lieu de travailler dans leur coin, se proposaient dorénavant une mission d'ordre esthétique-symbolique de nature traditionnelle de grande envergure.*' – 'As if peripheral artists, instead of working in

AWAY FROM END PRODUCT OR GENRE: A PROTOCOL AS ARTISTIC LANGUAGE

CHAPTER 2 REVIEW

Artists today are 'ferryman', recycling images (real or fictional) from 'reality' e.g. Simon Starling, in 1997, transformed Charles Eames's aluminium chair armature into a Marin Sausalito bicycle and vice versa. Discursive practices reduce distances between the concepts 'art and life', 'practices and consumption', 'creation and apparatus'⁹⁰. Bourriaud affirms that the artist's activities have not changed but the place of art has moved.⁹¹ In opposition to relational aesthetic that is solely disseminated by the gallery, discursive aesthetic is limited to local context from which the work is inspired. The 'provision' of a local specific artwork cannot reach universal impact and the artist has responsibilities toward this context.

'Art and life': a possible means of modifying a rhythm or way of life

Aesthetic related to the city can no longer remain in the traditional gallery or institutionalised context. Artists have returned to the 'polis' (city) of the Greek city by denouncing collective tensions rather than serving them (e.g. Krzysztof Wodiczko, *Homeless Vehicle* (1988), *Alien Staff* (1992)).

"These artists 'politic' have no personal vision, or historical project, have learned from their predecessors, the risqué of misinterpretation or plagiarism by the public realm⁹²."

Discursive, relational or dialogical practices differ from the sixties performer's direct action (*Maintenance Art* (1969)) in their integration to the living context. In discursive 'provision', individual artists act in the collective context, without the illusion of rebuilding the world or providing a truth. They search conflict with productivity, by organising the materiality of a truth in collaboration with the "politic"⁹³.

"This practice has business with the City, its functions, its collective being, this time in its perspective: no longer 'walking in front of (as a command) but sure 'walking with'⁹⁴."

their corner, propose themselves to an aesthetico-symbolic mission of traditional nature in a large scale' translation: S. Bourne

⁹⁰ *ibid*, p.11-12

⁹¹ Bourriaud, N. (1998), p.37

⁹² Ardenne, P. (1999), p.266, and in Paul Ardenne (1999), p.9, 'In relation to the "polis", public organisation as opaque to the uses taking place in the social context and in its systems (including the one of the art in particular), but even more the question of legitimacy, of domination and of activist logic of it competition.'

⁹³ Ardenne, P. (1999), p.48

⁹⁴ Text from the Catalogue of the exhibition Micropolitic (February-April 2000) at Centre National d'Art Contemporain "Le Magasin" Grenoble (curators, Paul Ardenne, Christine Macel)

In this experimenting collective context, the “phases” and “adaptation” of the viewer’s integration do not represent or symbolise his presence in the world. The spectator’s participation is an investment in the collective action, as citizen and political “being”. He/she inspires different readings at different times, and catalyses attention on the ‘situations’⁹⁵. This modifies the relationship audience-artwork. Instead of distributing meaning, the artist installs a contribution (a provision) in the polis, a mechanism to be at the disposal of others that also constitute the work.

This mechanism involves an engagement by the artist, in a **protocol** respecting civility with the preoccupation of ethical exchange. In orchestrating the ‘provision’, the artist has to demonstrate his/her ability to manage a real situation and to transform this situation into artistic form. In taking the role of **administrator** and curator, the artist becomes the instigator of the process without necessarily knowing its outcome. In this context, art is not resistant to **social request**. However, the ‘quality’ of the work is ‘determined by its transgression to society’s rules, and power apparatus’. The artwork adjusts to initial social demand⁹⁶.

Despite these last thirty years of diligence⁹⁷, art practices are still very superficial in the social field. The democratic method of discursive practices does not free art but rather inserts it into its own logic and norms, as in economic concurrences⁹⁸. The art politic, as a provision in the City’s functions, is wiped out, taken over by the politics of the art. It is down to the discursive practice to stand against the proposed system of gallery practices and to react against the appealing politics of the City.

‘Practices and consumption’: a provision responsible in the city

Fact of life: an artist is an individual connecting to a political regime and is a citizen in a democratic structure as a “social artisan”⁹⁹. Without calling for judgement, Ardenne names artist as ‘political individual’, largely represented

Some of the Artists: Sylvie Brocher, Andre Cadee, Dan Peterman, Simon Starling, Jacque de la Villeglé, etc. ‘ce qui a commerce avec la Cité, son fonctionnement, son être collectif, dans cette perspective cette fois: non plus “ marcher devant” (comme commandement) mais bien “marcher avec.’ Translation: S. Bourne.

⁹⁵ Ardenne, P. (2002), p.179-80

⁹⁶ *ibid*, p.189-193

⁹⁷ Jean Jacques Gleizal (1994) *L’art et le politique*, Paris, PUF

⁹⁸ Ardenne, P. (2000), pp.102,118-119

⁹⁹ ‘social artisan’: Ardenne, P. (1999), p.22-25, ‘A secular or civic catechism added to the rituals and complementary to its practice.’

by their being in the collective and the celebration of his/her specific aesthetic, using his/her art as instrument of a civic language.

Discursive artwork is socially implicated, with no single author, highlighting a raw reality. It is not about affirming artistic status but about questioning the artists' responsibilities with regards to contemporary audience's expectations. The artwork has no autonomy and does not lie on walls. It relies in its relationship with the spectator who orchestrates its reality. As with Bourriaud, objects are present but used as tools in the experience of the artistic situation¹⁰⁰. Not without consequence, the creative act helps in the collective life of the democracy, but tends not to have direct practical implications. Artists' associations with NGO's (Non Governmental Organisations), and also Trade Unions (Mierle Laderman Ukeles or Guerrilla Girls's action against the artistic institution), are a reflection of a raw reality. They constitute in their own way a political party (conviction, action, quantifiable result) and refer to art as activism.

Haacke's¹⁰¹ position is that art cannot be detached from its social structure to which it contributes. The boundaries are very delicate and require the artist to develop a great awareness of such responsibilities. Yet Ardenne's definition of discursive practice is dominated by artist's role and responsibility as a political individual.

'Creation and apparatus': a real provision or a plagiarism

The practices previously described as 'provision' stands back from the manufacturing process and proposes an alternative representation of what is real¹⁰². The question remains, 'how is this reality told when the artwork's is substituted by spectators' action? How is its still affiliated to an artistic representation?'¹⁰³

¹⁰⁰ Ardenne, P. (1999), pp.53-54, 100-109, Rirkrit Tiravanija proposed kitchen, musical instruments, books in an environment to the use of the viewer, Pierre Huyghe proposes a pirate TV set for local use and diffusion.

¹⁰¹ Hans Haacke (1998) *Artfairismes*, Paris, Centre d'Art de Culture George Pompidou. "Haacke en vient a minimiser la porte des recherches formelles, ceci dans la mesure où la forme qu'un tel choix artistique consacre n'est ici qu'un discours politique sous une autre forme."

¹⁰² Ardenne, P. (1999), p.59

¹⁰³ Bourriaud, N. (1998), p.21, "The form of contemporary artwork exit its material form, it is a connecting element, a principle of dynamic agglutination (...) By observing contemporary artistic practices, more 'form' should be say as more 'formation': in opposition to a closed object over itself by the intervention of style or signature, actual art shows that it is only form in the encounter..." Translation: S. Bourne

Artists explore their capacity by implementing variety of processes of fabrication and diffusion of their work within the reality¹⁰⁴. Twenty years after Andy Warhol, the artists' "entrepreneurial" process is barely visible in the art market! Pierre Huyghe (1995) has explored the possibility of a pirate mobile local television, which involves local users creating their own programme. The participants are at the same time actors, producers and viewers of the television program broadcast on a local scale. By avoiding commercial constraints, he allows the citizen to take control over the representation of his reality¹⁰⁵.

A discursive practice searches in the city for a "real" situation as an aesthetic experience. In classics¹⁰⁶, artists inspired themselves by borrowing, by questioning their knowledge, by refusing the discourse connected to the control of knowledge and the hierarchical relationship with the viewer. In Ardenne's discursive context, the artist de-modulates everybody's behaviour and poses democratic conditions. The reference and mode of visibility of discursive practice is not about producing discourse on artistic theory but to provide a political dimension, a dynamic interaction of a 'provision'.

As in Kester and Bourriaud, Ardenne presents the artwork as 'social interstice' that never leaves the world, but always remains connected¹⁰⁷, but yet is disconnected from functions in the city due to its lack of opportunity in connecting with the culture of 'result'. Art engages itself but remains a mirror image of this context. The lack of shared reference has transformed discursive practices into marketing models that sell. Whether spectacular or addressing social issues, the lack of vocabulary to address result or concrete achievement of this 'provision' are not the signs that these practices are powerless¹⁰⁸, nor do they have impact in their context. New norms of judgment (Kester) have to be applied to communicate the real nature of this practice.

2.1.5 Summary on the notion of 'provision' in visual art

Vernacular (the practice, 1999-2006) set out to develop an approach to process based practice in public art and associate it to the idea of 'provision.' By looking at selected examples of works and related critical frameworks, it quickly became obvious that numerous discussions have been developed since

¹⁰⁴ Ardenne, P. (1999), p.69

¹⁰⁵ *ibid*, p.84-85

¹⁰⁶ *Cabines de bain*, 1996, Maurizio Cattelan duplicates Paul-Armand Gette and John Armleder's installation that he presents next to the originals

¹⁰⁷ Ardenne, P. (2002), p.60

¹⁰⁸ Ardenne, P. (1999), p.114-115

the sixties, and outside the institution. In the above examples, I can clearly identify that this debate has become more public by institutional attempts to integrate the change (Le Palais de Tokyo, University and funding structures). However, each example presented is involved at a different economic level without creating a common language between aesthetic and social concerns. Mierle Laderman Ukeles or Ian Hunter have greater involvements in the social realm than relational aesthetic practices, and continue to exist through this relationship. These works define a more direct change in the relationship audience-artwork-artist and artist-critic-curator, and present a shift in the definition of the author. In opposition Relational Aesthetics attempts to reframe 'outdoor' practices into the gallery's codes and system.

As a result of the 19th and 20th centuries' legacy of visual art practices, each example remains dependent on peers to exist as an artistic form of art. The re-location of discursive practices does not help in the general lack of understanding of its cross-disciplinary nature and discursive forms. Do discursive practices have to fit into norms of references of visual practices¹⁰⁹ in order to be diffused? Can they be valued by their political affirmation and still preserve their creativity from consensual and commercial production¹¹⁰? Can the artist's conformity to the institutional power ever be emancipated¹¹¹?

Emerging in the 1960s, expanded in the 1980s to reach critical mass and becoming institutionalised in the 1990s (Bourriaud, 1998), discursive practices are still evolving without being understood. Sometimes, practices have an opportunistic reputation for working and using social or political subjects e.g. mad cow disease or unemployment, etc. At other times, artistic institutions attempted to integrate discursive artworks into exhibiting contexts using their by-product (Bourriaud/Sans, Palais de Tokyo, Paris). Although, they initiate a critical model for evaluating practices within their exhibition site, le Palais de Tokyo exhibits objects and traces of these relational processes, returning these practices to object based ones. Simultaneously to these practices, local governments are becoming increasingly interested in the use of social-specific work as an economic tool for development, social outreach and tourism. In a

¹⁰⁹ Mierle Laderman Ukeles had to integrate into the gallery system to reach the art context and J Building/Underwood intend to 'write a book that becomes a best seller. We want to receive Cannes' Palme d'Or for their video. We want to exhibit this project at the Getty in Los Angeles and at the Guggenheim in Bilbao. Otherwise, we want to organise private slides projections at society's cocktails mainly for Deutch and Japanese Banks.' In Anne Langlois (2002) *De(s) Reglements*, p.48, translation: S. Bourne

¹¹⁰ Deleuze, *Pourparler et Qu'est-ce que la philosophie?* In Phillippe Mengue (1999) *Art Contemporain et Pluralisme: Nouvelles Perspectives*. Artifices, L'Harmattan, p62

¹¹¹ Ardenne, P. (2000), p.96

context of privatisation this evolution is assumed necessary, even natural¹¹². This eradicates future possibility for official non-commercial discursive practice in public commission.

Should art reflect the public place and be conceived for an artistically trained audience? Or has art become a feature of everyday life? This similar paradox appears also in design and sustainable production where discursive practices evolved in the gap between the creative process and the necessity of production.

2.2

The Notion of 'Provision' in Other Professionals Production: Convergences of Social and Process Based Works

Discursive practices are creating a tension in the art market by considering the creative process as the art product. The process and end product constitute a unique 'product': the artwork. Yet at the same time, this artwork is formed by other professionals' contributions that do not necessarily provide an expected or required artistic outcome. This tension has directed my attention towards other relevant professions in how they evaluate and communicate a discursive product.

The tertiary sector and twelve identified characteristics of the act of the 'provision' initially inspired my methodology and established *Vernacular* (the practice, 1999-2006) as a protocol.

2.2.1 A Shift of Culture: Product as 'Provision' Rather than 'Manufacturing'

In order to understand the notion of social and discursive process as both a method and product in a practice, I need to relate the visual art practices to other professional practices that entertain a similar relationship with society as a whole. This section seeks to mirror an evolving attitude in society's relationship with acts of consumption and 'cultural' activity. In an area of design (product design and design in the service industry), the practice consists of transforming the process of designing and its sustainability into a valuable product rather than reducing it into the production of 'object'. The social context of production is evolving into an immateriality (i.e. new technologies and services) and has

¹¹² Foster, A. (1997), p.198

implications for the traditional notion of production and its dissemination (i.e. heavy industries). With Manzini (2001) and Nelson and Stolterman (2000) a product will be redefined by exploring the productive potential of the 'becoming of the forms' rather than on the forms themselves (i.e. in the car industry a service is specialised on how a car will deteriorate and what form of maintenance it will need in ten year time or more). Corsani, Lazzarato, Negri (1996) and later Nicolas-Le Strat (1998-2000) will make parallels between the design industry (fashion, house design, applied arts etc) and visual arts by undertaking to define the non-material activities of these productions. In particular the multidisciplinary partnership of these creative processes which dominated the production of these works.

2.2.2 Manufacturing of 'Results' Rather than Products

Ezio Manzini (Italy)

Manzini defines the current and future challenge of our society as to "learn to live better, consuming far less of our environment resources and that we need to regenerate our physical and social environment¹¹³". Our planet's habits in producing, its multiplied numbers of individuals and therefore consumers and producers, should invite us to change our current modes of product/consumption into complex materialised services. A commercial activity is simply identified from the equation relating 'its efficiency or non-efficiency'-role to its context. Manzini continues with the notion that this transformation will become the result of positive and individual choice.

This change has to come from a drastic transition in people's attitudes. Consumption would not need to stop but to transform itself. First it is a matter of 'inventing new behaviour', a type of relationship and vision of the world that differs from the present one. Second, it is the need to 'redefine' the concept of product, production and consumption. Manzini establishes the notion of 'well being¹¹⁴', previously associated with the democratisation of access to materialised complex services in the form of products (a laundry service transformed into washing-machine, or a service of playing music into a radio or a record player). This old definition should now become obsolete as Manzini's 'well being' and quality of life is now related to quantity and quality of service and experience to which it is possible to have access. The practice of service moves from 'consumption to experience', from 'possession to access' (access to knowledge with the internet rather than the possession of book), and from 'material product to the intangible'. We are witnessing the birth of an economy

¹¹³ Manzini, E. (2001) p76

¹¹⁴ Manzini, E. (1998), p43

based on information, which is related to Manzini's requirement for environmental sustainability. The change is accompanied by diffusion of information, communication technology, and a sustainable society. The new environment is hybrid in physical and virtual terms¹¹⁵.

Manzini suggests shifting toward an economy based on services, experience and knowledge, rather than production in terms of physical product. The change is materialised in a component of a new 'product to service'. As design companies' main product strategy is the manufacture of 'results' rather than 'product', this 'product service' needs mobility in terms of a system, interdisciplinarity in research and development, service and alliance with users (more active and participative) and new technologies of production and distribution. The novelty of the 'product' is redefined and marketed under 'dematerialised' new products that Manzini divides in four categories:

1. *information-product* (culture, instruction, entertainment)
2. *result-product* (measure in term of absence of other product i.e.
3. comfort expressed by temperature and lighting; or prevention rather than medicine)
4. *community-product* (product conceived for community uses, i.e. car sharing, washing centre)
5. *duration-product* (relations between manufacturer and uses, i.e. assistance after sale, collection, delivery, recycling, etc).

'Dematerialised products' are still the result of production but of a process of dematerialisation of the current system of production and consumption as opposed to visual art production. Manzini does not conceive these products as immaterial. Information itself requires support, which cannot be immaterial (paper, ink, transport, etc)¹¹⁶.

2.2.3 The Nature of the 'Service Relationship'

Nelson (USA) and Stolterman (Sweden)

The design process is a "complexity of potential design relationship and roles and how these relationship are formed in the process of contracting¹¹⁷". Similarly, a 'service relationship' is a relational system embedding dimensions of responsibility, accountability and intention. It is a "basis 'cause' of design, to create the challenge of designing something desired but not yet fully formed in

¹¹⁵ Manzini, E. (2001), p76-78

¹¹⁶ Manzini, E. (1999), p.49-57

¹¹⁷ Harold Nelson (USA) and Erik Stolterman (Sweden), (2000), pp.23-34

the imagination of the client or other being served". Both processes are extremely close in their method.

The designer makes meanings in the relationship through communication with the clients. They find a common ground through dialogue to discern their mutual intention, by designing in a manner of empathy, proactively, and without an intentional fully-formed outcome. The designer builds on client intentions, listens and helps people to express and surpass their preconceived ideas. He will then concretely conceptualise, with knowledge and imagination to fully represent the client's authentic self-interest. The designer is in a situation of 'serving others'. Everyone involved is brought along at the same pace in the same place and does not depend on selling outcomes as much as it does communicating progress. The interrelationship is developed among individuals, including stakeholders, decision-makers, producers or makers, end users, customers, and surrogate clients. Finally, the designer has to prove his/her ability to form intentional service contracts, based on knowledge of possible relationships in particular design situations and on willingness for empathy and conspiracy.

To present fully the 'service relationship' product in design, I explore further the concept of 'service on behalf of the other' proposed by Nelson and Stolterman. The 'service relationship' does not act as an expert or a facilitator on behalf of someone else's needs. It is not about servitude but about treating the other as an equal in the process of persuading or identifying people and their call for needs or desires. Due to its equal-to-equal nature, a 'service relationship' does not exclude the designer or other self-expression. It is not defined by a producer-consumer relationship but yet it is also not about helping people, as it creates a unilateral relationship.

This 'service relationship', described by Nelson and Stolterman, is a social "process as an end in itself and the type of knowledge that evokes the right outcome for the right people, at the right time, in the right place, for the right reasons, in the right measure". It makes parallels with an audience specific artistic discursive process such as *Vernacular* (the practice, 1999-2006), where the process is a product in itself. This method, and production in both sectors, is a matter of character and intellect that requires a synthetic apprehension of situations. The participants need the ability to recognised or imposed relational patterns, which form the basis of the process. These competences for both 'service relationship' and artistic discursive practice are technical, social (*notitia, empathy, leadership and championship*) and about communication skills.

2.2.4 'Le Travail Immatériel'

Negri, Lazzarato and Corsani (France)

In the necessary cultural changes to our patterns and values of consumption explored by Manzini, new forms of experience as products are led by new technology and a re-evaluation of creative skills as economic potential. Discursive production is a vision of what might be but remains largely unexplored. In our post-industrial society, sociological research on the mutations of industrial systems and on the modification of production process indicates a transformation of the notion of production.

In the tertiary sector, discursive practices are already named 'le travail immatériel' (Corsani, Lazzarato, Negri) and relate to taste (e.g. fashion), intellectual operation (e.g. production of computer programmes), ways of seeing (e.g. graphic design), ways of living (e.g. urbanism), ways of thinking and in the understanding of our environment (e.g. journalism)¹¹⁸. This production modifies the separate nature and the conception of what was usually called the workforce and the production process. In a discursive situation, the workforce focuses the process. 'Relational product'- or 'service relationship'-, defined by Nelson and Stolterman, creates the demand (sell in order to produce) by raising each time a creative accountability, between consumer and producer, in each transaction (process) and in each territory (infrastructure). There is no production to sell but a sale to produce. 'Relational product' is not anymore a linear representation of production but an anticipation of the sale. Innovating, in the relationship between production and consumption, it reveals a capacity to create a product for a consumer and, vice versa, a consumer for a product. The value of this production is about measuring 'intelligent' input and productive partnerships, rather than the usual individual material input working in a line of production. However, if the 'product' is defined by the consumer's intervention, it is more and more difficult to name the service **norms of production and measures of productivity**.

This section exposes three mutations from traditional production and presents 'immaterial work' as a new entrepreneurial development that exercises the individual's subjectivity¹¹⁹, mobility and manages information. 'Immaterial work' **supplies an opportunity**, which serves to simultaneously raise discussion and an end result. This 'relational product' becomes the end product itself. It gathers existing industrial elements and relies on conviviality and proximity to create. These partnership networks are identified as fundamental to television, publicity, fashion and photography industries.

¹¹⁸ Moulier-Boutang, Corsani, Negri and Lazzarato (1996), p.24

¹¹⁹ Gadrey, J. (2002), p.160 and Lazzarato (1996), p. 234

1. It establishes a **convivial base (a social process)** as it functions as an 'interface' between production and consumers, by integrating in the production process the action of 'consumption' as creative moments in the social network of the enterprise. Production is a human **relationship** that itself is part of the process.

2. The singularity of this production lies in both its individuality (the judgement of an individual) and collective nature (the **territory** or necessary network allowing the individual to produce).

3. It relies on the linguistic – communication. The mediation process is the essence of discursive practice and realises itself in an **inter-subjectivity**. The worker integrates in the creation of the work '**subjective arrangement**' that consists of the process of **negotiating, transacting and interacting**. These **multiple interactions** are process and the process is economic production.

The product, in its immaterial process, defines the buyer on the market, and raises this client's expectations. This economic production relies on the cooperative inventiveness and capacity of controlling flux of communication in the social relationship with the client. This example of Usinor:

"We are not producing tonnes of steel anymore. We are producing client solution (...) working uphill with the client in order to identify potential problems¹²⁰."

The mutual exchange in the relationship of the 'relational product' brings forward the role played by the consumer. The more the product is characterised as immaterial product, the further the industrial model moves towards the development of the relationship production/consumption. However, 'the economic value of service still has to conquer its social legitimacy, even if already present in social practice and today's aspirations'¹²¹.

This Ph.D. research excludes potential or existing economic impacts that could be created by discursive activities, e.g. tourism, craftsmanship. The work toward definition in terms of relational norms and impacts undertaken by the

¹²⁰ Zarifian (2002), p.9, 'Nous ne produisons plus des tonnes d'acier. Nous produisons des solutions-clients (...) Travailler en amont avec les clients de façon à identifier de potentiels problèmes.'

¹²¹ Gadrey, J. (2002), p.154, 'La valeur de service doit encore conquérir socialement sa légitimité, même si elle est déjà présente dans les pratiques sociales et les aspirations d'aujourd'hui'

'travail immatériel' (Corsani, Negri, Lazzarato), has raised the idea that an art practice (discursive practice) can be 'evaluated' and identified under these same characteristics. Further more, in 1980 and adopted by the general Conference at its twenty-first session, UNESCO recommended that the "Member States should promote and protect the status of artist by considering artistic activity, including innovation and research, as a service to the community."¹²² Despite the openness of the term, the act of 'service' is often connected with economic outcome. The situation of artistic discursive practice is in conflict with commercial output as direct objective.

However, outside this economic issue, a debate evolved gradually on the method use to 'artistically' approach the community and the nature of its contribution. On the one hand, this artistic collaboration places the audience as a co-creator in creative expression and meaning. And in another, the general opinion often found it difficult to accept that an artist can appropriate an artwork produced in collaboration with a public in situation of co-creators¹²³. The characteristics of discursive practices rely on individual and subjective perspectives.

2.2.5 'Social Process of Interaction' in Negotiation, Transaction, and Interaction: New Characteristics of a Product Pascal Nicolas-Le Strat (France)

Nicolas-Le Strat proposes artistic discursive practice as 'social process of interaction' connecting it this way to the tertiary 'relation to service'. He poses the artistic production, as a contribution to a new 'provision' that could potentially lead artist to becoming subsumed as just another creative industry, instrumental to creating economic product. In that way, artists' practices may cease to exist as art and gain an industrial economic status. If art production converts itself to inter-subjectivity and inter-relational paradigm, the artwork and its content relies on its relationship with social actors' ways of life and artistic representational system. Although local process of negotiation and transaction becomes inherent to the proposition and constitutes the fundamental part of the artwork¹²⁴, artists have to retain an edge through critical discourse. What is the difference between the relational process in 'le travail immatériel' and discursive, dialogical or relational aesthetic? What are the same characteristics? What makes this relational approach art?

¹²² Recommendation concerning the Status of Artist – United Nations Educational, Scientific and Cultural Organisation – Belgrade, 27 October 1980.

¹²³ Nicolas-Le Strat, N. (2000), p.19

¹²⁴ Nicolas-Le Strat, P. (2000), p.22

The relationship between discursive practice and 'immaterial work'

In the same way that product design evolves toward contributing to the sustainability of the world's resources and a diminution of materialistic production, visual art has anticipated the world in need for changes and pre-empted visionary changes in our society of consumption. In harmony with the social context and artistic networks, discursive art has developed its production into a more interactive 'product' sustained by its artistic network. This form of capitalistic production is now invading everyday life, breaking barriers that used to separate and oppose economy, power and knowledge¹²⁵, increasing cultural values of society as a whole. The essence and practical description of 'provision' as 'relation to service' or 'service relationship' are close in their method, forms and objectives to artistic discursive practice. The characteristics of the new provision (process of investigation, the role played by the territory, type of information retrieved and redistributed, the search for impact by the 'process-product' onto the relationship installed, etc) are rather similar to the artistic 'process-product' substantiated in discursive production.

Nicolas-Le Strat addresses the creativity of the art as belonging to the register of "n'importe quoi"¹²⁶. The multiplicity of relational production, such as materiality, objectivity and uncertainty, forms discursive art¹²⁷. The attention is not placed on the 'author-that-creates' but on the 'multiplicity of the creativity produced'. This multiplicity is the strength of discursive practice and defines it as 'provision'.

Empirical research on discursive practice and 'le travail immatériel' has raised awareness on a common proximity between discursive practices and the notion of services¹²⁸. Nicolas-Le Strat has expanded visual art activity and adapted the term 'creative intellectual work' instead of 'artistic work'. Such a term is more appropriate for a creativity that has become diffused by the multiplicity of its individuals involved, diversity of material, mechanism, technique, ambiances, situation and interaction with the 'audience'¹²⁹. How far can artistic production preserve its critical edge in infiltrating this new industry? How does the 'participant contribution' to the creative process differ from the notion of client?

¹²⁵ Negri, Lazzarato and Corsani (1996), p.83

¹²⁶ 'everything and nothing'

¹²⁷ Nicolas-Le Strat, P. (2000), p.44

¹²⁸ Nicolas-Le Strat, P. (2000), p.64

¹²⁹ Nicolas-Le Strat, P. (1998), pp.12-40

New values and new norms

An artist's practice only exists by being recognised by peers. Time and place cannot solely define this activity. Its qualities are:

1. its democratic openness,
2. its own intrinsic multiplicity of activism in making interventions,
3. being an atmosphere, a certain climate,
4. integrating social context into the art process, rehabilitating minority and popular culture in the visual art cultural context,
5. acknowledging the need to re-qualify its aesthetic norms of the new 'social process of interaction' and production that Kester named 'locus of judgement'.

'Immaterial' work feeds 'industrial' production in activities such as advising, design, relation to service and communication. These new professions, based on information's promotion and diffusion, are at the heart of the service industry's new productive work¹³⁰. The hybrid characteristics of discursive practice relate to the multimedia industry and have similarities in their production and communication. Artistic or not, they both exist through their integration into a discursive and social context. It is not the effects of the artwork in the territory, nor the objects made as tools, but the artwork in the becoming that is relevant to discursive practices. Two new values come out so far. Discursive practices cannot be exclusively reached through the current forms of diffusion proposed by the galleries (Kester) neither through their artistic/aesthetic jargon¹³¹.

In what sense does this practice make art?

By integrating the social environment as territory for artistic process, discursive practice has broken off the concept of 'artistic product'¹³². Yet some discursive practice makes art by functioning in a multiplicity and having a nature turned towards 'what is to be done'¹³³ (Kester, Ardenne) without excluding reference to aesthetic or artistic issues. Discursive practice exists through circumstances and privileges, the establishment of relationships between people as opposed to object or forms produced, usually immediately integrated by the art market. Yet, discursive form has already entered the art market from a merchant perspective but not as art product.

Nicolas-Le Strat questions this evolution of creativity outside the art market, revealing the possibility that the art practice has evolved towards an entrepreneurial market. The change of culture into commodity, in capitalist

¹³⁰ *ibid*, pp.27-28

¹³¹ *ibid*, p.53

¹³² *ibid*, p.56

¹³³ Franck Hopper p218 in Nicolas-Le Strat, 1998, p58.

society, has converted this artificial mechanism susceptible to control and resulted in a false consciousness of a 'market of reality' by industrial or political interpretations of discursive practices¹³⁴. Practicing as an artist has always meant maintaining a certain independence of mind and not adapting to the competitive performances required for well being under the established system, even at the cost of intense personal sacrifice¹³⁵. Nicolas-Le Strat indicated the strength of discursive practices by containing their own discursive instituting material of production and diffusion.

2.2.6 Summary of design thinking of discursive practices

To bring about environmental benefits, Manzini articulates a new form of complex service, in which experience is formed in place of consumable products. Nelson and Stolterman articulate this transformation from product to individual experience¹³⁶, in the notion of 'service relationship' in which the social process of relationship constructs a 'product'. The process is here already identifying itself as a 'service' in responding to a commercial ethos. The changes in design practices by the inclusion of social process and a human relationship as a form of 'production' are, despite their lack of sharable norms of references with the industry, an attempt to be understood by both the creator and the industrial sector. The commercial outcome searches for efficiency and results in the return of income assisting in its recognition. Yet, to Manzini's regret the new 'intangible needs' are not substituted for the old 'materials ones', but so far are added on.

Although this research is directed to contemporary multi-disciplinary visual arts, it is primarily concerned to acknowledge a revolution against modernism¹³⁷ in art and in society in general. Inspired by everyday life and the need to recreate place and time for social interaction (Nelson and Stolterman), these practices are the result of an evolution from object-based production towards process as economic valuable product. The obsession for human interactivity, supported by a discursive aesthetic has led the visual arts to focus experience as a different form of production from that of object (Nicolas-Le Strat).

¹³⁴ Kosuth, J. (1991)

¹³⁵ Gablik, S. (1984)

¹³⁶ Doctoral Education in Design: Foundations for the future (2000), edited by Durling D. and Ken Friedman La Cluzas, France

¹³⁷ Clement Greenberg: modernism is an historical tendency of an art practice working toward complete self-referential autonomy, to be achieved by scrupulous attention to all that is specific to that practice: its own tradition and material, its own difference from other art practices. (P1098, in Victor Burgin, Work and Commentary, London, 1973, in Harrison-Wood)

2.3 Conclusion

Understanding Discursive Practices: What Questions are Still not Addressed?

Due to the complex visibility of discursive practice as product, this literature review addresses a variety of cross-disciplinarily or cross-cultural discourses around the term 'provision'. It points to a lack of references or 'relevant mode of dissemination' for such a practice. The current diffusion e.g. gallery exhibition, catalogue is a form of diffusion adapted to object based practices and inadequate for discursive form. The review investigates norms, impact and the nature of cross boundary discursive processes outside of the traditional distinctions of art/non-art, gallery/public art, etc. The purpose of this review is to identify an artistic dissemination system that lies within the ritual of engaging with others in 'triangular relationship', artist/artwork/audience. Discursive practices cannot be thought about outside of considering the public and outside of specialists. On the one hand, the artist needs to rely on others to articulate his/her creative process, to be identified and recognised as artist. This tends to eject, on a massive scale, non-specialists and engage the incomprehension of the public towards contemporary art¹³⁸. On the other hand, given the diversity of interest represented in the promotion of the work, it is perhaps not surprising that public art is not regarded as belonging exclusively to the domain of the arts¹³⁹. Yet it is time to look at discursive method and not only in its multiple contribution to specialised contexts such as the arts, but also to areas such as social inclusion, political implications, and so on.

Entering a new industry (Kester, Corsani, Negri, Lazzarato, Nicolas-Le Strat), discursive practices have changed artistic methods and impact, and challenged the institution by taking their work outside the provided structures. They have given rise to a discrepancy, between practitioner needs and the artwork context, between the understandings of an art practice in the public realm. The discrepancy is not directly connected to the type of work installed. It lies in the perception, in the nature of the artistic production and in the market dominated by objects. Artist focus now on "provision" instead of "production" and imitate a transition from manufacture to services where the product exists at the time of its making. This immaterial work has common boundaries with discursive works that Lars Bang Larsen¹⁴⁰ described as an activity that

¹³⁸ N. Heinich

¹³⁹ S. Selwood

¹⁴⁰ Lars Bang Larsen in '*Remarks*' on interventive Tendencies, meetings between different economies in contemporary art (2001) Borgen, p196-201. Lars Bang Larsen is a critic and a curator who lives and works in Copenhagen. In Toni Negri, Maurizio Lazzarato, Paolo Virno
AWAY FROM END PRODUCT OR GENRE: A PROTOCOL AS ARTISTIC LANGUAGE

‘forced at least to question the signification of work and workforce as they are both the result of a synthetic know how. This combines intellectuals’ capacities, which disappear as cultural and informational content and a craft agility that connects creativity, technical knowledge and manual know-how’.

Would this practice benefit from a language that characterised it better or should it remain visible through the representation of objects in the current critical market and institution? The Modern Institute in Glasgow is an example of the changed creative role between curator, critic and artist in a commercial context, adapting and locating itself where artist’s engagement, ideas and practice exist.

‘Modern Institute is reactionary to things (...) rather than a system that is set up, a system that you necessarily create. (...) The whole idea with it is that people bring their own assumption of what the Modern Institute is¹⁴¹.

The comparison demonstrates the capacity of creative practices to make a product for a consumer and a consumer for a product. Discursive practices have the capacity to take entrepreneurial decisions, to intervene within social relationships and to organise social cooperation. What is the impact of this new production both on the artistic and non-artistic audience? Does the notion of audience exist? The external contribution needs new denomination and the diffusion of a work has to address a multiple of specialised audiences. Are visual arts moving towards a design method? Do artists really question the commercial ethos and consumption system? Or is he/she part of it? Despite art becoming a common feature of the everyday life, Tio Bellido describes artists’ relational protocol more and more specifically as a symbolic product. Their role is more of an operator or revelatory rather than a provider¹⁴². (This is more fully explored in Chapter 4.)

(1998) *Travail immatériel: activité sociale dans le cadre du postfordisme*, ID Verlag, Berlin, p46. Translated from German.

¹⁴¹ Toby Webster (2001) in ‘Remarks’, p.95

¹⁴² Tio Bellido, R. (2000), p.12

CHAPTER III

A SEARCH FOR LANGUAGE

3.0

'Provision': an Inspiration to Explore a Discursive Visual Art Form

This chapter evolves an understanding of the terms 'service', 'provision' and 'protocol' led by my artistic practice. Every stage of the research influences the development of the practice. The concept 'service' is further refined as 'provision' indicating both the action 'of supplying' as well as naming a product. As the understanding of the term deepens and grows, it shifts towards the term 'protocol'.

The research method critically reviews aspects of the work of Schön, Dewey, Matarasso and Kaprow who in different ways articulate the distinctive phases of a discursive practice in process in the context of the everyday life (section 3.1.2). A framework is developed from these different articulations that draw out four stages of the dialogue or protocol.

These four stages are found to be largely compatible with the discussion in the tertiary sector of attributes of 'immaterial work' drawn from Négri, Corsani and Lazzarato, Gadrey and Zarifian. They sensitise me to qualities that enhance my reading of the project *Vernacular*.

A diagram presents the above comparisons and inspirations. It also establishes the artistic nature of provision by proposing features and criteria for analysing *Vernacular's* (the practice, 1999-2006) process and relationship to audience/artist. The term 'provision' is suggested as a characterisation of this practice and the term 'protocol' – describing the process of this practice - is proposed.

Addressing a questionnaire to participants involved in both my practice and an artist's group working on a one off artwork, *Building/Underwood*, I cross reference the characteristics of 'protocol' defined from my practice and the literature review, with their work. This questionnaire identifies common ground for the notion of 'protocol' and also differences from my own across three areas:

- The nature and status of the artistic practices
- The defined or assumed characteristics of a 'Protocol'

- Ways of evaluating an artistic practice: terms and means

This led me to question whether this ‘protocol’ is applicable to all types of discursive practices.

3.1

Schön, Dewey, Matarasso and Kaprow - a Language For Processes

In this chapter, the literature review explores the concept of ‘provision’ as an artistic product and its relationship to artistic practice.

The research within my artistic practice evolves from an intuitive approach to the necessity of finding the words to clearly articulate my artistic intention and formulate it in its discursive form rather than relying on by products and postproduction. Initially, I used characteristics and vocabulary inspired from key references such as François Matarasso (1997 and 2001) and Allan Kaprow (1971 to 1974) (section 3.1.2). As the understanding of the vocabulary evolves together with the literature review of artistic norms and tertiary sector terminology, a critical approach is progressively raised (section 3.1.3). Finally, taking the identified features back to the industrial sector, I was able to identify criteria for evaluation that were appropriate to identify the artwork/relationship impact on both the audience and artist.

3.1.1 Inspiring context: key terms and definition of ‘provision’

The starting point for the research was to identify links between my intuitive practice and constraints of the academic research method. As a visual art practitioner this required great changes not only in the way of thinking about my practice, but also in the way of implementing it. The practice as a whole had to distinguish itself from the research content and vice versa. Isolating aspects in the practice that will constitute the research form was in itself a first step in the definition of the term ‘provision’ of a visual art practice.

The work carried out by Schön (1979) helped this first step by making explicit ‘how professionals think in action’ and in understanding that actions, intuition and cumulative experiences of the practitioner, can be transformed into research tools. In the context of problem-setting in social policy, he identified a tool for critical reflection by establishing parallels between two processes: the one of frame restructuring and the one of metaphor.

In the context of a collaborative situation, where two ways of seeing are in conflict, he presents the metaphor as a process and a new perspective in the use of language as “seeing” rather than “describing”. The metaphor becomes a

product in the way of looking at things, an alternative description of reality. His generative metaphor, in social policy, leads to a 'sense of the obvious' and generates new perception, explanation and invention in a way of expressing an experience. The participants re-name, re-cast the features and relations of their experience by generating a metaphor. In the process, participants bring a different and conflicting way of seeing. They give a story that is their 'reading' of the reality. This reading can be explored and reflected upon similarities and differences that provide a literate criticism.

The method proposed by Schön (1979) connects with the nature of my practice in similarities in the evaluation and the place taken by the action. His method aims to examine another attitude as part of the process, which 'enable us to recognise description as description rather than as 'reality''. He examines the function of 'immersion in the context of the experience of the phenomena of a situation'. He finally explores the 'strategy of representation that enables him to construct a new category (scheme or model) from the information gathered from the immersion in the reality of the experience'. His research encouraged me in my search for seeing and understanding the process of my practice as a product, in valuing both the personal contribution and 'interpersonal process' of the participant and the essential function of the context and immersion in the creation of an artwork.

I decided to use the metaphor of 'service', to locate my intuitive visual art practice within a more widely shared vocabulary, as the action was indicating a notion of 'responding to someone' or 'acting towards' or 'for someone'. Thus, the research started by articulating the artwork within an industrial concept of 'service', by exploring its connections and characteristics, its relationships and actions in practice, by observing where the term did and did not feel adequate to describe my practice as an artist.

This initial approach using the notion of service created obstacles as a description of artistic actions. During discussions with peers, the concept raised immediate negative reactions in opposition to the essence of art itself. The non-instrumental nature of art along with its tendency to question can with difficulty be assimilated to the notion of 'service'. The immediate response was that it was reductive – reducing art to a functional role such as 'service' and its relationship to the service industry in its means and forms. The notion had to be refined and tested out further through my intuition. The characteristics of this industrial notion had to be isolated and clearly articulated outside of a working context; and then developed into an analytical structure to then be tested out in relation to an art practice.

Writers like Dewey (1934) and his concept of reflective thought¹⁴³ first helped to direct this research without providing a practical method to understand the chronology and the narrative of process based art projects. He provided precedents in the description of art as process and its definition of actions as experience. He informed the research in providing bridges between the art world and the industrial concept of 'service' by their uses of a de-contextualised and non-art terminology, to describe the art practitioner's practice. He provided an historical context in which a work takes place when a human being cooperates with a given object/product. The outcome of this interaction is an experience, the production of an 'objective result' e.g. in tennis playing or singing, there is an art 'of the moment' in the conduct of these activities relying on intuition¹⁴⁴. The art as experience is the essence of a multitude of experience; it is the 'fruit of a collective work'¹⁴⁵, and provides an aesthetic, which values the art as process rather than end product. Dewey's work has been influenced by his critical visions of the nature of artwork in local contexts, moving from institutional settings into experience. The experience is a result reproduced and transformed into interactive participation and communication. For Dewey, an art of experience is an abstraction created to gather an audience to which the artist communicates. The experience is most of all 'language or many languages'.

3.1.2 Two key positions and concepts as critical reference for an artistic production within the everyday life - Allan Kaprow and François Matarasso

The growing interest of artists in social contexts and the implication of their practice have raised issues about impact and expectation from both the contributors (usually named 'audience') and the artist involved. Few artists have searched for tools to identify and analyse the possible aesthetic or creative impacts of their work on their participants (contributors) and vice versa. The analysis of my practice, *Vernacular* (the practice, 1999-2006), in terms of process (time), relationship with its audience and mode of diffusion provides us with chronological stages that are key to understanding the artistic process and its framework of relationships. Although these draw on very different arenas of work, I found useful articulations of process in the work of Allan Kaprow, performance artist and François Matarasso (2001), community artist, writer and cultural policy researcher. In referencing these two very different practitioners I am not attempting to deal respectively with their whole body of work. I work with their analyses of process, the synergies between the different stages of process to construct my own analysis of the creative process in a highly subjective way.

¹⁴³ Dewey, J. (1934), *How we think*, New York and (1934) *Art as Experience*, G.P. Putman's Son, New York

¹⁴⁴ Dewey, J. (1934), p.24

¹⁴⁵ *ibid*, p.344

Building on Dewey's philosophy, the artist **Allan Kaprow's** work (1971-1974) made no distinction between the 'outside' or 'inside' of the art world, or art / non-art division. He had a ritualistic interest in nature and the customs of everyday life. His performances evolved either in the public realm or in the institution of art but he refused to name his work art or declare his intention to make art¹⁴⁶.

Kaprow was celebrating the 'uselessness of the art'¹⁴⁷, by denying its usual form of dissemination and the gallery promotional system, as for him 'art was not art when available to too many people'¹⁴⁸. The uselessness of art should still be celebrated in our contemporary context of art's involvement in the body politic (see glossary chapter 2). The integration of art practice with everyday life-like does not exclude it from its challenging qualities, and a clear mode of communication to share the inspirational and artistic values of such practice is required.

Kaprow extended his performances from the theatre or the avant-garde scene to investing the social scenery. His site of aesthetic moved from the privileged expression of the artist to the common experience of the audience. To help artists to identified ways of working, he proposed different ways of living real life. He identified groupings or types that became models for the experimental art of his generation (1974) - 'root types found in the everyday life, non-art profession and nature'. His models are very much addressed to happenings and performing art and the 'participation performance' arise through the experience of doing something. All artworks will not fit these models but it is an attempt to link these art experiences with the 'real world', rather than the art world. He presented examples of artists who fitted in these categories or models of work e.g. Joseph Beuys¹⁴⁹ would relate to the situational model but also to the operational and learning models.

- **SITUATIONAL MODELS**, commonplace environments, occurrences, and customs, often ready made.
- **OPERATIONAL MODELS**, how things and customs work and what they do.
- **STRUCTURAL MODELS**, natural cycles, ecologies, and the form of things, places, and human affairs.
- **SELF-REFERRING OR FEEDBACK MODELS**, things or events that "talk" about or reflect themselves.

¹⁴⁶ A. Kaprow in Kelly, J. (1993) *The Blurring of Art and Life*, p81

¹⁴⁷ *ibid*, Education of the Un-Artist, Part II, p125 and see appendix 1.

¹⁴⁷ *ibid*, Education of the Un-Artist, Part I, p109

¹⁴⁸ *ibid*

¹⁴⁹ *ibid*

- **LEARNING MODELS**, allegories of philosophical inquiry, sensitivity-training rituals, and educational demonstrations.

These ways of naming or ‘models’ position art within commonplace environments, everyday activities (sitting, lying, etc.) noting how energy in life is both channelled and also dissipated. Kaprow felt that the act of performing in and around everyday experience drew attention to these kinds of experiences in ways that enable us to reflect and learn. An example of commonplace environments would be Joseph Kosuth’s performance in which he arranged three clean-topped tables around the walls of a bare room. Three folding chairs at each table faced the walls. Fixed to the walls were three numbered placards in enlarged type containing extracts from scholarly writings on the subject of models in scientific theory. Placed neatly on the tables before each chair was a notebook of related texts, open for perusal¹⁵⁰ (1972). An example of everyday activities would be the Yvonne Rainer dance in which a group of men and woman carried and stacked about a dozen mattresses, variously lying, diving, and sitting on them¹⁵¹ (1965). An example of patterns of energy would be Tomas Schmit’s *Zyklus* (1966) in which the contents of a full Coke bottle were slowly and carefully poured into an empty one, and vice et versa, until (because of slight spillage and evaporation) no liquid remained. The process lasted nearly seven hours.

Kaprow’s own forms of definition for communicating experimental art were a search for new language to define visual practices: ‘Un-art ourselves, avoid all aesthetic role, give up all reference to being artist of any kind whatever (...) forgetting to enter the world of advertising¹⁵²’.

These different types of experimental arts from the 1970 did not directly help in defining the phases of *Vernacular*’s protocol. Yet, Kaprow’s research on language to define a process, to name the significance of the other in that process, to stress the importance of the context in which the whole experience happens and finally to highlight the tension raised when an artist moves in the public space were constructive in looking at new way to communicate a live practice. Kaprow’s language in defining experimental performing art nourishes the initial phases of the reflective framework to describe my projects. Nevertheless, his observations about the everyday live are symbolic and differ to my real discursive interventions in real life.

His work on models for experimental art connected for me with Matarasso’s timescale for evaluation of the art experience itself, placing evaluation at the heart of the process and not only a matter for administration or funding

¹⁵⁰ *ibid*, p.133

¹⁵¹ *ibid*, p.134

¹⁵² A. Kaprow in Kelly, J. (1993) *The Blurring of Art and Life, Education of the Un-Artist*, Part I, p 103

priorities. Matarasso's structure (1993) led me to understand the concept of an **envisioning or projective framework**, as opposed to **reflective framework**, in the description of a project. The description phases of a project were not taking place after the experience but could be projected as part and during the creative process. Kaprow's models gave me a new language to address the art process, the people involved in this process and the territory concerned. Matarasso was opening up a structure to frame my creative process that constitutes both the art product and its dissemination structure.

François Matarasso's works on evaluation (1997), directed to community-based arts and business partnership, is the first and so far the only attempt at formulating a specific methodology for evaluating participation in the arts and its impact on people's lives. The works carried out by the consultancy and research organisation Comedia, was 'to develop a methodology for evaluating the social impact of arts programmes, and to begin to assess that impact in key areas'. François Matarasso's evaluation tools¹⁵³, in the community-based arts and business partnership, are part of a body of research in the arts related to personal development, social cohesion, community empowerment, local image and identity, economic impact. His suggestions do not address aesthetic content or evaluation of arts' symbolic meaning but are a means of measuring the social impact of an artistic venture or its stakeholders' expectations. His evaluation model¹⁵⁴ is divided in five stages:

- **INPUTS** (planning: agreeing the project purpose),
- **OUTPUTS** (setting indicators: choosing indicators and monitors methods),
- **EXECUTION, OUTCOMES** (assessment: analysing and assessing),
- **QUALITY** (analysing and assessing the outputs and outcomes)
- **IMPACTS** (reporting back to evaluate its process rather than assessing its outcome and planning forward).

As part of this method, Matarasso clearly identifies the participants including artists, local participants, businesses, local authorities, arts funders, each one bringing an expertise at their own level. The recognition of skills and competence brought by each individual allows for mutual respect. Furthermore it leads to a mutual understanding and a shared responsibility of the whole process. Once the artist is gone, the project will benefit from a local ownership and might evolve towards new horizons – artistic or not. Identifying the partnership, its benefits and commitments that participants will bring to the project are the resources towards a common goal and serve the art experience. Matarasso names this partnership 'stakeholders': 'reflecting the kind of commitments and benefit which such partnerships in community-based arts

¹⁵³ Matarasso, F. (2000) Did it make a difference? Arts & Business

¹⁵⁴ Matarasso, F. (2000) Did it make a difference? Arts & Business, p-p58-61

activity can offer¹⁵⁵. These people invest their time and energy by giving their personal time, by taking up a specific role or by sharing responsibilities. These partnerships will further be discussed in Chapter 4, showing different types of contributions and benefits elaborated from each of my projects and providing a fuller picture of the nature of the role of stakeholder by the end of this thesis.

Matarasso's evaluative framework inspired me, to deconstruct the **projective framework** into a protocol of exchange with the stakeholders. It became a descriptive tool to deconstruct in advance and in partnership with the stakeholders of the different projects' phases (from my practice *Vernacular*, 1999-2006). Each of Matarasso's sections gave me a set of key questions that enable the artist to share its creative process and intuitive experience to a much larger audience, to underpin the specificity of the artistic intention and formalise with respect a relationship with the real life of each project.

With this reflective framework and at this stage of the process, I was able to articulate a strong belief before even knowing the possible outcome. Before that I could not formalise the link between the artistic creative *process* as product, the significance of the artist's positioning in the *public space* and its potential impact on a wide *audience* and participants.

In both Kaprow and Matarasso, the process, the territory and the audience in which this relationship takes place are inextricably connected. Through their works, I could identify different stages of this process, as a way of looking back and reflecting on past experience as well as a way of nourishing following stages of the same project.

However, in these new elements I was still to articulate two concerns that were present in *Vernacular*'s 'people specific' process-based approach:

- The artist has to be considered alongside other participants as a stakeholder of the experience. The protocol or method of exchange is a shared process between the artist's management of a project and the participants in a project timescale. In *Vernacular* (the practice, 1999-2006), the management process and the evaluation framework are integrated to the creative process, which both constitute part of the artwork.
- The structure of evaluation I visited so far places emphasis on evaluating the impact of the outcomes in the long term, which could only be done with long term monitoring. In the context of *Vernacular* (the practice, 1999-2006), such monitoring is practically impossible. It would be more rewarding to concentrate effort on the output, giving

¹⁵⁵ Matarasso, F. (2000) Did it make a difference? Arts & Business, p19.

consideration to the short-term impact of the process itself and an adapted form of diffusion.

All the stakeholders (artist and participants) are part of the evaluation process.

3.1.3 Articulation of features for discursive production inspired from the tertiary sector by Négri, Corsani Lazzarato and Nicolas-Le Strat

Sociologists and philosophers (Négri, Corsani, Lazzarato) researching the tertiary sector have developed a vocabulary for describing 'le travail immatériel' –process based production. Nicolas-Le Strat makes the link between 'le travail immatériel' and artistic production¹⁵⁶ and presents it as relating to social institutions such as economics forces and politic as a social enterprise¹⁵⁷.

The following vocabulary and features of 'immaterial work' establish new norms of judgement and qualification of this activity based on conviviality and proximity between people. It acknowledges the existence of artwork within the framework of the production or of the experience. The four characteristics¹⁵⁸ (Négri, Corsani, Lazzarato) of the 'travail immatériel' are concerned with co-operation, as they solely exist in the form of network:

Production satisfies a demand by developing a product that is inseparable from its act of producing. Thus production has no separate existence from the producer himself¹⁵⁹.

Example: in advertising, fashion or television, the work satisfies the consumer's demand who himself satisfies the demand. '*The activity produces the informative and cultural content of the good and of its cycle of production*'¹⁶⁰. What Nicolas-Le Strat described, '*the artist without artwork*', as the activity is the artwork in its becoming¹⁶¹.

Production is a process of social communication (production of subjectivities). It is information and communication. It is therefore language¹⁶² developing itself in networking and flux. It is not about 'instrumentalising' this network but the individuals involved form the network.

¹⁵⁶ Nicolas-Le Strat, P. (1998), p.12, p.49, p.30 Nicolas-Le Strat, P. (2000), p63-66

¹⁵⁷ ibid, 1998, p.26

¹⁵⁸ Négri, Corsani, Lazzarato, (1996) , p.82-83

¹⁵⁹ ibid, (1996), p.229

¹⁶⁰ '*l'activité produit le contenu informative et culturel de la marchandise et de son cycle de production*'. Translation: s.bourne

¹⁶¹ Nicolas-Le Strat, P. (1998), p.53-56

¹⁶² Négri, Corsani, Lazzarato, (1996), p.232-23

Example: The work consists of taste related activities such as fashion; intellectual competences such as computer programs; ways of seeing, living or thinking such as journalism and architecture. The source of material for immaterial work is from which the subjectivity lives and reproduces itself.

Production is an interaction. Highly cooperative, it is an interface or an inter-relationship between production and consumption. A “relationship as interactive, cooperative, communicational of the social relation and co-production as instating, creative and innovative of this relation¹⁶³”.

Example: The work is action and the action is the production. It is a ‘production of subjectivities’ such as the television program ‘reality show’.

Production is indistinguishable from the cultural context in which it occurs¹⁶⁴. The territory in which the work take place is part of the production and will defined its content. The territory is also the materiality of a production and therefore an industrial dimension.

Example: fashion or publicity work in an enterprise network that constitute in itself one large business.

These four characteristics of ‘immaterial work’ were used to examine my art practice *Vernacular* (the practice, 1999-2006) in a situation of immersion for the creation of an artwork. From this, I identified a number of potential features that were recurrent in my practice. They represent the characteristics of my own artistic work, inspired from the language used in the tertiary sector.

Peers identify the practitioner’s **PROFESSIONAL COMPETENCE** from implementing past projects, experience, or from written papers, newspaper reviews, invitations and selection to projects and necessary for recognition. **INDIVIDUAL INTENTION AND ARTISTIC INTERNAL NECESSITY** distinguishes this production from the industrial sector. Therefore awareness of potential individual assumptions is vital.

The **ASSUMPTIONS¹⁶⁵** about possible outcome will naturally emerge from all stakeholders (practitioner and participating audience) involved. It is necessary to install a communication strategy at the start of a new project, to identify individual **EXPECTATIONS**. Consequently, in a relational context, the practice relies on clear transaction and exchange through various means, modes of expression and artefacts (graphic design, live art, etc). A great deal of attention has to be given to **SEDUCING** or **CONVINCING** in order to generate, nourish and attract this relationship and ultimately create the artwork.

¹⁶³ *ibid*, (1996), p.203

¹⁶⁴ *ibid*, (1996), p.50-51

¹⁶⁵ Involve the act of taking something for granted or something that is taken for granted (Collins, 1999)

The ephemeral nature of such production calls for **EVIDENCE** for its durability as a representation of the experience. In *Vernacular* (the practice, 1999-2006), there is as much evidence as individuals' interpretation of the experience. This is the reason why each one of is integrated into the communication strategy at the start of the project, to a guarantee for its own visibility.

The **ECONOMIC BASIS** of a practice as 'provision' in industry is driven by the concept of return on investment and justifies establishing those criteria and characteristics. However, in the context of artistic practice, this concept is not the driving force. It is one of the criteria that will be left aside in the context of this research. Looking at an economic basis would mean searching for the economic implications of discursive visual practices outside the current art market and their integration into different economics norms.

This process, or protocol relies on the artist's individual skills in setting it up to succeed. The process and strategic initiatives in the territory has a **REPEATABLE** infrastructure and can be undertaken by anyone else, artist or a non-art audience. This process is a technique. Like any technique its method and application are sharable and has **NO COPYRIGHT**. Yet, its outcome will always bear the characteristics of its author. The 'protocol' is therefore sharable but its outcome remains an authored product.

TRANSACTION 'IN PROGRESS' AS A TECHNIQUE is a feature 'in progress'¹⁶⁶ of relational product, also named 'in-finite', corresponds to a live transaction, a task as opposed to a manufacture of end products. Without human relationship and exchange, the artwork does not take place. The **CONTEXT** (geographical, historical, social environment etc) is at the same time content and tools that allow for formulating and experiencing the artwork (lasting the time of a conversation, a meeting or during an event). The social process is 'creativity' and the protocol used by the artist is the artwork in 'progress'.

Finally, across professions, the nature of practice 'in-socius' raises strongly the notion of listening and of **BEING AT THE DISPOSAL OF SOMEONE** else (attentiveness to individual or group). The individual performing the provision is placing himself in a 'state of availability for use by the public' (Collins Dictionary, 1999). The notion of disposal is presented in the communication strategy established at the start of the project.

The language from other professional forms of discursive practice such as 'service provision' or 'immaterial work' has given me a working vocabulary based on industrial terms of reference based in production and also positioned social relationships as a product. It has opened up the possibility of rethinking

¹⁶⁶ In its sense of transitory, short-lived in a long timescale (Collins Dictionary, 1999)

creative production in new terms (timescale, role and place of participant) and has enlarged the features of service into more focused activity of 'provision'.

Terms have been identified in the tertiary sector to define the impalpable and immaterial as a way of understanding artistic production. The above descriptions indicate the possibility for a creative process to be visible and read from a totally different perspective than the model transferred from modernist Fordist production.

These features are further explored and connected to qualities and criteria for evaluation within discursive practice characteristic with the work by Gadrey and Zarifian.

3.1.4 Discussion: An emergent critical approach with Gadrey and Zarifian

The on-going review of the evolving industry of the tertiary sector, parallel to the implementation of visual art projects, has brought into the research concerns about the notion of impact and expectation of the audience as contributor to the artwork. In industry, the practitioner is pro-active in relation to the current and future clientele, in contradistinction to the artist's production, which does not always rely on the audience's wishes or expectations. In *Vernacular*, initially named in 1998 'an audience specific practice', the audience constitutes the main element in the creative process. However, this position of the audience's participation in *Vernacular's* projects has never, previously to this research, taken an active part in the creative process. Its nature has evolved and at the same time influenced my practice but whether *Vernacular's* (the practice, 1999-2006) intention was communicated to its participative audience was never clearly assessed. In order to refine my immersion method in each context, I needed a tool for the practice to be defined and analysed. It is important that both the artist's intention and audience's expectation need to find a common ground of exchange in order to identify possible impact of *Vernacular's* (the practice, 1999-2006) actions on both the audience and the artist's practice. The analysis will consist of understanding the changing relationship between artist/artwork/audience. The element 'audience' should actually be re-named, as it now carries two roles simultaneously: as the inspiring social 'territory' and as a physical element and active contributor to the creative process.

A clear definition, of the characteristics of the 'provision', as 'immaterial work' by Négre, Corsani, Lazzarato (1996) in the tertiary sector, gave me the language to name my role and the nature of the production in my practice. The model 'provision' in the service industry evolves from an object-based to an action-based production. This new model is characterised by specific qualities.

'It gives form to the public/consumer's taste, needs and imagination by materialising them into products that become themselves powerful producers of needs, taste and imagination. Producer of cultural and artistic norms, from fashion, tastes, standards of consumption: it produces forms of life, of knowledge, ways of seeing, of smelling, of living and dressing ourselves, of consuming and thinking.¹⁶⁷

In this professional activity the time spent on a job is not the reference anymore for the value of its production. Its qualities are directly related to the collective and intellectual implications of the job. However cooperation is not about a functional complementarity of the workers. The qualities are defined (chapter 2, section 2.2.4) by 'immaterial work such as'

- Supplying an opportunity
- Establishing a convivial attitude (in terms of relationship between consumer and manufacturer)
- Having an awareness of the territory (taking part in the process and end product)
- Relying on the linguistic (in term of inter-subjectivity and multiple interactions) to raise a collective imagination
- And finally this 'subjective arrangements' are allowed by a proximity at work between the 'workers' (in term of negotiation, transaction and interaction)

These new norms of judgment for 'immaterial work' will be the basis for listing qualities and criteria to define the value of discursive artistic practice.

In parallel to these sociological researches, in the industry Gadrey and Zarifian (2002) attempt to identify evaluative criteria of the 'travail immatériel' by raising four questions:

- What is the content of the production?
- What is the contribution of the consumer and manufacturer in the production?
- What is the role of the manufacturer?
- What are the new criteria for judgement of the production at all levels for both the manufacturer and the consumer?

Gadrey (2002) establishes criteria of judgement over value and quantity of an activity product. The criteria listed below are inspired from the six "worlds of register" (Boltanski and Thévenot¹⁶⁸) justified by action and performances

¹⁶⁷ 'Donne forme aux goûts, aux besoins et à l'imaginaire du public/consommateur en les matérialisant dans des produits qui à leur tour deviennent des puissants producteurs de besoins, de goûts, d'imaginaire.

Producteur de normes culturelles et artistiques, de modes, de goûts, de standard de consommation: il produit des formes de vie, à savoir, des façons de voir, de sentir, d'habiter et de s'habiller, de consommer et de penser.' (translation s.bourne) Corsani, Lazzarato and Negri (1996), p152

¹⁶⁸ Gadrey (2002), p.80

consisting of short-term production. They are a means of visibility of the product service process, provision and results. Some of these criteria map directly onto artistic practice and others require some interpretation. These are explored in full in Appendix 3 and summarised here.

I understand the *creativity and innovative criteria* created by Gadrey as a judgement acknowledged by peer's practices. A practice's creativity and innovation exists when recognised and validated by its professional 'territory'. *Creativity and innovative* criteria question and evaluate the partnership, artists' and participants' and their respective intentions, in the practice's process and actions as a 'provision'.

'Provision' exists when all involved understand and share the reasoning behind it. In relationship-based artworks, the quality of the exchange relies on what the artist determines and initiates in *relational* terms. The awareness of the individual's assumption – both artist and participants - is vital. The relationship has to start from the ground up.

As an obvious consequence of the previous two features, the service industry identifies *reputation and representation* as direct evaluative criteria to the 'travail immatériel'. In the production of knowledge, skill, creativity and competence, the product is both information and communication. The product is itself a form of language in the representation of a thought and in the reputation of the outcome of the experience. It represents a new social construction based on a social process conceived and innovated by the participants involved.

Gadrey does not exclude the traditional short-term profitability or competitiveness with economic and social stake identifying the importance of the evaluation of *trading and financial criteria*. These criteria can appear inappropriate for a visual art practice. However, as I intend to explore fully the concept of 'provision' as used in the tertiary sector, this economic aspect cannot be ignored. Although, to my experience contemporary art is rather placed in a bartering economy, where artists exchange value of their artwork against potential social impact or as a direct value in terms of commodity. This financial issue will not be developed in this research context, as the research concentrates on the articulation of the method/process. This constitutes a subject of further research.

Discursive practice has to contain a great deal of ethical behaviour with regard to relationships what Gadrey calls *Civic and ecological criteria*. The content of the conversations engaged, the issues and concerns and the use of information generated have to be handled with great care. A mutual acknowledgement between artist and participants has to be placed together throughout the artistic experience. The details from Gadrey and Zarifian can be found in Appendix 3.

3.2

Working Definition of the Term 'Protocol'¹⁶⁹ - an Artistic Form of 'Provision': Raising a Method

3.2.1 A working definition of a protocol in visual art practice

The 'protocol' consists of a code of conduct in establishing a dialogue between artists and others. This dialogue is developed over vernacular issues through convivial exchange, a relationship with a selected 'audience'. This audience is generating the elements for co-producing an artistic experience working in an agreed timescale, to produce a public event that may or may not include the production of artefacts.

The method employed to initiate the 'protocol' requires qualities from contributors and from the artist. Professional competence of the artist, being at the disposal of someone else, artistic intention and internal necessity are central to the 'protocol', as well as being in the position of raising possible expectations, making no assumptions, seducing or attracting (section 3.1.3 and appendix 2). To create the requested discursive process, the protocol has to respect the nature of the discursive transaction and negotiation 'in progress', with no defined conclusion. The artwork is a process of acquiring evidence as transactions develop. Yet, the evaluation by partners and stakeholders will address issues such as authorship, the repeatable nature of the artistic experience and its professional competence.

A 'protocol' is potentially both a method of practice and a method of research to analyse practice.

I explore the notion of protocol in five of *Vernacular's* (the practice, 1999-2006) projects that happened sequentially. First, the protocol is examined after the event as a reflective framework: *Vernacular@Banff* (2000), *Vernacular Sojourn* (2001), and *Vernacular@Kitzbuhel* (2001). Second, the protocol is examined during the event as a projecting framework: *Reposoirs 2001* (2001) and *Transition* (2002).

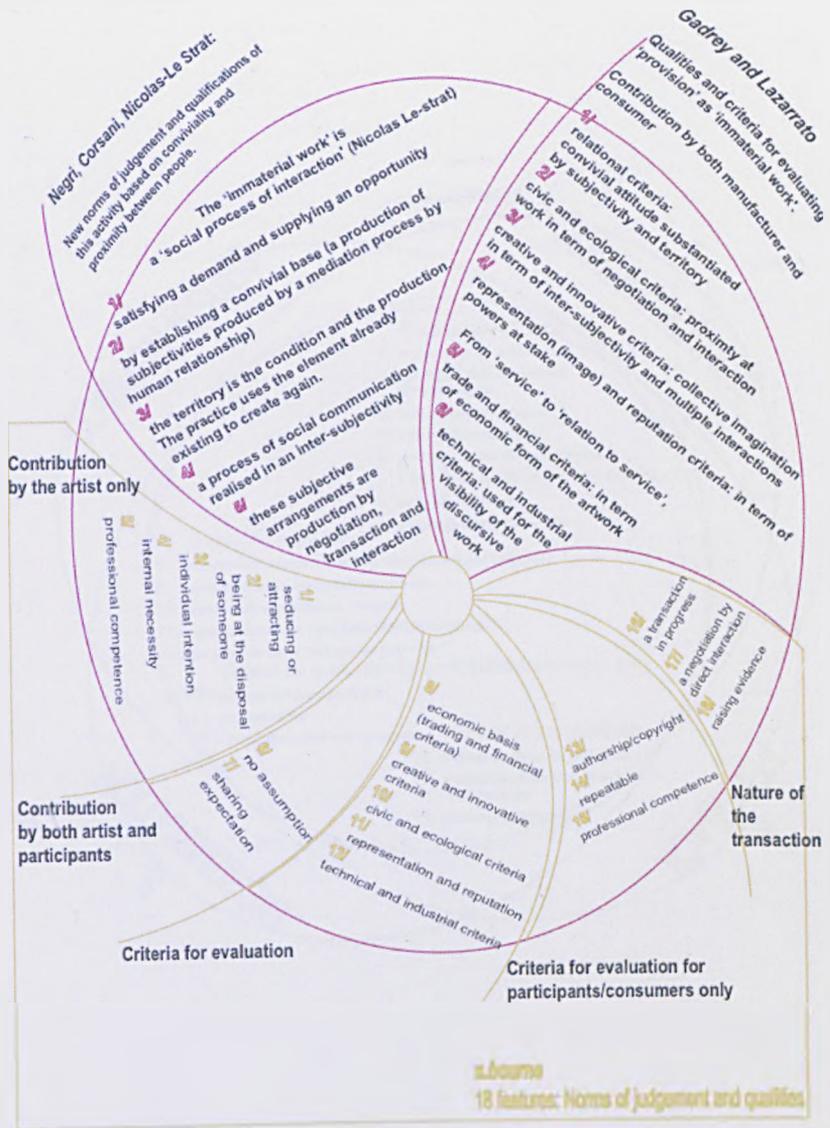
Each project is divided into phases inspired from the work of Matarasso and Kaprow (common issues, communication, dissemination and feedback) but drawn from the code of conduct as follows

¹⁶⁹ The notion of protocol was presented to me by a French student in DEA in Histoire et Critique des Arts, 'Art by Submersion' by Anne Langlois. She raised the subject in her contribution to a publication on contemporary artistic protocols as creative process.

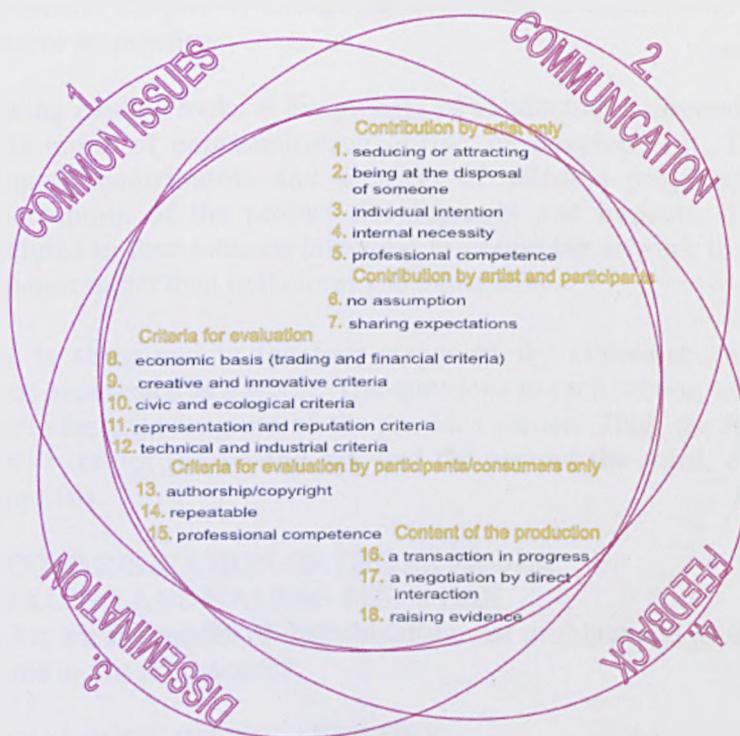
1. **‘...establishing a dialogue...’**: Identification of common issues, objectives and connect with ideas to construct a dialogue between partners & artist (the planning of the work, identification of its situation and its stakeholders).
2. **‘...a convivial exchange with a selected audience...’**: Agreeing on modes of communication and monitoring methods between the stakeholders for the overall the project that will lead to valuing and naming the different phases of the artistic interaction and the different level of involvement of the stakeholders.
3. **‘...co-producing an artistic experience...’**: Development of a form between the stakeholders from which I rely on to make the dialogue visible, to raise the need for ‘access for all’ or solicit the communal spirit (through a public event, a publication or a public meeting if appropriate).
4. **‘...taking home feedback from a public event...’**: Is a separate period of reflection, where artist, audience and partners learn from the artwork at their own individual level and source of interest. This stage can be shared but is not essential for the evolution of the artwork.

In analysing each project, I interweave the language and concepts raised from the tertiary sector (Corsani, Négri, Lazzarato, Nicolas-Le Strat, Manzini, Gadrey and Zarifian) to create a close reading of each project experience. As my vocabulary increases, the readings of each project become more sensitive and complex. Gradually the language of ‘protocol’ becomes a generative tool influencing how I construct the projects in a more focused way such in *Reposoirs 2001* (2001) and *Transition* (2002).

The attributes of protocol borrowed from the tertiary sector are summarised in the following diagrams and have to be considered at every stage of the process.



3.2.2 A diagram of my protocol and its features as criteria of 'provision'



s.boume 18 features in *Vernacular's* protocol
April 2005

3.2.3 Cross referencing the protocol's features with another visual art practice: a comparative questionnaire

I then cross reference two of *Vernacular's*, *Vernacular* (2000) and *Transition* (2002), with an artwork by another group of artists 'Building/Underwood' (Appendix 9 and 10). The responses and follow up interviews (e.g. 'interview with the Mayor for *Reposoirs 2001* (2001) will be used in the method of analysis of the research (Chapter 4) to explore the degree of explicitness of provision in discursive art practice.

This cross-referencing method looks at the process of conducting a discursive experience and its mode of communication during its development. The questionnaires engage contributors and partners of selected projects in revealing their perception of the project development and impacts. The questions are structured in four sections intending to define the artwork in its relationship to audience rather than in its form and materiality.

The questionnaire is structured in the four stages of the experience and addresses the artistic experience as a whole. The questions in each section were formed in response to the answers given on the previous section. Thus, the first set of questions will inform the second set, and the second the third, etc. (Appendices 6, 7 and 10)

- Section 1: COMMUNICATION OF THE ARTWORK:
VALUING AND NAMING THE WORK
What are the modes of dissemination that evaluate and give a name to this art practice?
- Section 2: DIALOGUE OF THE ARTWORK:
RELATIONSHIP WITH THE AUDIENCE
How is the relationship to audience made visible in the art experience?
- Section 3: DISSEMINATION OF THE ARTWORK TO ITS PARTICIPANTS: 'ACCESS FOR ALL' OR COMMUNAL SPIRIT
What are the modes of dissemination that make the work visible?
Is the practice all about dissemination or does a communal spirit sustain it?
- Section 4: TRANSFERABILITY OF THE PROTOCOL
Does its relationship with the communal spirit indicate that the process is transferable rather than authored based?

The questionnaire sets out to identify commonalities between the characteristics of a provisions identified in the tertiary sector and the ones of two art practices *Building/Underwood* and *Vernacular* (the practice, 1999-2006). Evidence is sought for

- Qualitative diversities (Conviviality, proximities, imagination);
- 'Relation to service' raised from communication tools in the social process (or inter subjectivity);
- Close connection with the local territory;
- The nature of the transaction provided in the identified protocol.

3.2.4 Summary

A working method is in place now and has the form of an articulated 'protocol'. It allows for an intuitive process to grow into a complex and refined discursive artwork and provides the tools to evaluate it from all different perspectives.

The 'protocol' also reveals interconnections between the creative process and its dissemination. They both constitute the artwork.

CHAPTER IV

AN EMERGING PRACTICE

4.0

An Emerging Practice Informing and Identifying a Protocol as 'Provision'

The previous chapter identified two phases to describe a discursive artwork (reflective and projective¹⁷⁰) and possible language to explore the validity of the term 'provision'. These characteristics will now be tested in visual arts practices to discover if a similar 'provision' exists in such context.

The research investigation is rooted in my specific visual art projects and made explicit in the form of visual documentation and annotated images to inform the research. It searches for features of 'service' and evidence in my practice of 'provision' as 'protocol' in the sense of

' a code of conduct in establishing a dialogue between artists and others. This dialogue is developed over vernacular issues through convivial exchange, a relationship with a selected 'audience'. This audience is generating the elements for co-producing an artistic experience working in an agreed timescale, to produce a public event that may or may not include the production of artefacts.'

Through a chronological description of projects, the clarity of the protocol evolves. The three artistic projects, which I consider as key moments in the development of the notion of 'protocol' are:

1. *Vernacular@Banff* (2000), Banff, Scotland (see Appendix 5) and
2. *Reposoirs 2001* (2001), Moulins, France (see Appendix 6) using a **reflective framework** consisting of a retrospective evaluation of the art project.

¹⁷⁰ Also named earlier 'envisioning'

As the projects evolve through 2001-2002 with a deeper understanding of process, a 'protocol' as a code of practice becomes more self conscious and more influential to the development of the work such in *Transition* (2002).

3. *Transition* (2002), Acigné, France (see Appendix 7) using the projective framework.

Note: Although *Vernacular@Banff* (2000) led to two further projects – *Vernacular Sejour*, Glasgow (2000) and *Vernacular@Kitzbühel* (2001) Kitzbühel, Austria –for the purposes of this analysis I will only examine the three projects – *Vernacular* (2000), *Reposoirs* 2001 (2001) and *Transition* (2002) as these demonstrate major incremental developments in the emergent articulation of practice as a form of provision within a protocol.

These two approaches – reflective and projective - provide a clear generic framework of process. The features of service enabled me to draw out the character of the projects as a form of provision. As the specific shape of the provision reveals itself, it is appropriate to name this shape a 'protocol' – a code of conduct to contain and imagine how the artist might co-produce a work with others.

The detail of analysis is contained in Appendices 4-10. Within this chapter, I provide a summary of the learning from each project as a way of demonstrating how the notion of 'protocol' has emerged as a specific way of talking about an artistic process as a form of provision. This emergent understanding of protocol in its method as service provision but in a form of artistic expression is then tested against another creative process based on a cross-disciplinary and relational practice ('Building/Underwood', section 4.2).

Finally, the emerging practice in the form of a provision also reveals itself by its particularity of interpreting, communicating – and disseminating itself through its moment of the experience in the social realm – to be visible and understood as art (section 4.3).

4.0.1 Overview of Vernacular

Vernacular (the practice, 1999-2006) is the core of my practice. It defines a relationship based on language, established with a specific population and

consists of working in response to this population's generosity in letting me access their day-to-day living. This relationship constitutes a production. *Vernacular* was named in 1999 at a particular time in the development of my practice and during three specific artworks in which I consciously address the notion of 'provision' and 'protocol' (the audience specific touring exhibition, Banff-Glasgow-Kitzbühel in Austria). Since 1999, *Vernacular's* (the practice, 1999-2007) artworks had taken place in real social contexts and involved people as contributors. The word 'vernacular' addresses the local territory of the projects in terms of 'language', 'communication', and actual lived experience. The concept of this art form is inspired and based on verbal transactions between residents' perception of a local issue and my own e.g. the impact of sport and culture on daily life, the use of a particular building or road, etc. The artwork consists of a transient dialogue that develops between residents and myself in a set duration, usually a few weeks, sometimes months.

Vernacular (the practice, 1999-2007) is the elaboration of my earlier practice (1994-1999) in public art that consists of an evolving process, including an equal balance of communication with the communities that participate in the projects and of understanding and listening to the nature of the location. Operating in a variety of sites, it is a vehicle that generates, gathers and engages different types of interactions with particular communities e.g. inhabitants of a village, members of a cultural or sports organisation, members of a council committee, etc. It is a pro-active method of immersion that improves itself through practice and recently through the development of a research framework and processes of analysis. Each project is self-contained by *Vernacular's* (the practice, 1999-2007) protocol and its host context. The identical core method and the different nature of each project generate diverse but consistent types of information and experiences that feed into this research, and inform an enriched understanding of the nature of the phases of the protocol, the relationship with the audience, in particular the importance of the means of communication.

The initial application of *Vernacular's* (2000) concept was to challenge the notion of site specificity in the context of a touring exhibition (2000-2001). Although this involved using artefacts, these objects were used to initiate the exchange. They were selected to address the specificity of each location e.g. banners for a ski slalom, a copper sphere as a surrogate still, posters for commercial information. The real touring or repeating element – in terms of repeating an exhibition in a different space and place - did not focus on the

objects but the recurring method of immersing myself in the specific qualities of each venue. The process I adopted was in broad terms itinerant, applied in each context to create an event or an exhibition. It was also specific to each territory. In each location the shared elements consisted of supplying:

1. a dialogue (that related to **social process** or **inter-subjectivity**) on a specific issue of the locality and way of life (**local territory**) that initiated and constituted the work itself.
2. one or several objects manufactured as the dialogue's metaphor to visualize or stimulate the social interaction (**transaction**) at the individual level. The objects are not an end product but a tool in the protocol.

For example, *Vernacular Sojourn* (2000) in Glasgow was a collaborative investigation with hospital staff into the changes of nurses' practices in elderly care. With the hospital closing down the long-term patients were relocated back to the community, to nursing homes and intensive care hospitals. In this traumatic context, Polaroid cameras were used to initiate and capture emotional discussions and raise underlying issues.

Subsequent Vernacular projects have taken this approach in different localities in Austria, Scotland, and France. The process (inter subjectivity – local territory – transaction) constituted the nomadic element of the project, where the content was specific to place.

Emerging from my public art practice (1994-2005), this touring project, *Vernacular* (2000-2001) and its method of immersion developed into a research question, which has investigated the potential of 'practice as a provision of service', inspired from the tertiary sector. In the first instance, experiences from the touring exhibition *Vernacular* (2000) helped in establishing a growing understanding of the notion of 'provision' (Chapter 3). The concept was further explored in the literature (Chapter 2). Through the following evaluation of the features and characteristics of three projects, an understanding of the benefits and limitations of defining a visual art practice as 'practice as a provision' will be gained.

4.0.2 An emergent practice in 2000/2001: protocol as a reflective framework

VERNACULAR@BANFF,

August 1999 - November 2000, Banff, Scotland

(Appendix 4 and 5 for images and full project description outline and analysis)

A. THE NARRATIVE

August 1999-Jan 2000	Scottish Arts Council Fellowship at Duff House
18 th Dec 1999	<i>Farmers' Market</i> (workshop activity), Duff House
27-30 th Jan 2000	<i>House@Work</i> (workshop activity), Duff House
February-September 2000	Post fellowship project planning for <i>Vernacular@Banff</i>
8 th Sept – 22 Oct 2000	Exhibition <i>Vernacular@Banff</i> , Duff House

1. The fellowship

I was selected and invited for a four-month residency, which was split into six a month period (August 1999 - January 2000) allowing more time for the project to evolve within local events and activities in the town of Banff.

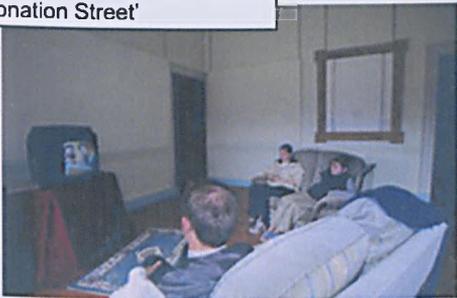
This residency was the outcome of a Scottish Art Council funded Fellowship at Duff House Country House Gallery, National Galleries of Scotland, Banff, Scotland.

This fellowship had the expectation that the chosen artist would develop himself/herself through 'time off', with nevertheless the necessity to produce a formal exhibition, related or not to the work developed during the fellowship. Duff House management had a specific interest in my artistic



South Room © S. Johnston
 Three golden-framed textiles:
 A gardening material
 A ski banner material
 A Norwegian style jumper
 One sofa, a TV & rug

North Room © S. Johnston
 Two golden-framed textile:
 One bed linen from Cowglen hospital, Glasgow
 One Grampian TV Logo sew with silver treads
 Two sofas, a TV & rug
 Tv programm on picture:
 'Coronation Street'



© S. Johnston

AWAY FROM END PRODUCT OR GENRE: A 'PROTOCOL' AS ARTISTIC LANGUAGE
 CHAPTER FOUR: RESEARCH ANALYSIS

approach as it increasingly involved an active relationship with different sectors of the community in its making. For example, I had previously made a site specific work for Glasgow consisting of a wall made of biscuits (Title: *Shortbread Wall, Celebrating architecture, St Enoch's Centre, Glasgow, 1996-1999*). This involved negotiations with a short bread manufacturer, suppliers for ingredients and organisations for health and safety, and for the dispatching of the wall to be eaten once taken down.

Over the period of the residency, I became aware of the challenge that Duff House faced in claiming to be a visitor attraction on a heritage route, but in fact attracting very few visitors for its contemporary art programme. Over time and through intense discussion with Duff House management and a growing understanding of the surrounding community in Banff, I started to propose a number of interventions (workshops) that would somehow address this challenge.

Addressing this challenge was an interest for both the host institution and myself as it offered me as artist, a grounded topic for my discursive practice and a local population with which to develop a relationship based artwork. Highlighting and formalising such relationship between an institution and a given population is the core interest in my work, where another artist might wish to author an object.

The site of Duff House was raised from a partnership between National Galleries of Scotland (NGS), Historic Scotland and Aberdeenshire Council. Derelict in the early 90s, transformed into a Country House Gallery in 1995, it is the result of a significant restoration project with public money. Timothy Clifford, Director of the NGS curated the content of the house with a collection of objects and furniture from the National Galleries' collection thereby reinforcing the distance between wealth, the power of the Central Belt of Scotland and the local interests of the people of Banff. Historically William Duff, who built Duff House, donated it to the people of Banff but there was no sense of ownership locally with few exceptions. While the building was in ruins, the place became a site for young teenagers' 'first kiss'. The population surrounding Banff has an image of the house as elitist and artificial.

Contemporary visual art is also alienated at a local level as knowledge or exposure was not shared with the population and therefore very little engagement on their part. Therefore the question of how to establish

discursive bridges with the population, by developing a particular alliance, was a challenging territory to explore for my discursive practice, *Vernacular*.

My sporadic visits during this long timescale allowed me to carefully identify stakeholder groups in the area- farmers and professionals who were working in the area of Banff – a butcher, composer, hairdresser, internet designer, lace-maker, kilt maker. By connecting their contemporary way of life in some way to the history of the house and its current collection, the aim was to draw this stakeholder group into an activity/experience that would be meaningful to them and thereby draw out a connection between notion of ‘contemporary heritage’ with the exhibited content of the House.

Raising the notion of heritage within contemporary activities and the ideas of a ‘site specific’ touring exhibition are two concepts that were proposed at the start of the fellowship. The question was how to visually formalise such concepts. *Farmer’s Market* and *House@Work* were the first responses. Proposed as two small-scale projects, they were thought through and organised simultaneously. Authorisations and participations from the stakeholders in both projects were asked at the same time. They were to formalise my relationship established with the population and led to the development of a larger exhibition project, *Vernacular@Banff*.

2. *Farmers’ Market (as an example of a development phase)*

Farmers’ Market was the first workshop at Duff House that gathered together local producers, farmers, the Forestry Commission and Duff House management. The participants agreed to install an open-air market for a Christmas sale (18 December 1999) in the grounds of Duff House, facing the Horseshoe Staircase. The participants brought their own produce to be sold and I negotiated the borrowing of five stands from a local nearby market. The co-ordination of the event resulted of intense negotiations mediated by myself.

Aberdeenshire being an important area of agricultural production, the workshop was to engage a discussion on the importance of this activity in the identification of local heritage. It was important that representatives of the farmers’ and growers’ population took on board the sale of the products. The workshop was not an exhibition of farming production but a fragment of ‘real life’ of the farming activities of the area sited in the grounds of Duff House.

It was not to be thought of as an artwork, because there was no particular form, or content in the type of products or direction given to the nature of the market. People were invited and we hoped that representatives of the farming activities and buyers would attend. The surprising level of revealed the necessity for Duff House to engage further with this particular group of the local population, which they did in suggesting that Duff House would host future market events.

On the morning of the 18th, and for the first time in many years at this season in Banff, the snow started to fall. Nevertheless, the market took place and most of the goods were sold within the space of the three hours time permitted by the weather.

The site specificity of this workshop lay in its political and economic content. An awareness of the previous local lack of co-ordination and an organised site to sell local produce came out of this event. This little exercise allowed for an engaging discussion over the subject and resulted in giving ideas to the local farmers. They created the Deveron Market that now takes place once a month at Banff.

3. House@Work (as an example of a development phase)

The second workshop was to open up this participative relationship to a larger population. The relationship targeted was between Duff House and a diversity of professions as stakeholders of the project. As with the market, the relationship mainly aimed at temporarily engaging the stakeholders in an ownership within the territory of Duff House. The workshop *House@work* (27-30 January 2000) involved a wide range of professionals (a hairdresser, a graphic designer, a writer, a butcher, a weavers, a kilt maker, a composer) to work within the walls and context of Duff House Art Galleries. As with the Market, no funding was required. The professionals were invited to bring some of their work and manufacture, create, repair, design and compose within the gallery walls.

Thus, the professionals of Banff were invited to engage in a dialogue over heritage content of their profession and have it in interaction with Duff House exhibits. As with the market, the term 'workshop' is used here, as a means of interacting at a level of day to day life with the participants. The event intended to formalise the relationship I was developing with the

population of Banff (e.g. hairdresser, butcher, composer), for them to get to know about the type of creative process I worked with and to engage with them as potential stakeholders of my future artwork at Duff House, *Vernacular@Banff*. This workshop was raised and organised in partnership with Banff community and Duff House Management who decided the place where each profession would work in the House, the work they were to show and their presence and development of activities over the four days.

Once again, I had no decision over the form and content presented by the participants. They were invited to participate and had to manage their time and activities at the house.

Visitors confronted a House 'alive' in which local and traditional professions were presented along side 17th and 19th century paintings and furniture. The site specificity of this workshop was similar to that of the market, its heritage content emerging from Aberdeenshire's daily activity (fly fishing making, kilt making, butchering, music composing, etc).

It was obvious that the outcome of this workshop was also a marketing exercise for its participants as they were benefiting from press coverage and visitor numbers. The stakeholders did not just come to work in an art gallery but also to communicate about the nature of their business. The event was very successful in terms of visitor numbers and the impact that such activity brought to the House, usually a very quiet and lifeless environment.

4. Vernacular@Banff

After engaging at a very local level in everyday life, and through the workshops success at developing a very good relationship with the community, I decided to turn in the opposite direction and questioned the notion of heritage in relation to the international and elitist collection presented at Duff House. In what way could the local vernacular, invited in the previous workshops present heritage elements as interesting as the Duff House collection?

Moving away from the delocalisation of day-to-day activity, the final event was to take the shape of an exhibition. In contrast to the workshops, I took responsibility for the form and content of heritage to be presented. It was not just about inviting people and their way of life to live in the House, but

presenting their professional activities that is likely, for me, to become in 100 years some aspect of local heritage within the Duff House exhibits. The exhibition *Vernacular@Banff* was a combination of presenting an established relationship built during the workshops with the community and engaging them in a challenging discursive artwork.

In contrast to the last workshop where I was able to implement the event over the whole House, for a contemporary art exhibition only two rooms usually were allocated. I proposed a form of an interactive 'exhibition' as a way of looking at heritage by creating a living room scenario within the gallery space. Ordinary furniture from local inhabitants was placed within the galleries usually used as contemporary art galleries. For two months, six recorded videotapes of local Grampian TV soap operas played in the two galleries, contrasting with the 17th-century house environment. They proposed a 'contemporary culture' as opposed to the historical artworks and furniture presented in this outstation of the National Galleries of Scotland.

The exhibition process aimed to engage with the same community involved in the 'workshops', looking at similarities between heritage in their daily living and that presented by the National Galleries of Scotland. I selected this aspect of heritage, not through research but in the assumption that it would have resonance with people's lives. The process of this interactive experience created the artwork, raising the role of daily life in what could become future heritage e.g. television related habits, nature of television programs reflecting contemporary and mass culture, etc. Visitors and Duff House staff were invited to contribute by bringing into the installation recordings of their own choice of local programmes.

The workshops highlighted the possibility of making an event with and about an immaterial specificity of a territory, in this instance the lack of market in an agricultural area and lack of the representation of local trade in Country House heritage. The specificity was not physical but addressed a political and social context. *Vernacular@Banff* was to be the first of a series of events looking at how site specificity relates not only to the physicality of a location but also to the way in which a creative process can interact with an immaterial subject, such as people's conception of heritage. The place and people become carriers - or stakeholders - of the creative process and consequently of the artwork. This series of vernacular dialogues forms a

nomadic and immersing exhibition¹⁷¹ that address the cultural, social particularities of each site they take place.

The intention in implementing a touring project was to explore the concept of site specificity. A site specific is construction at fifty percent by the specificities of the place (historical, social, economic, cultural, politic, etc). The question was to raise the issue that when a production relies on the specificities of a place, how can it adapt itself and be visible through the model of the touring exhibition. The idea was to displace the “touring object” from the production to the method or process. This demonstrated that a creative method can be the focus of a touring item (instead of the artist’s product, as is conventional). This method or protocol of exchange become the “artist style” and mode of visibility and allow his/her work to be visible from one site to another.

It was instructive to see how this method can raise the particularities of the *vernacular* of each site. It can help identify them and deal with them at a distance (I was not present in Austria) or without having any knowledge of the place (Glasgow and France). Each project has been a tool in understanding how a dialogue can be initiated in an unknown place and where participating strangers can raise, or not, the content of the artwork based on their day to day way of living.

In order to materialise this discursive touring concept and to visualise the issues that arose from the early Vernacular projects (i.e. conditions in hospital, the production of eau de vie from cider in France, the tourism related to winter sports), I invited each host to send me a textile representative of the issue raise in each particular project. These textiles were presented in each location, creating a visual link between each exhibition and each venue. Responses to that request were very encouraging: bed linen from Cowglen Hospital in Glasgow, an agricultural textile from the French village and blue Austrian banner material from Kitzbühel’s ski resort in Austria. To illustrate the Banff area, I commissioned the Grampian Television logo to be embroidered with silver thread on blue felt. The four textiles were then stretched on large classical golden frames and were hung in a similar manner to the other framed artworks in the House.

¹⁷¹ The expression ‘Exhibition’ is used to describe the communication and diffusion of an artwork.

A tri-lingual folder was published on *Vernacular's* work on the notion of heritage¹⁷², which allowed for postcards to be added from the other locations of the touring projects. The management team at Duff House organised an educational workshop and a feedback competition (with a prize of a bottle of whisky) that questioned the importance and the impact of local television programmes in the visitors' daily lives.

B. EXTENT OF THE DEVELOPMENT OF AN EMERGING PROTOCOL IN THIS PROJECT

« The 'protocol' consists of a code of conduct in **establishing a dialogue** between artists and others. This dialogue is developed over **vernacular issues through convivial exchange**, a relationship with a **selected 'audience'**. This audience is generating the elements for **co-producing an artistic experience** working in an agreed timescale, to produce a **public event** that may or may not include the production of artefacts » (introduced on page 77, introduction of Chapter IV)

¹⁷² How is 'heritage' – something passed down or inherited through tradition – constructed from our everyday experiences? Consider the 'everyday' as being influenced by the shifting and evolving processes of society, heritage and culture. Exploring our everyday experiences in relation to our past traditions may make our processes of forming social and cultural values visible. How does the everyday inform our understanding of heritage? How might art contribute to our recognition of heritage value within our everyday experiences?

'*Vernacular*' explores these issues by presenting situations, which merge the everyday with the particular traditions, practices and concerns of different environments. Activities combining past and present processes occur within specific locations. Exhibitions, placing 'everyday' activities in heritage contexts, challenge our perceptions of heritage and stimulate us to translate our personal, everyday experiences into heritage.

Through '*Vernacular*', the artist acts as a catalyst, or « reagent »¹⁷², by forming bridges between everyday environments and their local heritage. The 'art' is shaped by the creative involvement and interpretation of those who choose to cross those bridges. Therefore, its success is dependent on each individual's experience of that journey.

However, in posing the questions, '*Vernacular*' makes us conscious of our personal relationships with heritage and of our social and cultural values. More importantly perhaps, it makes us consider the importance of our everyday experiences in the construction of heritage and invites our active involvement in that process. Karen Scopa, Visual Artist/ Researcher (2000-2003).

At this stage the protocol was implicit and existed in my head as an emerging idea. Its formulation as a sharable protocol did not exist and was not a tool for thinking. In retrospect, its absence meant a lack of understanding of the relationship established with the stakeholder group. This resulted in a misjudgement on my part and gave rise to unrealistic expectations from the stakeholders, the staff of Duff House in particular.

This first project was carried out in a very intuitive manner. The means of engaging with Duff House management about my intentions were non-existent, as I could not articulate what I was looking for. The whole process was realised thanks to an amazing amount of trust given to me by the staff at the start of the residency. The description and analysis of the process was undertaken after the event as a reflective activity.

Not being able to project to others my intentions, I selected intuitively the content and mode of communication for my creative process without agreeing on this with potential stakeholders. I therefore made cultural assumptions on the selected heritage issues, such as the local television programmes having potential heritage content. The artistic experience was my production and not a co-production.

This lack of language to articulate and share my intentions led to the impossibility of establishing a critical and constructive dialogue with the Duff House management over the content of the work. Only through convivial exchange established in the initial 'workshops' did the community come to realise the precise tasks that were being asked of them. Following these events, contact was lost with the workshop communities, and visitors to the house were new potential stakeholders. The whole residency ended up being the playing out of my own intuitive process without the active presence of stakeholders in its whole creative endeavour.

Similarly, as the Duff House staffs were present during this creative process, I also assumed that they would naturally become actors in the content of the final intervention. Yet the nature and content of their involvement was not identified, not discussed and nor built in partnership with them.

The exhibition *Vernacular@Banff* took place in a public space, the space of Duff House, despite the fact that the audience had to pay an entrance fee to get in. This exhibition revealed the importance played by the cultural reading of a work and the popular knowledge of art and its display. The cultural

expectations of a gallery space led to a reading of the project as the opposite of what I was trying to highlight – a spectacle presented to an audience rather than a participatory dialogue.

C. ANALYSING THE LEARNING ABOUT AN EMERGING PROTOCOL IN THIS PROJECT

1. “ ... establishing a dialogue through convivial exchange ..”

The reality of any discursive work appears through inter-subjective exchange, through the experience of one individual in relation to the other. The dialogue is established as a way of shifting people’s perception of the role of the artist and the nature of an artistic production. It is a tool used in a professional manner, with intent and purpose. It is not about establishing casual chat. (Until the outcome of the relationship rose in the final project *Transition*, I did not realise the extent to which collaboration in a creative process can and should go.) A dialogue is a mutual responsibility, a give and take, where all engaged build up trust and volunteer ideas towards the development of the project. Dialogue aims to challenge people through a relationship or an explicit process - a code of conduct. This process takes place through a convivial exchange which is dynamic, encourages the sharing of skills and works towards the desire for a production or an impact, rather than in terms of pleasure as in the usual understanding of conviviality.

The dialogue in this project was very fragmented. It took place on a very ad hoc basis without a general strategy that aimed to highlight a particular topic or issue. At the time of my appointment to the residency, the selection committee recognised my skills in establishing dialogue between communities, groups or professions. Duff House management intended to initiate a new form of residency with some expectations of involvement with the village of Banff. I produced sufficient evidence at my interview from previous projects for the management to trust me in my ability to construct a dialogue in the context of Banff’s various communities.

Accessing and sharing an understanding of my intention in this project was extremely difficult. My ideas developed as a response to gut feelings, including the intuition that I had to engage with the community at different levels (everyday life experience and also organised events). I intended to move from one event to another, from one stage of understanding of the process to another, prior to engaging with them in a constructed artwork.

The workshop activities (*Farmers' Market* and *House@Work*) could have superficially been seen as generating good dialogue but were in fact simply a 'fair exchange'. The professionals were invited to produce an activity within the context of the National Gallery of Scotland. They were responsible for the nature of the activity and for the time they spent at Duff House during the events. Yet, no collaboration was initiated with them in the thinking or the implementation of *House@Work*. They were consulted and asked to contribute only if they were interested. It was a convivial exchange where they contributed by bringing their day-to-day tasks (making kilt, repairing clocks, creative web design or cutting hair) to a creative public event, to in turn received exposure for their work and free advertising.

Yet, one form of dialogue was established in the long term amongst the farmers, although I was not taking part in the dialogue anymore. Following the event a meeting was organised at Duff House between a farmer who took part in the event, Duff House management, the local enterprise body and myself. This first meeting did not produce immediate results but in the long term, farmers' markets took place in Banff.

The gap between February and September had some negative impact on the little dialogue we had in place. It also contributed to the form of the next event by shifting the discursive process into a conventional exhibition format with its focus on orthodox display and passive spectatorship. It might have been different had the final event followed through fairly quickly from the workshops activities.

The intuitiveness of this work did not allow me to succeed in my attempt to 'exhibit' an attitude, a new way of looking at heritage such as current TV programs, as an art form. Despite having established a good working relationship with the staff, no dialogue was in place to nourish the content of the work. No mutual responsibility, no give and take, no shared experience was present to allow the staff to volunteer ideas for the project. The

education officer did propose the competition but at a late stage of the project and this was therefore not integrated into the thinking of the work.

Like in Kitzbühel (2001, ref p.78 section 4.1.1) the artistic intervention was a mechanism with the intent to generate a dialogue. In any case the event was the result of a convivial dialogue. The intention was there but its reality could not emerge as the wrong emphasis was placed on the visual and the symbolic elements, which were invested with meanings from a gallery model rather than a discursive process. The local soap opera on the televisions contrasting with 17th century exhibits in a National Gallery of Scotland Collection did not help visitors to engage and share their own conceptions of heritage. Visitors assumed that the “object” TV was presented as heritage.

It has only been possible to evaluate this project by comparing it with the four-phase protocol and I am still decoding some of its aspects. Raising feedback, through the project report (see Appendices 4 & 5) and from the Duff House staff discussions allowed me to identify from the stakeholders the gap between their confused perception of the exhibition compared to the workshop and my intention of making this show the culminating point of our relationship.

The Banff fellowship remains a project based on the model of the sole intention of the artist and not the result of a discursive process, despite strong evidence of discursive attempts.

2. “... this dialogue is developed through Vernacular issues ..”

‘Vernacular’ explores issues by presenting situations, which emerge from the everyday practices and concerns of different environments. These activities occur within specific locations and are re-presented through events, placing ‘everyday’ activities in cultural contexts, challenging our perceptions of them and stimulate us to interpret our personal, everyday experiences into cultural experiences.

My interview for the Duff House fellowship was based on past projects where the idea of vernacular was suggested through the use of material. For example, the *Biscuit Wall* (or Shortbread Wall see previous reference, section A. p81), one project from my Glasgow based portfolio (St Enoch’s Centre, Glasgow, 1999, produced as part of the programme event for the Year of

Design and Architecture in Glasgow) dominated the interview. Ten metres long, one metre wide and two metres high, a stonemason following the traditional technique of dry stone dyking constructed a wall. Each brick was made of short bread, a regional, classless, ageless and timeless product. It took me several years to identify the baker (Auld Bakers) who would work on this national recipe to allow larger biscuits to be made and to find the three tonnes of ingredients. Through this process, the project intended to celebrate architecture. Through the material (shortbread biscuit) and technique (dry stone dyke) used, the celebration was in the ritual construction of a wall and its symbolic and traditional value in inviting people to take and eat a 'stone'. The security and information around the wall was provided by a humanitarian organisation based in Glasgow (Community Service Volunteers-City Station) whose task was also to dispatch half of the wall (one tonne) to food canteens within and around the city.

The fellowship gave me the opportunity to touch on a more immaterial form of diffusion for my vernacular practice, which had to date developed issues through the symbolic use of materials. The intention was to use inter-subjectivity, different modes of communication and the conviviality of a social space as means of display and representation: a dialogue with people who would participate in the formulation of the artwork to draw out the implications of people's daily lives into heritage values.

Both the *Farmer's Market* and *House@Work* events were intended to show rural, economic, traditional and cultural qualities of the region. It was a mix of traditional farming activities and high culture (composer, writers). The invitations were intended to gather a representative selection of this vernacular from which the value of heritage could be made apparent.

My own reflection on heritage issues was fed from my personal experience of living in Banff. During the wintertime inhabitants' relationship with their television and sofa seemed important. My association of culture and media consumption was deliberate and resulted through a close observation of the region.

However, I should have engaged with the participants on an exchange over this association that I perceived as local heritage. The vernacular is first of all a notion contained and withheld by local culture. Without the contribution and active participation of this local culture, the vernacular selected by an 'outsider' will always be an interpretation or a misperception of the real

thing. Elements, like innate culture, historical, social and economic knowledge of the area will always be lacking the outsider's interpretation and never fully reach the heart of the vernacular.

The convivial exchange of the 'exhibition' was to explore the visitors' conception of vernacular heritage. It was also to initiate a 'repeatable' structure allowing Duff House management team to explore new ways of mediating the Duff House collection by identifying in today's activities the elements that can become tomorrow's heritage.

By selecting six local Grampian TV soaps, which I recorded on videotape and presented as potential heritage material, by placing the television in contrast with the museum setting, the soap operas were intended to make the link between my vision of a vernacular heritage and the heritage in the gallery. The programmes were to be considered as possible future archives of yesterday's television and presented as such to question its historical content. The 'repeating' recorded programme was a tool. Yet, despite the intention, the contrasting vernacular (the TV programmes and the Duff House collection) presented did not act as a catalyst to generate a discursive 'transaction' with the staff and the visitors.

This installation was to be a mechanism to verbally engage visitors over the heritage content of today's television's pictures in contrast to the gallery's paintings (fig. 1). I underestimated the impact of the visual quality of the décor (carpets, sofas and Television) and its role played in the visitors' experience of the gallery. The experience of visiting a gallery is a known model where visitors have set expectations. No system was in place to indicate that the choice of presenting soap operas in a museum was not accidental but the focal point of the discursive artwork. Unfortunately, the unpleasant visual quality of the second hand sofas and the televisions limited visitors' understanding of the reasons for the presence of these exhibits. The visitors did not understand the heritage subject I was trying to raise. Only a few trained eyes did respond to the conflicting situation: "As a heritage student, it was interesting to see how the exhibition challenged people's different concept of what heritage means to them." (Quote from Visitors' Book: Louise, 10/2000)

3. "... a relationship with a selected 'audience' ..."

Living locally for six months, I contributed to local events and encountered a number of people who gradually became the participants in my various projects. Duff House's staff and its management were the first people I engaged with. Yet, no constructive dialogue took place, as I was not in the position to share my creative process not knowing how to articulate this. Yet an unconditional trust developed together with a very good working relationship.

The staff and management were not to be the selected 'audience' as I was asked to develop a work with the local population. I therefore implemented two successful interactive workshops¹⁷³, in which participants were invited by means of a private network between the management team and my various fellowships' encounters.

Following these events, I assumed that the audience was sufficiently informed of my way of working and motivated to engage in a very different type of 'exhibition' to those normally hosted by the National Galleries i.e. the exhibition was not about showing an aspect of existing heritage or a signature artwork but aimed to raise a feeling of what could become heritage e.g. local television programmes.

In the workshop events, although a creative dialogue did not take place, a mutual 'expectation' was clearly shared with the Stakeholders. *Vernacular@Banff* attempted to bring the relationship previously established with the workshops' participants (*House@Work*, 2000; *Farmers'Market*, 1999) into a challenging form of exhibition questioning the nature and materiality of contemporary artwork. Without consulting the participants, I assumed that they would welcome the challenge of this 'innovative' exhibition by freeing themselves from the traditional exhibition mindset and contribute at ease to a discursive exhibition.

Unexpectedly, the workshop participants did not attend the exhibition. In contrast to the first two workshops, the exhibition was not organised with them and neither with its new audience, the visitors. Reflecting on this, it revealed that what I thought to be the stakeholders (the workshops' participants) did not feel any ownership or responsibility for their previous engagement in the Duff House workshops. They were not brought through a

¹⁷³ *House@Work* (2000), *Farmers'Market* (1999)

dialogue to a level where they could volunteer ideas and take over the implementation of a project. As a result, they could not be called stakeholders at this point as their presence was not the result of a consultative and collaborative process, moreover they had no particular interest in generating such a process.

In a discursive process, the level of engagement of a close network defines the point where this network become stakeholders in or 'audience' of their own discursive process. Yet, the invited workshop participants were never stakeholders and neither were the audience of the final exhibition. The experience was not constructed around a selected 'audience' and had no means to resonate as an artwork through discursive process and neither at a local level through the stakeholders.

4. "... audience generate the elements for co-producing an artistic experience to produce a public event ..."

The six-month period of residency¹⁷⁴ at Duff House, and the connection made with the village, gave me confidence to explore further the notion of co-production with a selected 'audience' or set of stakeholders. The Duff House management and staff were to be catalysts in the implementation of a discursive work created through the dialogue they were to engage with the visiting public. None of this took place but evidences of intention are traceable. For example, the trust given to me in implementing this exhibition, the staff participation in communicating with visitors over the project, the education officer engaging her time to create a bridge between her remit and the project.

As describe above, the selected 'audience' (in the workshops) and visitors (in the exhibition) were to be instrumental to the discursive experience but have in any way generated a co-production. No dialogue was engaged to inform them of their role and contribution for the implementation of a discursive work that relied on their engagement with local heritage. The staff did

¹⁷⁴ Yearly fellowship subsidised by the Scottish Arts Council. A jury on application selects artists nationally. I was the Duff House fellow in 1999-2000

intervene at an individual level but they did not know enough of my intention and this resulted in limited verbal exchange over numerous complaints about what was presented.

Yet, no mechanism was produced to help visitors' to engage with the process. The lack of communication between the staff and myself was revealed by the implementation of the feedback competition without discussion with me.

Similarly, I attempted to present the European scale of this project to highlight the role played by each host participants in this touring project. The four textiles (embroidered felt, banner materials, bed linen and agricultural textiles) were used to help support the communication and the link between each country involved. This had no relevance to the reading of the specific heritage issues in Banff. It was not decided in consultation with the participants in Banff or with the hosts of the touring project. (Kitzbühel Kunstverein, Art in Hospital and Le Festival de Monbouan).

Finally, a folder with a tri-lingual text on Vernacular's 'intention' and a visitors' book were intended to encourage the visitor to take part and engage in dialogue over the issue of heritage. These devices did not generate a verbal exchange. For example the security staff could have being catalysts in the 'process of the transaction', both in conversations with visitors and in the archiving of the work. Yet these devices acted more as documentary traces than to generate exchanges.

The form of a co-produced artistic discursive experience is based on elements raised by the participants on the issue selected by the same participants. This presence and engagement, rather than object or performance, constitutes the artwork. Furthermore, the exhibition did not generate any exchange by the fact that neither potential stakeholders (none in this project) nor myself was on site to generate dialogue and be 'attentive' to its evolution. In contrast to the workshop events, the visitors came to see artworks in an art exhibition and not to engage with others or to contribute to a community action like in the workshops. The exhibition had no mechanisms in place to generate a discursive process. It was left to its own device with no 'conviviality' or timescale in place to allow transformation into a discursive artwork. The individual and the role they play in a coming to the place are its main elements of the artwork and were to be shared by all. The nature and reason for being present and engaging in the co-production

have to be sustained and enhanced during the whole process. I did not realise the importance of these factors at this stage.

5. “ ... producing a public event ...”

This artwork was the second¹⁷⁵ attempt in installing a discursive artwork in an artistic context, rather than in a non-artistic context, with the difference that the audience was mostly a non-specialised public.

This public event aimed to heighten public awareness of the nature of heritage value. Television programs, second hand sofas and rugs were exhibited as contemporary objects against 18th century elegant and rich crafted works, and not as explicit catalysts to allow a discursive process to be engaged.

This setting was arranged to ‘attract’, ‘seduce’ and make people at ease with the presence of televisions to enable and stimulate people’s consciousness of the importance of their daily life’s contribution to the construction of a local heritage. The visual installation also included textiles (described in the previous section) stretched on large classical golden frames. Yet, the incongruity of large golden frames containing a silver embroidered television logo, hospital bed linen and other textiles related to the other future locations of the Vernacular touring show did not communicate the European touring aspect of the project. The ‘technical and ‘industrial’ features, through the framed textiles and videos, were manufactured quality objects intended to generate exchange on the notion of heritage. Yet, their purpose was not sufficiently clear to engage a discursive process.

The visual qualities of the objects obliterated the immaterial ‘intention’ of raising notion of heritage from people’s own perception. The first tension mitigating against this objective arose from visitors’ expectations of a gallery context and from an object driven exhibition. The presence of the contemporary televisions as ‘art’ objects shocked more than the presentation of regional soaps. Visitors, who came in the art gallery to escape from their daily environment, were very confused, angry and offended by the

¹⁷⁵ The first was *Market* in 1996 in the exhibition *Girls High* at the Glasgow Fruit Market, curated by Rebecca Gordon-Nesbitt.

'representation' of their daily life with such ugliness (not their home decoration tastes) through the presence of the television and contemporary sofas. "I found the juxtaposition of 'old' and 'modern' art rather incongruous and difficult to grasp-my planned quiet and relaxing gallery visit was interrupted by the everyday trivia, i.e. TV, I had come to escape from!" (Anonymous quote from Visitors' Book, 10/2000)

Finally, a few boards with indications (maps and texts) on the exhibits explained the touring issue of the project. This had no direct relevance with the 'artistic intention' of implementing a discursive artwork with the community. This made for even more visual confusion. The boards intended to justify the framed textiles on the wall as elements of the touring aspect. Yet, these did not need to be explained. They were part of the installation at Duff House and could have remained a silent link between the locations and the various discursive interaction on heritage. Their relevance to the discursive project was their physical immersion and transformation into each context e.g. as framed artwork at Banff, as ski slalom banners in Kitzbühel, as projecting screen in Moulin.

From this artwork I learned to be more aware of the visual impact of objects that are used as tools in the process. Visitor's expectations and their immediate relation with the visual pre-empt their thoughts and construct their reaction and responses. The project raised debate as reactions were both positive and negative but the discussions did not take the direction 'intended'. Most visitors left the project still unaware of the 'artistic intention'.

I believe at this stage, as the analysis is retrospective, the 'protocol' as a code of conduct is not formed. The immersing method, in placing visitors and staff as stakeholders of the discursive process, had failed as the features that trigger, sustain and diffuse a discursive process was not in place. The convivial relationship is not something that happens on its own and was strategically implemented later in 'Reposoirs 2001' (2001).

REPOSOIRS 2001,
June-Sept 2001, Moulins (35), France,
(Appendix 6 for images and full interviews transcription)

A. THE NARRATIVE:

- March – May 2001 **Negotiation with a theatre company Director** for a potential funding and integration of the visual art programme into a pre-existing theatre programme (both unsuccessful)
- 20 – 21st June 2001 ***Le Dire-dire*** (Discursive intervention, phase 1), in ‘Site en Citation’ outdoor exhibition within the Festival de Monbouan, Château de Monbouan, France
- July - August 2001 **Residency in the village of Moulins (35)** France with a DRAC’s artist’s development fund (Discursive intervention, phase 2)
- 14, 15 & 16^h Sept 2001 ***Reposoirs 2001*** (Discursive intervention, phase 3), Moulins (35) France, Fourth event of *Vernacular* as a ‘people specific’ touring exhibition
- 23 July 2002 Interview with stakeholder: Nadia Kerloch (Les Portes de Bretagne, tourism)
- 26 September 2002 Interview with stakeholders: Pierre Merlot (Maire de Moulins), Monsieur Marie (Inhabitant), Odile (Art Monbouan’s management), and Richard Tondou (Bar Owner)

The second *Vernacular* project with Kitzbühel Kunstverein in 2001 curated by Dr Yvonne-Esther Weis and the third, *Vernacular Sejour*n in 2001 at the Cowglen Hospital with Art in Hospital are not included in this analysis. These projects have explored the issue of improving my skills in communicating my intention and in selecting appropriate modes of diffusion of the artwork as a non-object based production. These experiences have individually been beneficial but their impact is mostly visible in their successive projects *Reposoirs 2001* and *Transition*.

1. Negotiation with a theatre company Director and an "artist's development grant"¹⁷⁶

I initially contacted the Theatre festival's Director to discuss the possibilities of integrating a discursive artwork in parallel with his theatre activities. We discussed for months (March-June) the various scenarios but time and funding constraints put an end to those discussions. The invitation to me was to be part of an outdoor exhibition, in the park of a country house without an engagement with the actors, or a residency or funding possibilities. No common aim was agreed but the invitation was open.

I therefore looked for other funding with the DRAC to give myself more time and means to engage further in this event opportunity. I was granted Artist's Development funding. This funding opportunity had the expectation that the artist will develop himself/herself through 'time off', without the obligation to produce a formal exhibition.

This fourth event¹⁷⁷ of *Vernacular* was still to engage a discussion on the presence of heritage's values within everyday life activity. In order to address the aim and contribution by the local population, it was important to give local roots to the project through the invitation by the Festival's Director. After the Festival's weekend, he introduced me to the Mayor, his council committee and local inhabitants that allowed me to pursue the work for a further four months. They had never been involved in an art project and preferred to have a minimal involvement in the implementation and communication of the project. I did not have a written contract with the community council but an official and verbal communication. I was to develop the project on my own with no institutional support or management back up. The individual grant provided me the freedom of acting without a commissioner.

Over the period of the Festival, I became aware of the gap between the festival's organisers and the local population's ambition over such an event.

¹⁷⁶ DRAC Bretagne, Direction Regionale des Affaires Culturelles, Aide Individuelle à la Création Artistique, France

¹⁷⁷ The second was *Vernacular* at the Kitzbühel Kunstverein in 2001 curated by Dr Yvonne-Esther Weis. The third was *Vernacular Sejour* in 2001 at the Cowglen Hospital with Art in Hospital.

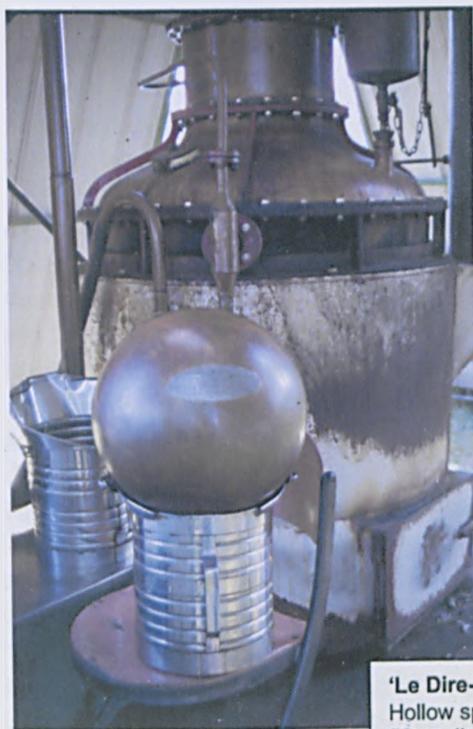
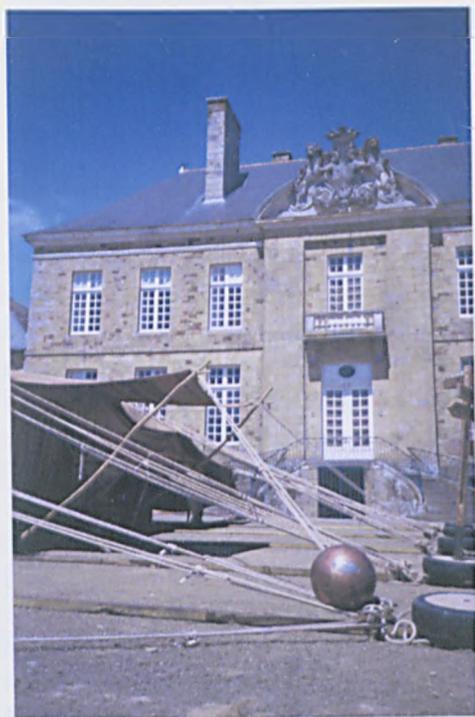
It was obvious that if I was to work with the population the discursive process could not remain within the context of the private site of the Festival outdoor exhibition. The Contemporary Theatre Festival was seen as an elitist event, bringing visitors from Paris or nearby cities with little connection to the local population's more popular wishes.

The region of the Festival is connected to a rural tradition of alcohol distillation. The process, transmitted from father to son, was gradually disappearing due to a change in the law in the 1960's about the making of 'eau de vie' from cider. I decided to engage the discussion over this heritage topic in the private context of the Country House ground during the festival and expand it with the villagers in the future development of the project. Addressing such a topic across two territories, a private location (the Country House) and a whole village (Moulins), was the original challenge and gave the site specificity to this project. Yet, the political content of this topic and the expectations of the local population were to change the development of the project.

The two phase project structure seemed to be appropriate with an invitation to initiate the partnership with local stakeholders and targeted audience (festival's visitors), and then to develop it in partnership with the same local stakeholders and with a wider population (inhabitants from the village). However the presence of contemporary art was not familiar in both situations. The festival used Contemporary Art as a mean to communicate to a wider population its contemporary theatre programme and the village had never encountered an artistic project. Engaging local stakeholders in a creative process proved to be difficult. It was therefore important to work with the authorities and communicate each stage of the project with them in order to gain their trust and make them aware of the development of my ideas as well as difficulties if necessary.

2. Le Dire-Dire for the festival de Monbouan: local stakeholders and targeted audience (Discursive intervention, phase 1)

The invitation was to take part in a traditional outdoor sculpture exhibition in a Country House's garden, as part of a Contemporary Theatre Festival (20-21 June 2001, Château de Monbouan). Initially discussed as an artist's residency, the visual art contribution to the event ended up being non-funded.



'Le Dire-Dire' © Festival's visitors

Hollow sphere made in Copper

50cm diameter

Text engraved:

'Aux Muniiciens les acquits sont partis! Roulez, tournez, chauffez ce cuivre, les rats de cave vous chercheront tout bouillou que vous êtes! C'est pas simple, faut-y encore avoir le droit, pour que le chaos de la gnôle -faiite se ressentte.

FAI I DE VIF - FAI FORTE - ARRACHIS DE VIF I F DIRE.

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Still, for me, the context in the event presented an interesting opportunity for my discursive approach over local rural heritage that surrounds the Château de Monbouan. The situation was a paradox, as I was hoping to generate an exchange within a theatre festival but none of the visual artists were allowed to communicate with the actors or the theatre management taking part in the event. The visitors and the local population were to be my sole interlocutors. Yet, I was decided to make an attempt in seducing the theatre population by making a connection between a play ('Le Chant du Dire-Dire' by Daniel Danis) and the heritage topic of alcohol distillation.

In the theatre play, three children whose parents have died invent the Dire-Dire. It is an imaginative object, a ball of fire around which they discussed issues related to authority. This imaginative object represented, for the children, the authority and the punishment. The play is tragic and describes with ambiguity the borderline between the children's imaginative world and the real world, as the three of them will gradually descend into madness. The *Dire-Dire* will end up destroying them by burning their house.

I was interested to make my own version of this object and to generate a dialogue between the theatre play and the distillation of cider that was prohibited in Brittany due to consequences for the population's mental and physical health.

My vision for this object catalyst for dialogue was a copper sphere: the *Dire-Dire* (fig. 2). The sphere symbolises an alcohol still. The summer sun was warming its surface and through the text borrowed from the theatre play, it was inviting visitors to turn and touch it to induce an (virtual) alcohol impact on their soul. The sphere was casually circulating within the festival crowd over the weekend and it was seen lying in a vegetable garden, on a top of a stonewall and even in the actors' kitchen (fig. 2).

The aim of highlighting the disappearance of heritance rights (father to son) to produce 'eau de vie' was raised through discussions generated by the incongruity of the sphere in the festival. In a playful manner, gatherings were taking place around the sphere to discuss its link between the theatre play and its virtual qualities. To connect this nomadic catalyst with its real world, I arranged for a distiller to bring his equipment and produce to give out and taste his 'eau de vie'. The distiller was acting as a stakeholder generating

discussion with the local population, the festival management and the visitors.

The *Dire-Dire* generated an exchange on the heritage topic only with the villagers. I did not reach the actors, or the visitors. Thus, the site specificity of this work was partially achieved. I was not expecting to have such low visitor numbers from the nearby countryside. The subject of the *Dire-Dire* was totally unknown to the festival audience who were mainly urban visitors. The outdoors exhibition was programmed to last over the whole summer (July - August 2001). However, as the daily activity of the villagers did not take place in the Country House grounds and that I wished to pursue the discursive artwork with them, the *Dire-Dire* could not remain at the Château de Monbouan. I decided to further engage the relationship initiated in the festival and draw the notion of heritage out from the village's vernacular.

In discussion with the Mayor and other inhabitants' representatives, the heritage related to alcohol was not retained. Instead, I was invited to encounter the older population of the village to identify different aspects of its heritage that were more specific to Moulins (35).

3. Residency in Moulins: raising a project with the stakeholders identified during the festival (Discursive intervention, phase 2)

Following the festival weekend and during the summer months, I wandered in the village taking part in daily activities to identify the best mode of communication to engage the community with an artwork. I was working with and contributing to local events, to discussions in local bars and with cultural associations.

I organised soirées to meet up with the organisers of different local organisations and discuss further what could be identified as local heritage in the village and how it could be formalised as an event. The idea of socially engaged art or even discursive art was unknown for most of the population. They agreed to help but were far from understanding the outcome of such partnership. They provided me with amateur videos, a space in the last remaining stable at the heart of the village, gave me the authorisation to paste posters on properties of disused shop windows or those now transformed into homes, and numerous contacts to formalise the art experience (fig 2).

This residency period and engagement with the village's population lead to an intervention at the heart of the village of Moulins (35). As part of the weekend of the International Heritage Days Event (15-16th September), the intervention identified three aspects of the village's vernacular heritage and their implications in day-to-day life: disused shop windows, the last working farm in the heart of the village and the historical name given to the village. Unfortunately the events of 11th September 2001 occurred in New York, so for security reasons, many indoor Heritage Days (Les Journées du Patrimoine¹⁷⁸) activities were cancelled all over France. However, as *Reposoirs 2001* was outdoors, the action took place as planned without benefiting from the usual national and regional press coverage of Heritage days.

4. Reposoirs 2001: Local stakeholders and a wider audience (Discursive intervention, phase 3)

This public art event was organised in the streets of a village of five hundred inhabitants. I presented an intervention to the Mayor and his committee that aimed to highlight the relationship between aspects of the village heritage and its daily routine e.g. cultural and social issues of importance in village history, impact of modern life in a very rural setting. The Mayor and his committee approved the idea and help me with technical issues. Although my relationship with the villagers led to implementing an event, none of them were actual stakeholders in the project, in the sense that none contributed to give a direction to the nature of either the intervention or its content. I was suggesting ideas that were accepted or not. However, the farmer and the Mayor provided subsequent help in giving me access to an electrical supplier and by organising a major spring clean in a used cattle's stable! No funding was required from the Council. All expenditure was covered by my grant from DRAC.

Raising heritage issues through dialogue from the day-to-day activities remained the objective of this creative process. Inspired by the villagers daily routes in Moulins and connecting them with the traditional religious 'altars' (in French 'reposoirs') used during processions in rural Brittany, *Reposoirs 2001* aimed to create gatherings at different places in the village. These

¹⁷⁸ Les Journée du Patrimoine is a National event, usually taking place the weekend of the 15th of September, consists of opening up French architecture, proposing conference and generally raising national knowledge on architectural heritage.

Nine local businesses numbers & 'A votre service' on a purple background
Paper Posters 2mx0.30m



Four of the eight disused shop windows (or restored into residential houses) in the village were used as billboards to local businesses phone numbers. The artist took the posters off after the two days event. © S. Bourne



02 99 00 02 04

02 99 49 19 15

02 99 49 01 68

02 99 49 06 66

02 99 49 04 21

02 99 00 01 46

02 99 00 02 59

02 99 49 03 20

02 99 49 03 35

A Votre Service

Half of the cattle stall cleaned up for the event. The other half was still in use by ten young cattle.
Last working farm at the heart of the village
Outdoor projections of sport and cultural videos of the village activities lend by the local organisation.
Three bed linen from Cowglen hospital stretch as projector screens
Three tables and benched usually used for local events
A chair, 'le Dire-dire' and the book of Daniel Danis, *Le chant du Dire-Dire*

© S. Bourne



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interventions were to act as a catalyst for discussions on issues related to heritage, for example, the presence of run down and disused shops, the last working farm in the heart of the village and the national road that gave the name to the village.

Thanks to the authorisation of the road and transport department, the village's name was temporarily altered at the entrance and exit of the village. This alteration from simply "Moulins" to "Moulins sur Roches" was made using a warning sign for projecting rocks from the roadside. The name of the village had been changed in the early 1900s when the old muddy and rocky road was covered with modern tarmac. The village, being built on a rock, was initially called "Moulins sur Roches". The intention was to encourage car drivers to slow down and question the presence of this ephemeral signage and its original reference. The sign was taken down at the end of the weekend.

Having being unsuccessful in encountering the sole owner of all the disused shop premises of the village, I decided in consultation with the community to address this silent heritage that was clearly visible through the large number of buildings in ruins throughout the village. On the main regional road and church square, on the way to shops and cafes, I placed purple coloured posters (inspired from the purple mourning colour used in catholic processions), on disused or transformed shop windows. They indicated ten local business phone numbers that have no premises now in the village and were intended to capture the attention of local passers-by to participate in the discussion over the lack of visibility of these lost local businesses (fig 3). The population knew the phone numbers and quickly names were added during gatherings and links made with the disused appearance of the buildings.

Finally, in agreement with the Mayor, the sport and cultural association and last active farmer at the heart of the village, we installed the main 'altar' in the last functioning stable. This central focus point invited local people and heritage day visitors to discuss the interventions in the village and the nature of my four-months presence in Moulins. In the cattle stall, amateur videos were projected of cultural and sports activities. Visitors were invited to comment on this confrontation of contemporary life projected into a rural local heritage location such as a stall (fig 3).

The site specificity of these interventions lay in the local knowledge that the population had of these three topics (name of the village, over fifteen disused

shop premises and a functioning stall for cattle at the centre of the village) and in the discussion content that highlighted of the presence of heritage in people's daily life. This contemporary version of 'repositoires' or 'cultural altars', invited local people to stop and consider the impact of local heritage onto their daily life. The subject (disused shops and farming activity) was gathered through self-conscious research and political efforts were engaged on the issue of the disused shops windows.

The work on the name of the village did not generate a discursive exchange as cars were driving passed at a high speed and no dialogue could take place, except at a feedback stage where people remembered the presence of the road signs.

At the time of the intervention, the purple posters and the video projections in the cattle stall generated the most intense exchange on the integration of the value of heritage in the day-to-day life of the village. People took the time to wander and spend some time at the stall to ask questions and discuss the notion of contemporary altars.

At this stage the protocol of exchange was studiously applied through the three successive stages: the festival, the residency and the public intervention as a mean of formalising, in terms of space and time, the discussions that took place during the whole process. However, my lack of communication over the role played by the discursive process and the artistic intention did not allow for people to become stakeholders of the project. They are 'dragged' into it in the process but do not control its flow. As the artist I remained still the sole author. The role of the participants in the creative process is at this stage mainly consultative, not co-authors.

B. EXTENT OF THE DEVELOPMENT OF AN EMERGING PROTOCOL IN THIS PROJECT

Repositoires 2001 was an important shifting period in the understanding of *Vernacular's* protocol. Instead of working intuitively like in Banff and as a consequence of the PhD research, the four phases of the protocol were inserted into the framework and development of this project. I was following a 'semi-code' of conduct, as I was still unable to explain to the stakeholders the objective of the discursive artwork or to articulate their role in it. I developed further the four phases inspired by Matarasso's and Kaprow's

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work into a thorough and methodical application through structured phases. This careful application of the method reduced my normal artistic impulse to act completely intuitively. My observation and receptivity of the context was constrained into application that was more technical and self-conscious. These phases are applied as the experience evolves, right up to the implementation of the public event.

Describing my intention was still hazardous. Yet, I had learnt more in this project by being reflective at each phase of the process. This project was developed with a more critical mind with regard to the mechanisms used to develop relationships towards creating an artwork. These included greater sensitivity to expectations and assumptions from the audience and about my own perspective as an artist.

In order to avoid making the same mistakes of previous projects (particularly the exhibition *Vernacular@Banff*), artistic expectations and the nature of the 'transaction' were communicated at each stage of the process to the stakeholders, represented primarily by the local audience.

The agenda of the discursive artwork was divided in three separate elements to clearly articulate my intention and set up an artistic dialogue: a two-day intervention in a theatre festival, a residency in the village and a two-day event within National Heritage days. At each of these, four aspects of the code of conduct can be highlighted.

“ The 'protocol' consists of a code of conduct in **establishing a dialogue** between artists and others. This dialogue is developed over **vernacular** issues through **convivial exchange**, a relationship with a **selected 'audience'**. This audience is generating the elements for **co-producing** an artistic experience working in an agreed timescale, to produce a **public event** that may or may not include the production of artefacts. “

The description in section C uses this protocol as a semi reflective, semi projective framework and was written both during the process and after the public event. The three characteristics of the code of conduct are split into the phases starting to constitute the protocol. It was the first time that I was able to deconstruct so precisely a project during its process.

PHASE 1. A two-day action within a theatre festival: *le Dire-Dire*

“...establishing a dialogue between artists and others...”: The role of the *Dire-Dire* in identifying a common issue between the context and my intention

“...this dialogue is developed through vernacular issues and convivial exchange...”: The role of the specific context - the theatre festival - in this discursive artwork

“...a relationship with a selected ‘audience’...”: Misidentification of the stakeholders

“...audience generate the elements for co-producing an artistic experience to produce a public event...”: The success story of the *Dire-Dire* and its capacity to engage people

PHASE 2. A three-month residency:

“...establishing a dialogue between artists and others...”: The role of the *Dire-Dire* in the context of a rural village and its role in remembering a lost art

“...this dialogue is developed through vernacular issues and convivial exchange...”: The role of the artist’s long-term presence in conversation and contribution in village life

“...a relationship with a selected ‘audience’...”: Agreeing on a new mode of communication with new stakeholders and new context

“...audience generate the elements for co-producing an artistic experience to produce a public event...”: The successful residency based on the population kindness but nevertheless on their confuse comprehension of the project.

PHASE 3. A public event: *Reposoirs 2001*:

“...establishing a dialogue between artists and others...”: The role of the residency in identifying the common issue within the context of the village

“...this dialogue is develop through vernacular issues and convivial exchange...”: The elements of the public event provided by the active engagement of the population

“...a relationship with a selected ‘audience’...”: A project properly addressing the audience selected and stakeholders of its content through raising issues that are meaningful

“...audience generate the elements for co-producing an artistic experience to produce a public event...”: The contribution of the villagers through people’s ‘respective feedback taken home’ and through their direct responses and contribution to the public event.

C. ANALYSING THE LEARNING ABOUT AN EMERGING PROTOCOL IN THIS PROJECT

These previous four moments in the process – common issues, communication, dissemination and feedback – correspond to the chronological development of the project, as well as the content of the discursive production. These moments of the art experience were previously identified in the diagram in Chapter 3 (section 3.2.2.).

1. A two-day action: ‘Le Dire-Dire’, in a theatre festival

“...establishing a dialogue between artists and others...”: Rather than playing the role of the artist to be at ‘the disposal of’ the context to generate an artwork and identify its future participants, I explored the idea of an itinerant object (the *Dire-Dire*) that would be shared and handled by the people who encounter it. This ‘seductive’ and nomadic object was intended to raise interest in the disappearing tradition of the distillation of cider and to establish a dialogue without my presence. The quality manufacture of this particular *Dire-Dire*, in its form (text on a sphere) and material (copper), made it the ambassador of the project idea. Its aim was to generate an impact

connecting the distillation of the spirit's cultural heritage to the theatre play in the festival¹⁷⁹.

“...this dialogue is developed through vernacular issues and convivial exchange...”:

The *Dire-Dire* as surrogate was a good catalyst and link between the theatre festival and the local heritage. However, this object was for me half of the work. The context, including human engagement, was its other half.

The ‘form’ of the performance, leaving an object casually circulating in a festival crowd, had generated a convivial dialogue. Yet this ‘form’ was closed and had an existence around the object only. Visitors were left to their own interpretation of the presence of the sphere (fig 2) and no connection was made between the object, the distiller [invited to produce alcohol from cider (Eau de Vie) during a day of the festival] and the theatre play. No defined guideline or means of informing these people was in place. This ambiguity aimed to generate different meanings in the dialogue, as much as from the people informed on the disappearance of cider distillation, as from visitors who came for the play, as well as from visitors ignoring both subjects. The ‘form’ of the performance intended to generate an artwork from people’s own imaginations rather than from an artist’s intention. In parallel, cameras were given out to visitors to produce their own kinds of ‘visual evidence’ of this artwork.

The ‘form’ was ambiguous, as people could not give it a status. It was not theatre or performance as no professional actor was involved. It was not an artwork as people could touch it, walk with it under their arms, etc but something about it was generating a respect for it as no one stole it! I would not change anything about this ‘form’ and the way it was placed in the festival. It was a successful device. The only change that might have made a difference, and may be a deeper impact, would have been a better

¹⁷⁹ ‘Aux municipiens les acquits sont partis! Roulez, Tournez, Chauffez ce cuivre, les rats de cave vous chercheront tout bouillou que vous êtes! C’est pas simple, faut-y encore avoir le droit, pour que le chaos de la gnôle-faite se ressente.’ Bourne (Juin 2001) Eau de vie - eau forte – arrachis de vie, *Le DIRE-DIRE*, Moulins.

‘To the inhabitants of the municipality, the received (rights to distilled) are gone! Roll, Turn, Warm up this copper, customs are looking for you, so distiller you are! It isn’t easy, one must be entitled to it, for the chaos of the distilled hooch is been felt!’ Water of life – strong water – uprooting of life, *Le DIRE-DIRE*, Moulins.

participation of the actors in the play in contributing to the dialogue and a better knowledge on my part of the type of visitors coming to the festival. None of the visitors knew about the cider distillation issue and so were not able to share ideas about this.

“...a relationship with a selected ‘audience’...”:

Two ‘assumptions’ were made. First, people coming to the festival, except a very small number, were not the local population and had no knowledge of distillation heritage. This issue was selected to address a rural audience. However, that audience was minor to this contemporary theatre event, that mainly attracted people from the nearest town or even Paris. Rather than generating debate over the heritage issue, the *Dire-Dire* provided an informative dialogue on the manufacturing of ‘water of life’ from cider. Secondly, I was hoping to present an opportunity for a cross disciplinary action between theatre and visual arts. Despite many attempts, it was impossible to raise mutual ‘expectations’ with the Festival’s Director. The visual artists invited were an add-on to his festival’s program. Artists were advised not to disturb the actors and individually implement their project. They all were satisfied with this opportunity and were not interested in a collective action with the visitors.

“...audience generate the elements for co-producing an artistic experience to produce a public event...”:

In addition to the *Dire-Dire*, a local distiller (plus his still) was a key stakeholder in engaging a discussion; sufficient visual information was not provided to raise mutual expectations between the visitors (stakeholders) and to generate a discursive exchange. The targeted audience (people aware of the culture connected to l’eau de vie) was not in place and actual visitors did not take ownership to engage in the discursive process over the connection between local tradition and contemporary cultural theatre.

The *Dire-Dire* generated ambiguity and curiosity. However, I was not present at the time of the festival and was not able to identify if other unforeseen or better reaction could have happen. The point of my absence was to see if an artwork can carry the artist’s intention without the person’s presence. The point was proven that it could not in this particular form.

The end of the festival saw also the departure of the audience. The *Dire-Dire* could not remain at the Château de Monbouan. In order to pursue the dialogue between the *Dire-Dire* and a new selected audience (new

stakeholders), I engaged negotiation with the villagers. A dialogue was initiated with the Mayor and council representatives to search for a context nearer to the village and developed the idea of a 'transaction' with the population over a three-month residency¹⁸⁰.

1. A three-month residency:

"...establishing a dialogue between artists and others...":

The success of the *Dire-Dire* during the festival helped these negotiations and became an introductory tool for a dialogue on a shared issue with Moulin's local population.

This dialogue happened over a period of three months. I spent most of the time wandering, moving from public buildings to local bars, like a professional *flâneur*. The project was welcome in the village and the villagers' curiosity and 'conviviality' motivated me to solicit further their 'collective imagination' over a possible artistic public event. As a result of many days of various discussions and responding to my own 'artistic intention', I chose three elements in the village to 'seduce' and 'convince' in which everyday life had to deal with the impact of local rural heritage: the village's name, disused shops premises (or those restored into houses) and the presence of the last active stall on the village's main street. They were to become the 'tools' to 'engage a transaction' with the new stakeholders and raise 'evidence' on the discursive nature of the artwork.

"...this dialogue is developed through vernacular issues and convivial exchange...":

I attempted to avoid the same 'assumptions' made in the previous artwork by selecting, on behalf of the community the village's heritage characteristic from external local living signs (*Vernacular@Banff* in the choice of television soaps). I deliberately set aside the alcohol issue (the *Dire-Dire* was now part of the festival's context) and 'let myself be at the disposal' of the daily life of the village to engage with the community on several levels: conversations with the elderly, youth, with representatives of the local cultural and sports association, discussions in different contexts to identify which issues of local heritage had real impact on daily village activities.

¹⁸⁰ Funded by the Direction Régionale des Affaires Culturelles with a visual art grant towards artist practice development.

The three months aimed to reveal the connections between the idea of local rural heritage and the daily life of the village.

“...a relationship with a selected ‘audience’...”:

My contribution to the local theatre festival and my immersion in the village’s activities helped to share opinions over the issue of heritage. I was under the impression that, as opposed to previous experience in Banff, a clear mode of communication was in place between the stakeholders (a defined number of the village’s population) and myself. Efforts were made in presenting me with local heritage and a good ‘relationship’ was initiated. I organised soirées to discuss further (‘seduce’ and ‘convince’), raise mutual ‘expectations’, integrating myself with the population, engaging in forms of regular casual discussion at villagers’ homes. These presented all the characteristics of a perfect and integrated system of communication. These soirées led to their trust in providing me with the ‘evidence’ of impact of their heritage on day-to-day tasks.

“...audience generate the elements for co-producing an artistic experience to produce a public event...”:

A good relationship was developed with the audience and pursued in a very informal manner. It gave me the means for the dissemination of the discursive artwork in the form of amateur videos, a space in the last remaining stable at the heart of the village, the authorisation to paste posters, etc and numerous contacts to formalise the art experience (fig 3).

The idea of socially engaged art or even discursive art was unknown for most of the population. On reflection this was an unrealistic expectation on my part. They agreed to help but were far from understanding the outcome of such partnership. There was no evidence of a real shared mutual ‘expectation’, as I was not able to clearly articulate the artwork’s intention and the objective of such discursive process. The villagers also never formulated any specific demand or wish to really work on an artwork with me. The reason for my presence in the village and my professional competence was obscure for the villagers. We were not able to communicate at an equal level and it was damaging the potential content of the discursive artwork. The villagers were not given the possibility of taking ownership of the project.

2. **A public event: *Reposoirs 2001*:**

“...establishing a dialogue between artists and others...”:

My decision in carrying out the work in the village after the theatre festival and changing the artwork subject from *Dire-Dire* (family rights over the distillation of cider) to *Reposoirs 2001* (through metaphors of altars, presenting the relationship between local rural heritage and everyday life) was taken without consulting the village authorities. The project evolved in response to my own ‘artistic necessity’ and relationship with the community. At the start of the discussions with the inhabitants and the Mayor I was not able to explain my full ‘intentions’ and the likelihood of the outcome. The village had no ‘expectations’, need or request for an artist’s intervention.

Despite their enthusiasm in the project, a common objective should have been included that would have encouraged the community to be more demanding in regard to the outcome. It would have required more time but would have developed mutual ‘expectations’ and a common understanding of the project.

“...this dialogue is developed through vernacular issues and convivial exchange...”:

The information related to the local heritage gathered during the residency became the centre point of *Reposoirs 2001*. The road and transportation department made the village sign in a ‘professional’ manner. Yet, there was no indication to explain this change of name. Drivers saw the change but did not make the connection with my project.

The purple posters including contemporary business phone numbers pasted on old village shops had the most impact in terms of ‘transaction’. Making a visual link between old and actual economic activity through this poster created a tool for discussion. This tool appeared to be the most ‘creative’ and ‘innovative’ for convivial exchange as villagers knew by heart most of these local businesses phone numbers. This connection between people on local knowledge generated a productive discursive ‘transaction’ through discussions in public and private places. The link between heritage, daily life and its impact of heritage was made with simple phone numbers.

Finally, the stall as a meeting and a projection space of contemporary cultural and sporting activities revealed itself as an interesting means to raise a

'communal spirit' outside and within the partnership. It was the main altar where discussions took place and where visitors looked for explanation or justification. It formalised in itself a 'negotiation by direct interaction' and generated the most 'evidence' on people's perception of the project. My presence at the event made me realise the gap in people's understanding of the discursive quality of the event. Conversations and people's reactions over the altars were extremely rich but they did not have the tools to understand and translate their contribution to this artwork. People perceived the content of each intervention and related to them as they formed a connection to their vernacular heritage. Yet they saw this as a picture of their local heritage and not as catalyst to discuss the situation over the village heritage. My expectation in raising consciousness through these actions was not communicated. Instead, their contribution was passive (spectators) and not active as was part of a discursive artwork. If they had been encouraged differently in reading these actions, they would have been able to understand their possible discursive contribution. Through some sort of sustainable artistic activity, new responses in looking at heritage could have been raised enabling other forms of *Reposoirs* to be developed after the event.

"...a relationship with a selected 'audience'...":

Despite a good level communication, the community stayed bemused and taken aback by *Reposoirs 2001*. Although the project was raised in close consultation with the community, no 'institutional' communication to understand the possible impact of such a creative process in the village was planned. However, if the number of visitors is a measure of success, 300 glasses of wine and non-alcoholic drinks were served over the three days.

Local press and community council representatives were invited to the event and their articles brought numerous local inhabitants and visitors from nearby villages and surrounding countryside to a visual art project in a very rural context. However, no officials were present as my status as stranger in the village had no impact on local activities or political/social issues and diary. A large number of people consulted during the residency were not present at the event. But surprisingly, the new population of stakeholders, despite being new to the whole process, were sensitive to the three actions in the village.

The population made me extremely welcome during the festival with the *Dire-Dire*, during the residency and in their participation in *Reposoirs 2001*. A few months after the project, we set up an interview in a local bar with the Mayor, the director of the local tourist centre and one representative of the

cultural and sports committee (see Appendix 7). To my surprise, the Mayor's feedback revealed that these first impressions overshadowed deeper negative feelings on the fact that inhabitants did not understand the nature of the event and the reasons for my presence in the village. Though he was absent at *Reposoirs 2001*, the Mayor's justification of local interest following the press articles (mostly middle aged and elderly visitors during the event) was to be only explained by the 'unusualness' of the event, their curiosity and not by the wish to come and see an artwork. The evocation of new 'reposoirs' ('altars', a very traditional religious feature in the countryside that the older generation practiced during catholic processions) was an intriguing issue and solely responsible for the turn out. From the Mayor's point of view, the event did not come across and did not raise interest as an art event¹⁸¹. It had therefore failed as a creative and innovative event.

I disagreed, as the presence of the people who came constituted a collective imagination, encouraged discussions and transactions and therefore allowed for the artwork to take place. The artwork incited curiosity and got people to travel a few kilometres. That was for me a successful dissemination of a discursive method despite the fact that the discursive format had to be further communicate for a shared understanding of the work. Nadia Kerloch (Director, Les Portes de Bretagne, tourism center)¹⁸² during the interview advised that it would have been interesting to have a local inhabitant to mediate and communicate the intention of the project using his or her own words. This would have given the artwork a totally different outcome in terms of people's ownership and interest over the issue or the discursive nature of the artwork; and probably improved the lack of connection between the artist's intention and the visitor/inhabitant's roles in the events, avoiding the misunderstanding on the nature of my presence. This issue is explored later metaphorically in terms of 'hawking' ('Colportage') in the artwork *Chronicle of an announced artwork*¹⁸³ (2003-2005) in collaboration with the curator Anne Langlois.

¹⁸¹ Appendix 7 Taped interview, Thursday 26th of September 2001 – From 18:30 to 20:00

¹⁸² Ibid

¹⁸³ *Chronique d'une oeuvre annoncée* (2003), Stéfanie Bourne, Aileen Campbell, Julie Garelli, Xavier Gorgol, Anne Langlois, Violette Nemessany, Nora Schlecht, Lorraine Wilson, 40mcube editions.

“...audience generate the elements for co-producing an artistic experience to produce a public event...”:

Although, I was the sole organiser and unable to have a continuous ‘attentiveness’ over the audience contribution, I observed two levels of impact of the three actions used in *Reposoirs 2001* that generated interest and gave form to and disseminated the conversation we had during the residency.

First, my immersion in the village led to a selection of issues relevant to people’s cultural and social life. The work content was accessible to the population and local town and led to a large participation. Furthermore, feedback from the urban audience from the nearest town (Rennes) was very positive and expressed surprised at such a turn out for a visual art intervention on rural concerns, without the influence of a local art institution. This, on its own, was in their view a clear indication of success that the project communicated to the local audience in some way.

Secondly, the connections of these actions with people’s life generated new discussions whereas the *Dire-Dire*, addressing two cultures too far away from each other – urban contemporary theatre audience and local rural culture of Moulins - had not opened up constructive exchange. Yet, people’s presence and responsiveness was unselfconscious. It was generated by an interest in the use of the old term ‘altars’, and their presence in the stable. These were forming a discursive artwork but other artists and myself were the only ones to translate the discursive content taking place during the event *Reposoirs 2001*. The implications were again the same. The population was not informed enough to take ownership of the project, to consciously contribute to its form and to conduct the village’s own interpretations around it.

The code of conduct to approach a community aimed to address gaps and ‘assumptions’ in my practice. In this occasion they resulted in an ‘authored’ approach rather than the multi-authored artwork that I was aiming to achieve. Yet, the short time allocated did not prepare the community for such a deep dive into a new and challenging artistic process. Nevertheless its outcomes were very encouraging. A co-production did not take place but the project raised new ways for me to approach inhabitants and their heritage values, from artistic and non-artistic professionals. Yet a common language and ways to formulate intention was still to be found.

4.0.3 Summary on the reflective framework

Reposoirs 2001 initiated the projective framework. Initially, the protocol of *Vernacular* was a discursive tool to generate a public art production that usually culminated in a sculpture or landscape. In developing this reflective method by defining and analysing past projects, it now allows me to understand the creative potential of dialogue itself as a means of initiating the 'transaction in progress', disseminating and diffusing my artwork without the use of retrospective documentation. The creative intensity of dialogue is an artwork in itself. Initially named 'audience specific', my practice's method in *Reposoirs 2001* is an attempt to articulate the production of a process based on dialogue in a social context. The dialogue is the technical means of creating the artwork and also of giving it form and of diffusing it.

In this reflective way of looking at an artwork, it is difficult to share the local characteristics (historical, economic, social) of the artwork with someone who is not involved in the process without providing long and fastidious documentation. This issue will be addressed in the following project *Transition*. The reflective framework of analysis (stages of process and features of service) is integrated in the early stages of the creative process to become a projective protocol, a code of conduct that gives shape to and contains artistic actions. This reflective framework allows me to envision and share the process with the participants rather than impose it upon them.

The previous two projects are preliminary stages in increasing the understanding of my method in engaging a 'transaction' with a territory: an artwork as a process of engaging a dialogue with a selected audience across a specific territory, issue and timescale. This engagement with the population differs from traditional participation or collaboration as it is inspired from their day-to-day life and its participation pursues an artist expectation. Its participation is also more explicit in terms of consultation as the projects evolve e.g. the latest – *Reposoirs 2001* (2001) – shaped by this Ph.D research has revealed a different way of engaging with the participative audience compared with *Vernacular@Banff* (2000).

The relationship, between the artist and selected audience, proposed in the reflective framework did not yet fulfil and define the concept of 'provision'. In a 'provision' expectations are mutual and the responsibilities of the

'transaction' is shared between those with invested interest. Nor was it sufficiently understood as a code of conduct.

4.0.4 *Transition* in 2002: a protocol as a projective framework to envision new projects

In contrast to the two previous artworks, *Transition* (2002) came closer to the code of conduct and to the characteristics of provision of service self-consciously before the project's implementation, rather than applying these as a critical framework retrospectively.

Although my practice was instinctive between 1999 and 2002, through the analytical process of this Ph.D research I was able to identify a recurrent method in the way I immersed myself in an everyday context, raised a collective interest and imagination. I became more pro-active with the stages in the code of conduct defined in Chapter 3. The reflective framework of a completed artwork is used as an envisioning framework that informs all participants from the start of a discursive process and its evolution. It allows better ways of evaluating the shape of the process underpinning my emergent practice. This **envisioning framework**, although inspired and informed by Kaprow's and Matrasso's works (Appendix 1), the protocol presented below is developed from my own experience of engaging with a population. In contrast to Kaprow and Matarasso, this protocol constitutes in itself the structure of the art experience, its artistic aesthetic, its communication, its dissemination and its diffusion. All these stages form one artwork that cannot be fully realised if each of these stages is not experienced. It provides the basis for an on-going evaluation of the artistic 'transaction in progress' in the social realm.

TRANSITION,

Sept–Oct 2002, Acigné, France

(Appendix 7 for images and full project description outline and analysis)

A. THE NARRATIVE

September 2002

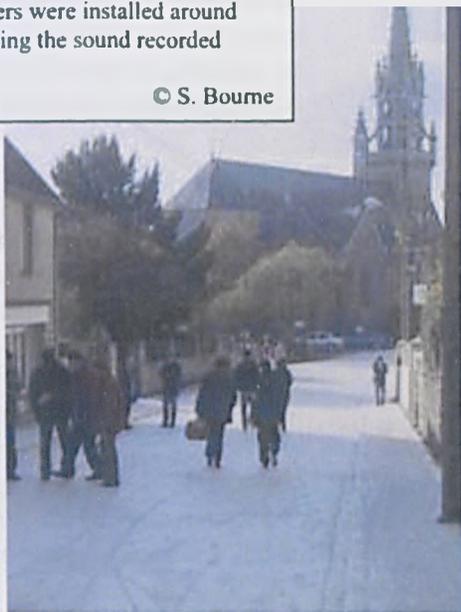
**AWAY FROM END PRODUCT OR GENRE: A PROTOCOL AS ARTISTIC LANGUAGE
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A group of 10 men from the retired Club, 'Le Club de l'Amitié' came to help me at 6am in order to paint road and half of the pavements of chalk, whiting mixed with milk.
© S. Bourne



The main regional road was closed of traffic, by the council road technicians, from 7:00am to 7:00pm from the top of the old village to the bottom of the Church. The street was tidied, re-opened at 7:00pm and cleaned up by 9:00pm by hired road machinery. Four speakers were installed around the outside of the church transmitting the sound recorded during the residency.
© S. Bourne



Two mirrors (2.5x1.5m) on wheels were installed at the top of the street in order to closed off the space of the event.
© S. Bourne

One-month residency in Acigné funded by Rennes Métropole for the Biennale “A Vos Arts!” (Discursive intervention phase 1)
Negotiation with the community council to implement a residency under the terms of Vernacular and not in a classic term where the artist is allocated a studio space for the month

19th October 2002

Carte Blanche: de Calais à St Louis, an intervention public as a workshop as part of a large exhibition event “A Vos Arts!” (Discursive intervention, phase 2)

27th November 2002

Return/debate soirée with stakeholders: Council representative, inhabitants, Rennes Métropole representatives and few artists. (Discursive intervention, phase 3)

1. The residency (Discursive intervention, phase 1)

This residency was initiated by an invitation to participate in an international competition, the Biennial of Young Creation organised by Rennes Métropole, a government organisation co-ordinating the administration of different districts around Rennes. *Vernacular* was selected and assigned to Acigné by the Biennial’s organisers.

Initially each artist should have been chosen between the biennale organisers and the town council hosting the artist. In my case, the ‘choice’ was imposed. It was a bit of a surprise when the community council discovered the nature of my practice as they intended to position me for the month at the back of a schoolyard. I was introduced to them as sculptor!

The first meeting was animated. I grabbed the dynamic of this opportunity to direct the debate, engage the dialogue towards my vernacular method and initiate the creative process. The council accepted my proposition of evolving the project while in the village and immersing myself in its activities to identify content for a discursive artwork. They had never been involved in such process but were curious of its outcome. The conditions of this engagement were that I had to be weekly in touch with the Cultural Mayor

Adjunct and I had to produce something visible for the biennale group exhibition involving the nine artists in residency in other towns. Thirty other visual art artists were also invited but in the context of an exhibition without the possibility of a residency.

Over the period of the residency, I became aware of the council's desire for an urban town planning strategy where sport and culture activities would take place throughout the village. I suggested looking at this strategy by addressing the villagers' ways of living. This particularity would get me to work on the vernacular that was immaterial and directly connected to people's daily life. The connections between the Council's developments and people way of life were visible except in one area of the village. My proposition was to be the outcome of a dialogue between the population and local politics and as visible as a discursive artwork! From the Council's point of view, they were keen on letting me explore this area. It was for them a way of testing the work undertaken so far and raising feedback on urban change and development that have already taken placed.

I organised my time during the residency to identify people's routine and way of evolving a knowledge of the town. I visited sport and cultural events at the weekends, observed the community's frequent visits to the library, to the sports facilities and I was engaged in the activities surrounding the school or evening classes. I was to communicate those exchanges to the Community Council. Each one of my movements, thoughts and encounters was to be explained to the Cultural Mayor Adjunct. They were then subject to discussions, agreements and disagreements. The council contributions were re-directing my thoughts and the line of conduct for the protocol, thus leading to the next initiative within the town. The Cultural Mayor Adjunct and his team were clearly stakeholders at the same level as myself in the implementation and development of the creative process.

My aim in this project was to clearly implement each phase of the protocol and to take critical account of the impact. Yet, learning from *Reposoirs 2001*, the task was also to make it understood by the stakeholders that we were sharing the responsibilities and the implementation of my proposition in town. Our contribution into the creative process was to be mutual and equal.

Following this first phase of exchange, we identified an issue, which was the 'impact of sport and culture activities in the town'. I was to generate a dialogue with the council representatives and the inhabitants over this

subject. I spent the month carefully tuning in, and trying to make no 'assumptions', exploring the issues selected and establishing a mode of communication in an on-going manner. I circulated around town, created audiotapes of cultural and sport events that were transcribed and archived (Appendix 7). This presence could have appeared suspicious in such a close community (7000 inhabitants). I therefore decided to set up a similar routine as the one to one meetings installed with The Cultural Mayor Adjunct but to address a much larger population.

I contacted the regional newspaper Ouest France¹⁸⁴ to establish a partnership. A journalist agreed to work along side my evolving residency. The idea was to plan a series of articles for the mediation of the work in-progress during the residency in the form of story telling. The daily reading of this newspaper would inform a wider population on the reasons for my presence at various local events. The aim of the articles was not to reveal the outcome this presence, but rather to stimulate the community's curiosity and interest.

The weekly meeting with the community council and the daily or weekly articles on the local section of the newspaper were successful in generating interest and trust amongst the population. The message was clear. Someone was around to implement an artwork and that person had the support of the local authority and the national newspaper. Although, I did not know where the dialogue was leading, these regular exchanges were nourishing the creative process that was itself the result of both the stakeholders' and my own contributions.

The dialogue with the politicians, council representatives and journalist was so successful in generating discussion in private homes, bars, local shops and with professionals that I was asked to formalise them into a more public action to be shared by a larger part of the population. I suggested setting up a public arena, strategically placed in an umbilical corridor between the Town Hall (top of the village) and the church (bottom of the village). No particular urban design was given to this place but yet was a major corridor, historically and extensively used by the traffic everyday.

2. *Carte Blanche: De Calais à St Louis* (Discursive intervention, phase 2)

¹⁸⁴ Appendix 7

I suggested an event - not an exhibition - but rather an 'exercise of exchange' that would provide a convivial, outdoor and public platform for Acigné's community to get involved in the discussion that took place during the four weeks between the Council and myself. The technique and material used attempted to intrigue and generate the population's opinions over the action presented. The action was to both illustrate the creative process so far engaged and generate further discussion over the impact of sport and culture on the day-to-day activity of the town.

Following a series of propositions, the event *Carte Blanche: de Calais à Saint Louis* (2002)¹⁸⁵ in a street of Acigné (35), was agreed by the Cultural Office and after a couple of meetings was finally accepted by the Community Council. The public event took place on Saturday 19th October 2002 from 8am to 7pm in a main road, closed to traffic for the day. Over twelve hours the event invited local residents to re-discover, through their Saturday routines, on foot or by cycling, their relationship with the heart of the village: going to buy the bread, cigarettes, going for a coffee, or simply the Saturday morning cyclists and runners passing through as usual (fig. 4).

The location chosen was strategic as a major link between the top and the bottom of the village, and was usually heavily used by local, regional and national traffic. The traffic and access was stopped and a kilometre of the road painted with whiting by a group of retired people. Taking away the heavy traffic from the street revealed its architectural surrounding. People rediscovered its volumes as well as its position at the heart of the town - elements impossible to realise before due to the danger caused by lorries, buses and cars driving through this section at high speed.

The physical and social scale of the intervention *Carte Blanche* (2002) was possible thanks to the understanding and the ownership that the council had over the process leading to this proposition. The Council had to politically engage itself to negotiate with the Prefecture to receive authorisation to stop national traffic for twelve hours for an artwork. This engagement of the Council added value to the artwork in terms of giving an official stamp to such discursive project and reflected the success of the protocol in the population engagement as stakeholders and ownership of a creative process.

¹⁸⁵ Appendix 7

The site specificity of the work lay in how the street was re-presented to the inhabitants' daily habits, and how this new perspective addressed local knowledge of this street. The site had daily problems of congestion, was the subjects of successive political negotiation over pedestrian safety, poor decisions of architectural and urban planning that were to bring to the decision of a total destruction of the town's oldest houses. Although this project was not dealing with heritage value, its content was still similar to the *Vernacular* (the practice, 1999-2006) touring project: it is 'people specific' and addresses the vernacular knowledge of the stakeholders of the locality.

2. Return/debate soirée with stakeholders: (Discursive intervention, phase 3)

The Community Council agreed that the public experience would be followed by a feedback-soirée, inviting the Council's members, inhabitants and myself as the artist. The soirée took place on Wednesday the 27 of November at 20:30¹⁸⁶.

The evening revealed the reality of the artwork. The Council representatives had a clear understanding and knowledge of the creative process and were intrigued by my interest on the population's way of living in the town. This artwork gave them a different insight into the perception of their living space. It provided them with another view of the soul of the village. *Carte Blanche* (2002) demonstrated well the impact of urban planning on the village's way of life, and the former lack of attention given to the selected street as an umbilical link between two periods of the village's construction.

'It is part of our plans in the area and Stéfanie, without being aware of our project, has pointed out its organisation and function' Bernard Corlay¹⁸⁷

¹⁸⁶ Appendix 7

¹⁸⁷ Extract from the catalogue: 'En ce qui concerne l'expérience de la résidence d'artiste *Transition* (September–October 2002), nous avons été intéressés par l'approche sociologique faite par Stéfanie sur le fonctionnement de notre cité et par son investissement pour comprendre et mettre en avant des faits, des habitudes de vie, notre fonctionnement au quotidien qui fait notre quotidien. Son travail a permis aussi de porter un autre regard sur notre organisation en terme d'urbanisme, de conception de notre environnement de vie. L'exemple de la rue de Calais démontre bien l'importance de cet axe structurant qui a été mis en valeur par l'installation *Carte Blanche: de Calais à St Louis* (2002). En effet, cette rue représente pour nous un axe majeur dans le développement et dans la restructuration du centre bourg car il est le cordon ombilical entre deux époques de développement de la ville. Il fait partie intégrante de notre réflexion sur ce secteur et le travail réalisé par Stéfanie, sans

During the evening's feedback, both the audience and the Community Council quickly identified the context of the artwork and its potential role in urban planning. The audience connected the outcome of the artwork to functional issues (parking space) and engineering practicalities (relationship between pedestrians and vehicles) due to close parallels between local issues and the context of the artwork. Most forgot that it was initially an artist's initiative, which started with no brief and no real demand. Instead, the audience turned toward the artist for urban design suggestions. This successful outcome was rapidly treated as a design project and raised expectations of design's remit for problem solving, to which I refused to contribute, as at no time the protocol aimed to resolve or contribute to solving local issues. Rather, it opened new perspectives in the dialogue with the inhabitants and presented another vision of its reality.

B. EXTENT OF THE DEVELOPMENT OF AN EMERGING PROTOCOL IN THIS PROJECT

This is the final project in the research and the best outcome of the application of the code of conduct in the protocol of exchange with a community. The code of conduct (outlined below) was used as a **projective framework** and was implemented at the start of the residency and during the evolution of the artwork. It was integrated into the creative process. Its phases were not dealt opportunistically but strategically envisioned with the community council.

savoir au préalable sur quoi il allait porter, a mis le doigt sur son organisation, son fonctionnement.

Son intervention, en détournant le fonctionnement habituel du lieu, nous a permis d'avoir une vision de l'espace que nous n'aurions sans doute pas eue lors d'une étude confiée à un cabinet d'architectes. Je veux dire par-là, que ce nouveau regard sur les lieux de vie, sur leur fonctionnement, leur organisation peut nous aider dans notre réflexion d'aménagement. C'est une nouvelle approche qui à mon sens peut compléter une réflexion de réorganisation ou de construction des centres villes. Trop souvent, les aménageurs oublient la dimension sociale dans les solutions et les organisations proposées sont peut être la cause de malaises urbains.

Comment donner ou redonner une âme à un futur lieu de vie ? Cette nouvelle approche, ce nouveau regard sont une réponse et permettent de mieux prendre en compte les espaces sociaux dans les projets.' Bernard Corlay, Adjoint Culture-Animations

“ The ‘protocol’ consists of a code of conduct in establishing a dialogue between artists and others. This dialogue is developed over vernacular issues through convivial exchange, a relationship with a selected ‘audience’. This audience is generating the elements for co-producing an artistic experience working in an agreed timescale, to produce a public event that may or may not include the production of artefacts.”

1. A month long residency: “...establishing a dialogue between artists and others... through vernacular issues and convivial exchange...”
2. A public event: *Carte Blanche de Calais à St Louis*: “...a relationship with a selected ‘audience’...”
3. A debate soirée: “...audience generate the elements for co-producing an artistic experience to produce a public event...”

These stages provide a clear generic framework of process. The features of service and the intuitive application of the code of conduct in previous art works (*Vernacular@Banff*, *Le Dire-Dire* and *Reposoirs 2006*) enabled me to draw out the character of the projects as a form of provision. In this the artist engages in providing a service to the community by establishing a protocol of exchange that raises questions and some responses to local demand.

In *Carte Blanche* the artist (myself) and the community were in total symbiosis in terms of expectation and ambitions. The defined mode of communication allowed the project to achieve these ambitions by presenting a clear message through the event *Carte Blanche* within the short time scale of a month. This artwork emphasises the idea of provision in its method and relationship with the ‘client’. This successful process highlighted the need to be aware of the different interpretations of an artistic intervention in public places. The project was in anyway the result of a demand. It was raised from artistic intuition, discursive method and poetic ambition. In the process of immersion and cohabitation with local issues (social, political, economic), the artist must not forget his/her own artistic objective for this immersion . In this instance the reading of the event was influenced by urban planning issues taking over, may be, a more poetic approach. If the notion of ‘service’ comes out of this experience it is mainly from the authority’s interpretation. It is one interpretation in the midst of others.

As the specific shape of the provision reveals itself, it is appropriate to name this shape a 'protocol' – a code of conduct to contain and imagine how the artist might co-produce a work with others, artists or non-artists.

C. ANALYSING THE LEARNING ABOUT AN EMERGING PROTOCOL IN THIS PROJECT

1. A month residency

“...establishing a dialogue between artists and others... through vernacular issues and convivial exchange...”:

From the start I gave a name to the residency. I felt this project as a real transition in my method and had the need to give it an identity so I called it *Transition* (September – October 2002). The residency was going to be a discursive transaction that would lead, or not, to a public event. The residency was initiated with Community Council members through a meeting to identify the objective of this month long working period. The nature of my practice came as a surprise as the Council were not involved in the selection process and were not expecting to be involved so closely in an artistic process. Yet, a common issue of interest raised from mutual 'expectation' was initially identified between the Cultural Office and myself - namely the impact of the cultural and sports activities on the daily lives and routines of Acigné's inhabitants.

This stage was extremely short as, in contrast to the other situations, the Community Council rapidly shared their intention and interest in being involved in the process of raising Acigné's collective imagination in 'convivial' form. As opposed to *Reposoirs 2006*, there was a demand. I agreed with the Cultural Mayor Adjunct to a set of meetings for mutual update and observation on the evolution of the exchange. This implemented a rhythm of 'convivial exchange' and 'attentiveness' toward the evolution of work that the discursive practice sustained. It allowed us to give each other time in order not to make assumptions on each other's position on the evolution of discursive 'transaction'. The issue evolved from this on-going communication, allowing the Community Council to be informed on the

nature of my presence and intention in their territory. It allowed me freedom of action in the development of the artwork and them the opportunity to contribute to this 'transaction in progress'.

The four weeks I spent wandering in a state of 'attentiveness' through the streets of Acigné was formalised by speaking with the local community, the publication of weekly press articles, and using public transport between my accommodation in Rennes and Acigné. All these transactions and interactions contributed to form the artwork, officially taking place between the Council and myself.

The work gradually evolved with this communication system in place. By the end of the month, the Mayor wished for this discussion on *Transition* (Appendix 7), initially established in a closed context, to be made public. Thus, the dialogue on the impact of sport and culture on the village's daily routine included public opinion.

2. A public event: Carte Blanche de Calais à St Louis

"...a relationship with a selected 'audience'...":

Informed by the research it was important to raise common intentions with the selected audience through a good communication structure. A multitude of interactions fed regularly into the project (phone calls, messages, e-mails, meetings, etc¹⁸⁸). This flux of information provided by these multiple subjective contributions directed the content of the dialogue. The benefit of the convivial exchange served to inform people, who were not necessarily initially involved in the discussion. With this communication method implemented from the start, the community naturally felt involved, the Council was 'represented' in my actions and the 'reputation' of both the community and mine were at stake. I was able to orchestrate and plan the nature of the intervention thanks to individual expectations and intentions. The relationship established with the council and consequently with the community, brought rich content to the discursive process.

The second stage in the relation with the selected audience in the method is very close to the initial communication (Stage 1). The transaction is more or less the same, the difference being that the conversations in the public realm

¹⁸⁸ *ibid*

are not down to my control or will. The public event had to directly address the selected audience as it relied on individual intention in interacting or not.

The dialogue established itself in different forms e.g. groups were forming around the Mayor, some passers-by in favour of the project were defending it to others who were against such intervention, etc. By word of mouth the audience carried out further the initial exchange between the Community Council and myself. Expanding my intention in keeping street discussions and dialogues with the community, the local journalist's articles largely contributed to facilitate the word of mouth and interest local audience. I simply could not have achieved it on my own.

3. A debate soirée

"...audience generate the elements for co-producing an artistic experience to produce a public event...":

The public meeting was to highlight the population's contribution in this co-production.

The method applied in setting up 'convivial exchanges' in the public realm proposed a different type of artistic practice to the members of the Community Council and a new means of integrating community and its social needs into urban planning. During the evening's feedback, both the audience and the Community Council quickly identified the context of the artwork and potential role in urban planning. This successful outcome was rapidly treated as a design project and raised expectations of design's remit for problem solving such as functional issues (parking space) and engineering practicalities (relationship between pedestrians and vehicles) due to close parallels between local issues and the context of the artwork. However, at no time did this method resolve or contribute to solving local issues. It opened new perspectives in the dialogue with the inhabitants and presented another vision of its reality. In some ways, I did not anticipate this practical application of my initiative. The start of the project discussion was guided towards urban issues in order to gain a common language with the Community Council's. The poetic approach to their political and strategic issue raised a new form of dialogue and could in some ways be seen as a measure of success.

The population, present at the meeting and so involved in the process, forgot that it was an artist's initiative, which started with no brief and no real

demand. The artwork has to engage in a poetic manner. Poetic and consultative methods intended to raise awareness on the selected issue, were overshadowed by the instrumental outcome of their impact. This evening discussion had clarified this point.

Here is now a final point with regard to my relationship established with the selected audience, conflicting with professional artistic thinking. I was keen that the evening event should interest local people. It was therefore necessary that the Community Council should lead its organisation and invitation to the Council's premises, drinks, invitation design and mail out. The invitation card had a very 'local' feel to it¹⁸⁹. I thought it was fine as it was addressing local people from Acigné and their feedback. Artists and artistic organisations criticised the 'local' quality of the invitation card and the lack of 'artistic value'. The point was not to present an exhibition but have to access to people's opinions. This evening was a valuable outcome in the dissemination of the discursive project.

4.0.5 Summary of the envisioning framework

The envisioning (projective) code of conduct was developed from the reflective framework and meticulously applied throughout the process of *Transition*. It generated a method that sensitised me to where crucial areas of judgement lay in the relationship with the community and the development of the process, enabling me to respond to these as they arose rather than working purely intuitively.

The framework of art as provision of service identified in Chapter 3 (section 3.2.2) led to a revisiting of the narrative and chronological description of previous artworks. My practice is now acknowledged as a code of conduct applied at each stage of a process - during the search for common issue, in identifying a common tool for communication, in the form of dissemination for the public event and at the feedback stage. Each stage has to respect the code of conduct fundamental to the acknowledgement of the art form as being a discursive transaction.

¹⁸⁹ Appendix 7

The stages used in the description of past projects and inspired from the code of conduct have guided the **nature of the dialogue** into an envisioning structure in *Transition*. Each stage was planned ahead, feeding into each other as discussion developed. *Carte Blanche* was elaborated through a form of protocol in **'negotiation and Interaction'** with the community involved. Although a clear method to reveal the **'transaction in progress'** was in place, the artwork still relies on intuition and responsiveness from the artist. It is also essential for the dialogue to raise **'evidence'** of its presence in the community e.g. event *Carte Blanche*.

The artist and the contributors should expect from each other the need to clarify their **'individual intention'** and **'expectations'**, a sign of **'professional competence'**, and respect by making **'no assumption'** and of mutual acknowledgement of **'being at the disposal of someone else'**. Yet, the artist must not ignore his/her aesthetic ambition and internal necessity for the sake of **'doing good'** in the community.

There is no longer a **'method'** and an art event. Instead there is a **'repeatable method'** that is the artwork. The code of conduct has **'no copyright'** but its outcome, the public event is generally triggered by an **'authored'** visual expression to this method e.g. *Carte Blanche: de Calais à St Louis* is an **'authored'** tool in a sharable code of conduct .

4.1

'Provision' Practiced by Other Visual Artists

4.1.1 Examining a **'protocol'** in another creative process: *Building/Underwood*

I identified a clear code of conduct in the method within my artistic practice and named it a **'protocol'**. I started to wonder whether this aesthetic and poetic protocol existed within other artist practices. The search led me to identify a variety of practices that engage with the public in a discursive manner, e.g. Group Material, Jens Haaning, Le Bureau d'Etudes, Rirkrit Tiravanija. However their discursive practices exist through transforming the **'discursive'** approach into objects as final outcome, and presenting them within the mode of gallery diffusion. They consequently use a mode of dissemination already structured and formalised by visual art institutions and have no need (nor sometime no interest) to reformulate an alternative mode

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of visibility for their discursive approach or production in the public realm. In other practices, the dialogue is an enabler for artistic production, not the production itself.

In the search for aesthetic and poetic impact of this protocol within other artists' visual practices, I contacted David Evrard one of the group/artwork *Building/Underwood*¹⁹⁰. He was my sole and unique contact throughout my enquiry over their project but was nevertheless speaking on behalf of the partnership. The name *Building/Underwood* indicates the artistic process that enabled artists to produce artworks to be presented at a later date outside the context of this event. The partnership is cross - disciplinary in nature, using a variety of modes of dissemination and protocol¹⁹¹ within and outwith the institutional context. This real physical working site as creative process (1999, 2000, 2001) has a complex and similar working structure to my practice *Vernacular*. Both, in terms of authorship, territory of practice and in diffusion process, *Building/Underwood* is a territory that exists through the creation of artwork, through a multiple of interventions, of people involved in disseminating its process. *Building/Underwood* became an alternative institution enabling the diffusion of artworks and where the gathering together of artists become potential works in progress. However, *Building/Underwood* is the only context where the partnership exists while artworks produced out of this event are, or will be, visible in galleries settings with the mention: "produced during the event *Building/Underwood*".

Building/Underwood was a gathering of artists that took place during two summer months for three years. It was an experimental attempt to inhabit a rural site, as a community by constructing its necessary structures, by exchanging, by 'living the place', by writing, drawing, taking photos, etc. As indicated by its name, the artwork *Building/Underwood* (*B/U*) consists of the process of writing a story in a wild territory, "under wood". All its outcomes are by-products or post-productions but not *B/U* itself. These recurrent events invited artists or others professionals to stay on the site with the only

190 Origin of the Name 'Building/Underwood': *Literal*: under the wood; *Nominal*: from the famous typewriter BUILDING/UNDERWOOD. The whole event aims to raise information in order to construct a story.

¹⁹¹ 'We should not be confused between contract, terms engaging different parties and in its literate sense "what is glued together first" that designates a group of rules, duties established in order to conform or to correct relationship, to be human, social, diplomatic or computerised'. David Evrard, translation s.bourne; Interview with Anne Langlois, co-Director of the artistic organisation 40mcube, e-mail of the 23/02/2002, Appendix 9

condition being that they accepted the philosophy of the event: making a fictional setting intending to study the relationship between the participants and the ephemeral community construction in this rural environment.

This interactive project has 'no copyright'. It is organic and the private site is still open to the local community and for further development. Traces, archives or future production of artists who contributed to the construction of this living environment are now the only 'evidence' of its existence. Each individual is disseminating and presenting their own version of their experience separately with no control from the original partnership of *Building/Underwood*.

The event *Building/Underwood* provided a space for reflection; a matrix from which can be constructed artworks, art history, and sociology or anthropology critical writings. The partnership never intended to specialise *B/U* as an artists' production. The artistic qualities of this work are placed in the features of the different protocols used and that I identified in *B/U*. Although not fully acknowledged by its protagonists, this aspect of the work feeds into the critical argument of the artwork's positioning between art and life. It presents artists works, their creative process and ways of exhibiting in a new perspective. In *Building/Underwood*, the public display of the art is transformed in place and time into an "exhibition" of creative processes. It is a new perspective, in time (at the time of the creative process) and place (in situ) to diffuse and disseminate artists' works. This alternative is particularly appropriate for oral and discursive productions, which are difficult to delocalise.

The artwork consisted of a site constructed of informal and specific protocol, in which artists lived an artistic experience, archived and documented their joint fiction. The project investigates an alternative cultural infrastructure for sharing and diffusing works where artists provide to each other a window of visibility adequate to the relational, site specificity and discursive format of their practice. This type of artistic diffusion is already developing as a mainstream practice but is not yet institutionalised. New works are produced and disseminated through individual actions and exhibitions, succeeding the diffusion of discursive process created by *B/U*. Through the protocol installed, they created an infrastructure of diffusion and redefined a 'provision' by providing to each other a space to create as well as the relational material for producing art.

4.1.2 Parallels in *Building/Underwood* code of conduct and the one of *Vernacular*

The phases of Vernacular's creative process have also been identified in *Building/Underwood*'s creative process, in which criteria, value and relationship with the community have informed the understanding of *Building/Underwood*. This code of conduct has evolved informally or unconsciously in *B/U*'s process and is discussed below from the code of conduct (defined in chapter 3, section 3.2.1). The protocol is evident in *B/U*.

1. "...establishing a dialogue between artists and others... through vernacular issues and convivial exchange...":

In the Protocol Vernacular: identification of the discursive content of the artwork with the community

In Building/Underwood: identification of the artwork *Building/Underwood*, a work in process in which each artist participating is author of this event.

Being 'Relational, convivial' in their artistic code of practice and behaviour helped in diffusing the work, for example inviting guests and local community ('ecological and civic' criteria). Visitors and locals provided the 'technical and industrial' knowledge for the construction of life on site. Diverse sources of funding, both institutional and in kind from private funds were involved ('economic basis'). As in *Vernacular, B/U*, through convivial exchange and in a 'creative and innovation' process, questioned the existing mainstream practice – 'institution' or 'gallery' – and by proposing an artistic project as a form of diffusion within the artwork itself.

The nature of the artwork as a 'transaction in progress' is similar to both practices. All involved contribute to it. The transaction is a tool that sets up verbal 'negotiation and interaction' allowing a transferability of the creative process and the addition of new rituals into the territory.

2. "...a relationship with a selected 'audience'...":

In the Protocol Vernacular: agreeing on a structured mode of communication with the selected audience that will be used throughout the time of the creative process of the artwork

In Building/Underwood: the site is a source for inspiration, transaction, and negotiation ruled by two protocols: 'habitat' and 'set' that guided the everyday life and work of each individual (partners) present on site.

‘Professional competence’ is related to the **‘artist’s internal necessity’** and the method is the life installed on the site. In contrast to *Vernacular*, here the evaluation was a matter for the individual and was not shared with the audience. Yet in order to establish the relationship for the transaction **‘seduction or attraction’** had to be practice from each contributor involved and people lived on the site through a personal or working affinity.

3. “...audience generate the elements for co-producing an artistic experience to produce a public event...”:

In the Protocol Vernacular: the artwork exists in the gathering of a multitude of interpretations and common language (**‘communal spirit’**) between the partners and the artist, between people and the nature of the environment that make visible the issue raised. Each individual takes home his own learning experience. These are shared by a final/informal meeting, gathered in a publication or recently (*Chronicle of an announced artwork*, 2005) presented in the “exhibition of colportage”.

In Building/Underwood: no structure is in place in the discursive process to raise a common language with the partners (individual living and working on the site) and with the art world to share their experience on site (not their production). The selected audience is not a co-producer of this experience. Despite the lack of reflective criticism within the participants over the nature of *B/U*, the partnership and participants are satisfied with the result of their own experience. Yet, Evrard indicated that he favoured the idea of a publication gathering the multiple of products/experiences that were generated from *B/U*.

4.1.3 Aspects of the code of conduct unexplored by *Building/Underwood*

Building/Underwood diverges from *Vernacular* in the way of **‘raising evidence’** of the discursive experience and in visualising the code of conduct. Little evidence was raised within the convivial exchange by which it could become known by its process only. The discursive work only exists within an exhibition context through visual works of the artists involved and not through its process.

The partnership expected visitors to come with their own competencies, own projects to feed into *B/U* 's intention as a sharable working process. No attempt was made to identify a common ground with local people or with other artists. 'Assumption' was made at all levels. All artists involved assumed the nature of their role as they were invited to an event communicated as an art event. Consequently, no sharing of 'individual intention / expectation', 'no attentiveness' to each other was installed and every one attended to their own needs, excepted where a shared protocol was implemented e.g. sharing the meals or communicating with the local community at some given time.

The issue of 'authorship' raised other divergences. The partnership Denicolaï / Proovost / Evrard is sole author of the process *B/U* but participants are authors of their own work produced. In *Vernacular*, there is no difference between the process and work produced out of the process. They are multiple authors in the process and in its mode of diffusion. Yet, I remain author at the same level as the others participants, generators of the entire diffusion of the process.

The place of the author reveals the unclear nature of *B/U*.

'An authored creative process as usable means for all (...). It is B/U's confusion. It is down to the author to set something up in order for B/U can appear as an enlarged process. We are privileged witnesses of this project'¹⁹². (DE)

But at the same time :

'The process is the one of an author. The personalities (three artists Denicolai, Provoost et Evrard) are very present and lead all stages of the project. But it is shared with others. Possible that someone has the same process, as artist or even without being one. It is the author that chooses to share the administration and the creative process but it can be used by all as it is a working method'¹⁹³. (AL)

¹⁹² 'Un procédé créatif d'auteur utilisable comme un moyen pour tout le monde (...) c'est la confusion de BU. C'est à l'auteur de mettre en place quelque chose pour que B/U puisse apparaître comme un processus commun élargi. Nous sommes les témoins privilégiés de ce projet.' Translation S.Bourne

¹⁹³ 'Le processus est celui d'un auteur. Ce sont les personnalités (les trois artistes Denicolai, Provoost et Evrard) qui sont très présentes et meneuses dans toutes les étapes du projet. Mais il est partagé avec d'autre. Possible que quelqu'un ait le même procédé, en tant qu'artiste ou même ne l'étant pas. Et c'est l'auteur qui choisi de partager la gestion et le

4.2

Summary and Conclusion of this Analysis

Vernacular is a discursive practice led by a code of conduct and is a generator of creative moments. Its application and method of the code of conduct evolve the notion of visual art production from object into discursive protocol by establishing a dialogue between artists and others (section 4.1.1).

The method through a code of conduct has clearly been identified in this chapter as an artistic production with certain characteristics identified as “a code of conduct” in establishing a relation with a population that will become stakeholder of a future art event. A dialogue, between artists and others, is developed installing a discursive creative context. This artistic context will be based on vernacular issues that are specific to the stakeholders. The same stakeholders constitute a selected ‘audience’ and are co-producers of an artistic experience. This event is co-ordinated in an agreed timescale that may or may not include the production of artefacts.

By developing this protocol as a critical construct both to interrogate past experience and to develop new experience, I began to understand from one project to another, what is recurrent and what changes through its application. For example the process depend on the people involved. The tools use to generate their engagement might change depending of their motivation, as might the forms of discursive transaction - public event, object, meeting. As the protocol evolves, so does the practice and my capacity to make informed judgements. Such production can also be assimilated into an artistic style that is co-operative, based on a relation between people and a structured dialogue.

Although, method and tool are interrelated in my project descriptions, a main key element in this practice became apparent: the carrying out and evaluation of the process are the responsibility of both the community involved and myself. Aspects such as ‘relational’, ‘ecological’, ‘economic basis’, ‘technical and industrial’, ‘creative and innovation’, ‘reputation and

procédé créatif mais il peut être utilisé par tout le monde puisque c'est une méthode de travail.

innovation' (chapter 3, section 3.2.2) are not monopolized by the artist but are also part of the audience's responsibility and contribution to the process. Such a primordial element as dialogue cannot take place if the issue does not concern both parties. A common issue, or subject of concern, need therefore to be identified before engaging a constructive dialogue and implementing the protocol. In the situation where no common concern is found, or that the community does not wish to constructively engage itself with the process, the protocol does not take place and the discursive content is non-existent.

4.2.1 The most important understandings revealed in each project through the use of the protocol

The initial key understandings are *Aesthetics and ethics, intensities and levels of engagement, a focused intervention* as they emerged from the immature and untested protocol to the well defined and well received one. Second understandings are *scale and duration of each event, the use of the media/press, immersion in context and local knowledge.*

4.2.2 Key understandings from Vernacular@Banff – exposing different paradigms of aesthetics and ethics

In this project, the protocol as far as it was developed at this stage, exposed different paradigms of aesthetics and ethics at work. Normally in the gallery, artist is given the freedom to say what they want. However, in attempting to reach different goals outside the art world the same freedom is not possible. The traditional means by which art has power - elements such as surprise, ambiguity, dislocation - have to be handled differently with more respect and consideration of ethics in their implementation in the public realm. Furthermore, the aesthetic of the visual art object is now placed on the relational process engaged in the discursive artwork. The poetic is therefore placed alongside ethical consideration (see next section 5.5.4).

In **Vernacular@Banff** there was a confusion of goals/interests in the project – artistic, organisational, and community based. Through this artistic project

I had the intention of nourishing both interests without making clear distinctions between them in terms of their needs. I already had the intuition that a discursive protocol can invest at the same time in different domains and nourish opposite preoccupations. Despite the opportunity given, other domains of preoccupation did not have the tools to access an artistic event and find 'food' to nourish their own interest.

There was a need for a deeper understanding of my selection of the specific 'heritage' issue to allow for a better communication about it with the villagers. This could have helped the project from being misunderstood, and my making inappropriate assumptions and artwork that was obscure. A discursive protocol arises from an attentive and receptive attitude, rather than an imposed and an authored one.

In installing this discursive protocol in a traditional gallery, I did not anticipate for different aesthetic positions that might somehow clash: on the one hand, the tensions to engage discursively with a community and to inform future practice; on the other, the tensions generated by the visitors' aesthetic expectations of an art gallery.

By attempting to work within a discursive model, without clearly understanding its characteristics and tools, I was unconsciously making assumptions in my selection of the vernacular in Banff and was perceived as outrageous by presenting it in this reputable institution - a space within one of the National Galleries of Scotland. These assumptions, while acceptable in normal gallery practice, sit uncomfortably within an aesthetic paradigm based on discourse that was not perceived or understood by visitors. Rather than presenting an opportunity for discussing an aspect of vernacular 'heritage', identified and visualised by an 'incomer' artist, the work was perceived as an unethical action in 'speaking for others'. This was exacerbated by two things: one by losing the connection with the specific group of individuals with whom I had already established contact during the workshops - *House@Work* and *Farmers' Market*; and two by assuming them to be the audience for this exhibition. In fact they did not attend.

From that understanding comes the need for the protocol to be aware of ethical considerations by engaging in a process of the analysis of context in advance with the selected audience, paying much closer attention to their expectations and to their possible contributions. In discursive work participants are actual not abstract and need to be actively engaged.

This project raised a second important issue about **scale and duration**. The small scale interventions (the three day and one day workshops) with specific individuals or groups – trades and farmers – worked well as the event was more focused, intense, and was more manageable as I was there, as artist. The larger scale, one month long exhibition in the gallery lacked coherence with the setting of the gallery and lead to confuse the visitors. It's integrity as a discursive process was lost. Duration will be discussed in more detail in relation to the other two projects (especially in *Transition*) as one essential element to structure a discursive exchange.

4.2.3 Key understandings from Reposoirs 2001 - exposing different intensities and levels of engagement

I considered the problematic issues arising in the previous project and tried to advance the protocol in *Reposoirs* by establishing a structured exchange with a selected audience in a given timescale and by using a vernacular vocabulary and issue. The scale and duration issue raised in *Vernacular@Banff*, were addressed explicitly and deliberately in this project as stages in the Protocol. I had generated more intensity of engagement in short terms event rather than long one. During the time of my *Reposoirs* residence I therefore decided on a series of stages for my immersion into the context: first contact using a catalyst with the *Dire-Dire*, second, meeting the local population and contribution to the population summer activities; third, initiating a three day intervention during a National Event. This provided stepping-stones and point for evaluating stakeholders' engagement and the evolution of the discursive process. Through the use of this defined protocol, this project exposed different intensities and levels of engagement from tourists to local inhabitants.

The meaning of this particular discursive work (*Reposoirs 2001*) is dependent upon **knowledge gained through dwelling** or inhabitation of the specific place. However, the lack of understanding of the specific context of the work (by tourists for example) does not make it more or less an aesthetic or artistic experience for one audience or another. Interpreting the work is simply different for one person to another depending on his or her own knowledge of the place and its heritage (in case of local inhabitants for example). In the same way, an artistic audience might read this work from an artistic reference and not from the knowledge of historical dwelling. This

project informed me about the issue of access to the understanding of a work through a multiplicity of interpretations and meanings. These understandings were relevant, not relevant, deep and close to my intentions, or shallow and distant to my objectives. The importance of the knowledge of specific context to access the work also revealed that the people involved had different levels of engagement. In the construction of the work, this level of engagement allows for or prevents intensities of experience of the work.

As artist I have to constantly engage in some **analysis of the specific context** and its possible contributions. This allows me to progressively discover local knowledge and absorb its possibilities for integrating it into the work. I feel it necessary to **intensively share this process** with the stakeholders to generate their most effective engagement. I do not have an initial intention before starting a discursive process. The meaning of my artistic intention progressively forms itself as the protocol and as the engagement of the stakeholders intensifies. This allows me to share it as it develops and provides the opportunity for everyone involved to develop their own diverse interpretations.

It is important that during the process all stakeholders gradually come to understand the phases of the protocol and progressively take ownership of this framework to contribute to the work. For example, in the implementation of this protocol, I discovered the importance of **the role of the institution** in the implementation of a discursive process with a population. **Two key stakeholders** - the Director of the festival theatre and the Mayor of the village - invited me or accepted my presence in the village. These official acceptances of the project validated its presence in the village and its working process. They both facilitated the first contact and discussions but they both did not pursue their engagement further. If they had it might have lead to a more intense and possibly more relevant and meaningful proposition for the sites.

So, the discursive process raises issues about how much freedom the artist has to intervene or when it is important for the artist to hold back and listen and not make assumptions. These discoveries and their impact on the resonance of the work indicate the importance of working with knowledge of specific conditions of context in making a work.

In *Reposoirs* aesthetic and ethical tensions remain. This was particularly obvious with the *Dire- Dire*. Even though I initiated it, and foisted the object

on people unwittingly, it had a certain poetic autonomy. Being passed from one to another gently resonating and intriguing. This project was much more successful and appropriate than *Vernacular@Banff* because it bridged shared meaning and experience, and provoked thought and engagement rather than anger and indifference.

4.2.4 Key understandings from Transition – exposing the value of a single focused intervention

In this final project the form of the protocol changed as a result of learning from the two previous project experiences. Instead of a number of interventions, I made **one intervention that was very carefully researched** and I choose to address one defined audience: the Community Council members of the Mairie. **The project's structure and process of analysis were visible** in advance to all involved and the vocabulary of the exchange was a direct product from collaboration with one key stakeholder, the Mayor-Adjunct. We agreed from the start that I had to share the evolution of my protocol with him on a weekly basis; then he communicated this to the rest of the Council members. As a result, all the stakeholders handled the protocol, placing the institution (the Mairie) at the heart of the intervention. The shared decision and the ownership handled by the members allowed a certain freedom of action favouring a multiple of interpretations as a multiple of views were taken into consideration.

The protocol was more effective in **engaging with all stakeholders**, in identifying a common issue, and in implementing a shared intention. After one month of intensive discursive process, with no public action but a recorded documentation, the council members intervened in the process and asked me to communicate the work produced up to that point to a large group - the entire village population – greatly extending the body of stakeholders. The protocol was effective in the sense that it allowed the stakeholders to intervene at the right time and take ownership of this process. The co-production with the council's members of the public event changed the villagers' opinion of the identity of the street proposed for an intervention and its future development. The clarity of the protocol allowed for a much more discursive work to take place, with the implementation of a significant public event – not so easy to realise at first due to numerous authorisations required - that was coherent and made visible people's real discursive engagement. This focused single intervention was the key result of the

protocol. It demonstrated the people's shift from initial hostility towards my presence in the village, to an acknowledgment of the value of an artistic co-production that provoked new perceptions of an important local space.

The protocol was also greatly help by a partnership installed with the **local regional press** representative (Ouest France). We met at the beginning of the residency. Following the previous event, I realised how much information can be communicated through local press as most of the population was reading it. Often, a large part of this population had no interest in art and felt systematically excluded, so was not attending art meetings, openings, etc. Nevertheless, by being informed they often engaged discussions with neighbours and generated debates that were eventually coming back to me. I was interesting to structure those informal inputs for the benefit of the protocol. I therefore agreed with the journalist that she will follow the residency on a weekly basis without using the usual local descriptive article but to introduce me at first and stirring her reader's curiosity as the weeks went by. No information was given on the nature of the event. She came on the morning of the event (6 am) to see the group painting the street and only then we made an article on the full objective of the residency. This partnership was key in understanding about raising debate outside the artist hand reach and visibility of a discursive practice.

The down side of this clear communication process and reading of my intervention, lead the **stakeholders to attribute their own role to the artist**. My intention was to initiate a poetic reading of their day-to-day environment. However, due to the success of the intervention they gave me a new function in the village reorganisation – a kind of “urban problem finder” This unexpected attribution is an aspect of the protocol that I need to be aware of in future projects in order to remain poetic and not be instrumentalized. The ethical considerations of discursive work operate in both directions.

CHAPTER V

DISCUSSION AND CONCLUSIONS

5.0

Discussion and Conclusions

In this final chapter, a discussion of the research is presented addressing the key issues of an artistic practice as an 'act of supplying'. First the argument is summarised. Then each chapter's contribution (2, 3 and 4) to the development of new thinking and practice is critically discussed. A final section discusses the protocol as an artistic production and its effectiveness as a new contribution to knowledge, relates the new thinking back to the context of its operation, and concludes with a speculation on the protocol's implications for future discursive practice.

5.1

Summarising the Argument

This research set out to evolve a critical framework for contemporary visual art practice in the public (or social) realm that responds to the shift from object making - artwork as product - to process making - artwork as process. This brings about a change in our understanding of the relationship between the artist, the 'audience' and the artwork. The role of the artist and status of the artwork become interrelated and both rely on the understanding of discourse (as proposed in the concepts of 'relational aesthetics', 'dialogical aesthetics'). Aesthetics and ethics closely interact in a relational discursive model involving others in co-creation of shared artistic experience.

As a consequence of this, we need to attend to the ethical considerations in this model – authorship, ownership, and respect of participants as co-authors, the acknowledgement of multi-authorship – to avoid the instrumentalisation of people in discursive practice (both the artist and the participants).

¹⁹⁴ Kosuth (1991), p.18

As the artistic activity shifts from product to process, from visual/material to dialogic/relational, questions are raised about how we come to know of these practices and how we can experience them despite their lack of materiality. Highlighting this alternative form of visibility, the original contribution to knowledge describes an alternative, ephemeral and discursive critical stance. This alternative visibility consists of presenting the production as an 'act of supplying'. A discursive artwork is exposed or diffused through language or languages. A diversity of forms of communication and modes of sharing are necessary as both tools and forms of diffusion constituting the basis for discursive process.

Through this language (protocol or process), a form of visibility takes place showing a process as an artistic production and a critical construct. A 'protocol' is proposed as an effective means of sensitising the artist and others to a set of principles or qualities of working in a social context, as well as a way of making visible/giving form to discursive practice. It is framed as a 'code of conduct' with specific features:

' ... establishing a dialogue between artists and others. This dialogue is developed over vernacular issues through convivial exchange, a relationship with a selected 'audience'. This audience is generating the elements for co-producing an artistic experience working in an agreed timescale, to produce a public event that may or may not include the production of artefacts.'

This code of conduct is developed out of an empirical reflective study of my own previous projects (Vernacular) as well as testing it out through new works (*Vernacular@Banff*, *Reposoirs 2001* and *Transition*) cross referenced with relevant theoretical and practice based literature.

5.2 Positioning the research: a Cross-disciplinary Understanding of Production as 'Provision'

In Chapter 2, the complex visibility of discursive practice as a production led the literature review into a variety of cross-disciplinary and cross-cultural discourses around the term 'provision'. The review revealed the nature and impacts of cross boundary discursive processes outside traditional distinctions of art/non-art, gallery/public art, artist/non-artist. The

review identified systems of dissemination and language used by discursive production as means of representation.

In entering new territories, for example the car industry, industries of service, design production (articulated by Kester, Corsani, Negri, Lazzarato, Nicolas-Le Strat), discursive practices have changed artistic methods and impacts, and challenged the art institution by taking the work outside these recognised structures into the public realm. However, these art practices still require the gallery, through which peer recognition takes place, to provide visible presence and validity of their success. This situation has given rise to a tension between the practitioner's need to be visible to peers in the art world context, and his/her need for the practice to be understood in the public realm. The tension is not directly connected to the type of work generated, whether it is a sculpture, an installation or a discursive artwork. It lies in the general public's perception of a successful artistic production, usually dominated by objects and traditional notions of aesthetic – 'pleasure-based response' (Kester, 2003).

The comparison of discursive processes with the service sector demonstrates the capacity of creative practices to make a product for a consumer and a consumer for a product. Discursive practices have the capacity to take entrepreneurial decisions, to intervene within social relationships and to organise social co-operation. These practices focus on "provision" instead of "production" and imitate a transition from manufacture to services where the product exists only at the time of its making. The service here is conceived as a transient process, as an experience.

5.3

A provisional 'Protocol' Articulated

In Chapter 3 a working method is proposed from the experience of three of my past projects – *Vernacular@Banff*, *Reposoirs 2001* and *Transition*. These working methods were informed by the work of Kaprow and Matarasso who gave me a language to communicate about the production of processes on two fronts: art and everyday life and the concept of stakeholder. This understanding allowed me to articulate and communicate the provisional protocol and to work in shaping an appropriate form for the visibility of a production as process.

This method is identified as recurrent in the three projects and progressively takes the form of an articulated 'protocol'. The protocol allows for an intuitive process to grow into a complex, active and reflective critical

process leading to a refined discursive artwork. A reflective discursive practice means that an artist is a researcher in action (Schön). I raised adapted tools and methods (e.g. to share and communicate ideas, to facilitate people's ownership of each project) from each project allowing for the project's stakeholders to critically evaluate the work from different perspectives.

The 'protocol' is not just a tool but also constitutes the artwork itself. The specificity of discursive practice reveals that the traditional private to public three phases of an artwork – intention-creation-diffusion - is interconnected. There are no divisions in time between the artist intention, the creative process and its dissemination. They all happen in relation to each other and in the same moment of the experience. Each phase is made public in contrast to the private 'intention-creation' phase of a studio practice. The connection between them all constitutes the provisional 'protocol' and gives form to a discursive artwork.

My understanding of this alternative form of visibility for a visual artwork lies in the importance of the stakeholders' engagement and their ability in providing a diversity of interpretations. This gives the practice two particularities: first, the vernacular 'narrative' used in sharing the creative process around which the activity and discussion revolve and evolve (provisional protocol); second, the act of supplying (myself as artist) through which the stakeholders' engagement in the discursive artwork is structured and takes place i.e. the protocol (artist intentionality). The 'narrative' is the experience generated and shared. In some cases the narrative's vernacular issues are made tangible e.g. le *Dire-Dire*, the posters, the road signs, the street washing. In another way, the 'narrative' of the protocol gives form to the experience of people involved.

'Narrative' as the sole carrier of the artwork in a professional context of diffusion is well suited to discursive visual art forms. It allows us to disseminate the artistic action at the time of its 'act of supplying' and within the particularities of its context.

The 'provisional protocol' through the code of conduct, in the process and the relational action, is the artwork and its context. The protocol is considered as a 'material'. Through this, the practice is a 'multiplicity' - a multi media activity involving a host of professionals and contributors. 'Provision' places ownership of art within an experience that is shared and exchanged, not authored by a single individual. Its value as a repeatable, sharable method is therefore hard to understand for a culture that celebrates individual authorship, even in a post-modern context.

In the traditional context of the exhibition the diffusion proposed for this type of discursive production appears inadequate to communicate its essence. The diffusion of the protocol is explored in the moment of the art experience, at the time of the action and in its specific living environment - socially conscious and politically committed.

5.4

The Protocol as an Intentional 'Code of Conduct'

In Chapter 4 the provisional 'protocol' is analysed to identify its artistic content and impact as artwork. The 'protocol' in *Vernacular* is a discursive practice lead by a 'code of conduct' – a way of behaving - that generates creative moments. The deliberate application and method of the code of conduct in the public domain evolves the notion of visual art production from object into discursive protocol. The process in establishing a dialogue between artists and others becomes the production itself and is diffused at the time of its experience through various public events, e.g. *House@Work*, *Reposoirs 2001*, *Carte Blanche: de Calais à St Louis*.

A code of conduct, as tool for thinking and diffusing, structures discursive practices into artworks. Here, discursive artworks are defined and disseminate as process and product at the same time. Dialogical and relational artworks sometimes use their processes as a means of producing artefacts to be then exhibited and diffused as artwork, e.g. postproduction, Bourriaud (1998). The discursive process is a characteristic of the dialogical and relational experience but not its means of diffusion. The method through a code of conduct between the stakeholders and the public was clearly been identified in Chapter 4 as a production. This production is recurrent as a convivial dialogue with a selected audience and over vernacular issues that leads to the co-production of a public event. As the protocol evolves, so does my intentionality in implementing the code of conduct and my capacity to make informed judgements. The characteristics of the discursive practice – relational, structured interaction, shared process, stakeholders' engagement, multiple interpretations, necessity for negotiation –generate an artistic style, shaped by the artist but not owned by him/her. This artistic style has the particularity of having aesthetics and ethics interrelating with each other during the whole process – creation, diffusion and dissemination.

5.5

The Status of the Protocol as an Effective Means of Sensitising the Artist to a Set of Principles or Qualities of Working in a Social Context

This final section is a critical discussion of the effectiveness or otherwise of the protocol in a wider context. It also attempts to connect the new thinking back to the field, relating issues to key contributors discussed in the review of literature. I state my contribution to the understanding of a production as process and the elaboration of a form of visibility for its recognition by artistic peers. This research has demonstrated a clear artistic 'narrative' around the "act of supplying" evolving from three sources – the literature review, my practice *Vernacular* and a comparison with the partnership *Building/Underwood*.

5.5.1 Eight conditions required for the code of conduct to work

No commercial meaning:

The communication of the code of conduct through the term "provision" was confused with commercial meanings (notions of service hardly associable to the notion art) systematically leading the visitor/critic/viewer to read the art project as an instrumentalisation of the art with no real poetic endeavour. The term's industrial usage and cultural baggage prevents real access to the artistic status of artwork. Despite having interesting resonance in its application, the economic implications are too embedded in this term and have discouraged peers and art critics to use the term in the art world. The use of terms such as 'protocol' and 'code of conduct' were more appreciated as they were distanced from commercial meanings and addressed the process-oriented nature of the work.

The artist's willingness to make thinking and practice explicit:

At another level, and in responses to interviews on the real presence of the protocol in a practice such as *Building/Underwood*, Langlois argues that the use of the term 'provision' has to remain a 'fictional immersion' (Langlois, 2002, p48) meaning an implicit feature, to be known to the artist only. For her, such use of vocabulary does not secure the existence of an artwork; only an artistic mode of diffusion can validate the value of the artwork. Langlois argues that I should not make obvious this condition as it concerns my method of work and does not help in its visibility. I disagree. The process is part of the diffusion therefore hiding the use of its language does not help to secure the visibility of the artwork. It might be unusual but there

is a necessary shift in perception required, a willingness on the part of the artist to work in relationship and therefore make thinking and practice explicit. The re-casting of product to provision also requires a shift in creative thinking by artists and others involved.

Acceptance of intrinsic value of art as experience (Dewey, 1934), not as commodity or of instrumental value:

In a similar line of thinking Ardenne (1999) maintains that art only exists to oppose economic reality – to give different notions of worth and value to the immaterial and non-commodity. The protocol came out of a necessity to “restitute”¹⁹⁵, and to render moments of everyday life (the value of lived experience) into a contemporary art context. In a critical stance, the protocol articulates the content of my artistic commitment (a ‘non finite’ praxis ‘in socius’) and a creative process with artists and non-artists by questioning the status of both the art object and its audience.

Adoption of critical reflexivity by artists and others:

In discussing art in social contexts, Hal Foster (1997) criticises ‘the ways in which contemporary art has absorbed certain methodological strategy from anthropology and from which the authority of the artist goes unquestioned often unacknowledged’¹⁹⁶. This alludes to artists working in fields other than their own where their specific skills are not yet recognised. A vigilant reflexivity and capacity to critically analyse are essential on the part of all participants in discursive practices, so that issues of power and knowledge are debated and resolved. This is addressed in the set of principles and qualities of the protocol in which the status of the artwork relies on co-authorship with the participants and shared responsibilities¹⁹⁷.

Openness to art as process in opposition to art as commodity:

The terms “service”, “protocol” or “code of conduct” can therefore not only be used to enhance the visibility of discursive work but also help this research in understanding its own process. The terms can help to bring about a wider acceptance in time of a new context for ‘living and oral art’¹⁹⁸, in changing habitual thinking and safe relationships with art products. An artwork is a creative way of making sense of our environment, involving

¹⁹⁵ Anne Langlois (2005), *Chronique écrite*, ‘Chronique d’une oeuvre annoncée’, p.10

¹⁹⁶ *ibid*, p138

¹⁹⁷ ‘Le Jardin Blanc’, Metz, May 2004 by The Congrès des Blanchisseurs, ‘*Chronique d’une oeuvre annoncée*’, Metz, Glasgow, Berlin, February 05- February 06, by Anne Langlois, Violette Nemessany, Julie Garelli, Nora Schlecht and Aileen Campbell.

¹⁹⁸ I am here inspired by African mask tradition, where it is more important to know how to carve the mask and its significance, rather than preserving it.

poetic thinking and action - not resulting in a product – a commodity to be bought and sold.

Openness to an ethical engagement in a code of conduct

Even if the definition of an artwork is clearly legitimised as a discursive attitude, an experience outside the form of happenings and performance, Kester (1998) highlights the lack of tools and language for its visibility as process only. The description of the protocol as a 'code of conduct' has helped in applying and communicating the artistic process in a non-art context as a way of behaving. It is a tool, an effective means to sensitise participants (stakeholders) who work in the public realm to the needs and values of others and their possible contributions. Conceptualised as a 'code' it could be used like any other code of behaviour by artists, commissioners or community to understand a co-operative ethical creative process, in which they intend to actively participate (as demonstrated in *Transition*) or fund.

People's willingness to see themselves as participants not consumers, stakeholders with vested interests - a perceptual shift from passive audience' to active co-creators:

Although, process and tool are interrelated and generate a change in the reading of the artwork (from object to process), a main condition for success is apparent: the handling and evaluation of this tool (the code of conduct) are the responsibility of both the community involved and the artist. Such a factor is essential for a dialogue to take place. The code of conduct is not just about an immersion of the artist in the context but also of the spectator/actor (stakeholders) in the artwork. In opposition to Bourriaud's (1998) description of immersed practices in the public realm (curated, authored with no real knowledge of an anonymous 'audience'), *Vernacular's* protocol relies on the stakeholder to exist. An aesthetic experience is not imposed upon them as a traditional authored process. In the situation where the protocol is not shared, the code of conduct does not take place and the discursive content is inexistent e.g. as in *Vernacular@Banff* and parts of *Reposoirs 2001*.

The artist's willingness to reject the existing 'art market' and push for alternatives:

Artists have to be aware of their potential as creative and critical forces – in relationship – toward a new aesthetic and therefore a new 'market'. The existing art market's monopoly, over the dissemination of artworks as commodities, still imposes itself and should be challenged in favour of a more diverse notion of 'market' – perhaps returning to one of barter and exchange e.g. Le Bureau D'Études. In contrast to artists as producers of

visual/material commodity based on an older conception of formalist aesthetics, discursive productions have to present themselves within an alternative aesthetic framework – dialogical, relational – and therefore within a new conception of market inspired from the service sector. Unless artists press for new and diverse understandings of contemporary art and its reception, the term ‘provision’ will not shake off its association with commodity as recognised by the art market. It could be said that discursive artists work to introduce reflection and criticality into everyday life, not to fill the shelves of an artistic market. Are those two different kinds of power compatible in the same market: art’s monetary value and art’s intrinsic value as human experience?

5.5.2 Making visible discursive practice through the protocol

What happens when a mode of diffusion of a work in a professional context is not consistent with its artistic reasoning? A practice is shoehorned into a known model e.g. images, sounds, installations, ready-mades, imposed by the legitimised and artworld’s official mode of reception and recognition. Then form and content are mismatched. The current platform for artistic diffusion and recognition is appropriate for a variety of visual art practices but does not adequately accommodate the discursive nature of practices emerging since the 1960’s. Conversations with artists¹⁹⁹ helped me to realise that the formalised mode of diffusion for artwork (exhibition, permanent or ephemeral, and publication), imposed, as the sole mode of diffusion, could be more than a simple communication of the practice’s impact or traces. The diffusion can be used as a tool and method in the creative process and ‘present’²⁰⁰ the experience rather than ‘represent’ it as a post-production.

Sociologists, for example Nicolas Le-Strat (2000) with his description of ‘immaterial work’, see a potential re-conceptualisation of artists’ actual economic situation through the tertiary sector’s evolution of the description of processes. However, the art world does not see this shift from an economic perspective rather attempts to define it as a genre through characterizing artistic activity as an ‘act of’ production, and its ‘immateriality’ (e.g. Bourriaud and his ‘relational aesthetic’ concept, or Kester’s description of Littoral’s ‘dialogical aesthetic’). These definitions do not allow for the work to be visible in its process. The work still exists in its

¹⁹⁹ E-mail conversation with David Evrard Building/Underwood (January-March 2003), Vincent Victor Jouffe (January 2003, Paris), Ivo Provoost and Simona Denicolai (April 2005, Rennes). Appendix 9

²⁰⁰ David Evrard in Université du Travail, 2001, Appendix 9

traditional traces of the act or in the manufacture of a “by-product” to exhibit e.g. documentation, post-production. Processes are still considered as a ‘means to’ create traces of experience. These traces become the visible side of the work. The gallery protocol around the diffusion of art works often confuses the ephemeral artistic object with the long lasting nature of the artistic reasoning. The artwork becomes a milestone of this artistic reasoning.

Despite these contemporary discrepancies between discursive art forms and art galleries, art centres or specialised sites²⁰¹, the exhibition is still a main form through which to legitimate a work. The general idea, from discussion with artists and peers, is that a practice such as *Vernacular* and its protocol as art experience addresses a selected audience in the public realm. The art world still believes that when people are involved in the content of an artwork (through discursive practices), the artist needs to respond to that community and shape the artwork accordingly, possibly losing autonomy. The general belief is that there is different expectation between the environment of the gallery and the public realm and that the artist has to always adapt and form his work with compromises.

I do not believe this vision. I think a work can be as challenging in the public realm as in the gallery – sometimes more so. This is the reason, why I am proposing an alternative, not a replacement to the gallery model, but insisting on recognising the value of the impact of the experience within people’s lives (both artists and others). People become the ‘carriers’ of the work through discussing it with others and providing a form of visibility through their actions. I call the stakeholders who carry this action the ‘colporteurs’. This became the main form of visibility of my practice *Vernacular* since 2006. The art form is exhibited and made visible through the narration of a living presence.

The discussion around the ‘act of supplying’ as ‘provision’ in the tertiary sector has been a catalyst to form a language of process in this research. These sources allowed me access to the concept of provision in terms of creative and intellectual competences as ‘product’, and an emerging vocabulary addressing discursive and action based practices (immersion, protocol, narration as diffusion, etc). This implies an alternative mode of reception of the artwork that is in itself production-communication-dissemination. It is an alternative to the traditional art production relying on by-product and post-production. In addition to this, the language of process

²⁰¹ Ramon Tio Bellido, (2000) *No Copyright*, Trans-actions, ou les nouveaux commerces de l’art, Rennes, PUF

provided by Kaprow (1993) and Matarazzo (1997), gave *Vernacular* the basis for its code of conduct and an operational independence.

Discursive artworks (such as those in *Vernacular*) have resonance and value only in the specific context they are created. The production and dissemination processes are intrinsic to each other and generate a creative process and therefore an artistic production at that time, in that place. No transfer or repetition of a past event is possible into an art institution or elsewhere through the vehicle of exhibition. Instead of attempting to transfer the intention generated in the public realm, the discursive process will extend its work (started in the public realm) in the gallery context by using other tools or forms of language. For example, in my recent work *Médoué* 2007, a 'whispering event' that took place at the Palais de Justice will be exhibited generating a similar level of conversation between people, through recorded 'whispering' texts played in small objects and large photos. The exhibit will give a context to the work and the visitors will carry their experiences and memories of the work adding to its discourse. This example differs from *Vernacular* as there is a set contract with the 'colporteurs' where they become the official memory of the work.

The work resides in the stakeholders' memory and can be recollected in their own stories that will have their own interpretations. For example, in *Transition* the Mayor came out to talk about the project to some people who came to this event, and they eventually became contributors. Such contributions have since been structured in the form of 'colporteurs', working in partnership with actors or people whose work is about recalling (c.g. clerk in law court, 2006 – discussed above).

The intervention of the local press is part of the process but does not constitute the only obviously visible form of the artwork, as it does not present a diversity of viewpoints. The press might be a partner like any other that I invite to generate a debate at the same level as any other stakeholder. The use of the press and media is not a system inscribed in the protocol and the contribution of the media depends on the nature of the work and the context. However, in *Transition*, the role of the press/media was most effective in raising debate about the project and keeping it visible in the public consciousness.

The originality of this research perhaps does not lie in the attempt to define a practice in the social realm but rather to help alter the way we see and recognise an artwork in the public realm from object to non-object. It is about a shift in perception, so that we see, perceive, feel, experience, embody in different way – not simply make visible. This research reassesses

the artwork's diffusion as 'narrative object' through its relationship with artist and audience. The protocol as art form is a new system of involving the 'audience' (as passive receiver) to become active contributor and disseminator. It proposes an alternative for people to become consciously and politically committed to art through a diversity of forms.

5.5.3 The particular value of art and the artist's motivation in discursive practice

Although artists learn from other professions (e.g. the service sector) and evolve their practices into new territory, the art market remains traditional with economic or exchange value based on the commodification of artworks. Despite the on-going evolution and domination of the tertiary sector's economic impact on society as a whole, the art world seems to have difficulties in formalizing a new type of market and in raising criteria for valuing a discursive protocol without traces or end product. As we have seen the gallery model is inadequate for the full visibility of practices in the public realm.

So why would artists working in the public realm want to be part of the 'art scene'? Artists have to reflect upon their practice in relation to an art historical and commercial context in which they evolve. Their practice exists as art in relation to their predecessors and peers. Whatever definition²⁰² we aim to set, the artist still has to fight against the traditional principle that the value of a cultural product, or any other, is defined by the consumer and by the laws of supply and demand. However, specialists – e.g. critics, art historian, art institutions - define the value of art. Despite the artist's necessity to actively sustain his/her work and to remain self reflective in an art context, artists have to find a way of making both practices compatible without having to transform their work into commercial artefacts, thus compromising their integrity. This might be done by the use of an appropriate 'narrative' for the dissemination of the work. In this sense a narrative is a form that narrates the discourse or the way a stakeholder will narrate a past event. An artist carrying out a creative critical practice has a role in challenging and changing perceptions.

²⁰² Bourne, S. (2003) Abstracting the facilitation of an inclusive social process: Analysis of the role of the artist and author in an inclusive creative method, in *Public art and Urban Design: Interdisciplinary and Social Perspectives – Analysis of the role of the artist, Designer and Architect as Fascinator of Inclusive Social Process – October 2-4, 2003 – Barcelona*. Appendix 8

In the context of this research and based on my practice *Vernacular*, I attempt to merge both necessities: to go out and be understood in the public realm by its large 'audience' and to be visible in the art world. I still need to address the latter but an emergent form of response is found through the narrative (discussed later in section 5.5.4). The intention and the engagement of an artist in a discursive artwork arise from a creative immersion in a context with the objective of an authored action. Yet, when it comes to the moment of the experience, the code of conduct can engage a shared responsibility for the intervention. The consequence of this sharable method of discursive artwork (multiple diffusion by the participants) aligns the artwork to issues such as 'professional competence' and to sensitivity about not using people as a means to an end or the artist herself not to become instrumentalised by the community. An artistic intention and motivation are essential to conduct an artistic action. It will still be possible and interesting but radically different in its form and content if the protocol is conducted from the perspective of a politician or a journalist. The artist does not provide the answer but has to achieve a 're-presentation' of a reality, a creative and critical vision as an alternative form or perspective of a reality e.g. *Transition*. The artist gives form to a dialogue and, through poetic tools and depth of previous creative experience, generates an outcome of exchange that would not take place otherwise. Only the artist decides, following the public event, on the boundary between art form and community development. The artist is the sole one to draw the limits of his/her work.

This research reassesses the set of principles and qualities required by the stakeholders – including the artist – to implement a discursive artwork in the public realm. The relational art form is a new system of convening of the audience to become contributor and disseminator. In *Vernacular's* protocol, the 'gathering around' an art work is not just an artist's invitation for the benefit of a representation of the artist intention and aesthetic in a gallery (e.g. Relational Aesthetic, where people are instrumentalised to the artist own ends such a show); but it is a complex code of conduct in the public realm for all concerned with the discursive process.

The artist needs a capacity for deep immersion as a way of noticing the unseen, making the invisible visible, making connections that no one else sees and engaging with the participant in the creative process. Concepts of 'site specificity', 'immateriality', and 'relational' are not new in describing an artistic aesthetic. These qualities have been established in regard to a production based on objects and used to describe a genre e.g. public art. In contrast, the research's contribution is this description of the protocol based on a method or a code of conduct mutual to the artist and the audience in the

public realm. Stakeholders have never been included in this particular way as contributors of the value of art. They have been executors of artistic strategy or creators of artefacts (in community arts for example) but their contribution has never been actively recognised in this specific way as part of a deep and challenging creative process - at least, until recent years - with the exception of work such as Matarasso's. The discursive practice does not have a social objective of service to the community but invites it to challenge its own perception of a creative process through a sharing of ideas leading to an artistic production. Here the contribution of this research is a language that addresses both the spectator's and the artist's immersion in and understanding of this process. This shared language enters as well as into the art institution through its method as code of conduct and not as a genre of work. It is a new aesthetic based on a new understanding of a relational form of creativity, a form of visibility for the creative process that raises new aspects – shared process, engagement, responsibilities and code of conduct – in the context of an artistic practice.

Yet the social link remains a cross to bear for discursive practices. Examples such as Littoral are disconnected from the contemporary art market, and Ukeles's performances from the 1960 are barely known by current practitioners in the public realm and do not exist in the art market. The means by which these practices are documented, taking on a new life within the art world's publicity network, are inadequate to a kind of practice that in Kwon's (2002) words 'no longer seeks to be a noun/object but rather a verb/process by provoking the viewers' critical acuity²⁰³'. My motivation and judgements are to highlight this relationship between people and their public space and in some way making it visible at the time of a discursive artwork. Along with my own need in defining a new 'narrative' for the production of my practice *Vernacular*, I wish to react against what Kwon terms the 'increasing trend of relocating or reproducing one unique site-bound work raising new questions concerning the commodity status of such protocol²⁰⁴' (i.e. relational aesthetic). The repeatable nature of the protocol exposes a crisis for galleries and institutions concerning the status of authorship and therefore ownership of the artwork as commodity. The art market calls for an extended definition of discursive processes into an artistic commodified status. The availability of discursive art does not sit well in the market - this kind of art calls for another form of economy which values relational skills and competences - of an individual to generate a shared dialogue and creative process – and not an economy based on the subjective and specialised judgement of object. Artists have an essential

²⁰³ Kwon (2002), p.7

²⁰⁴ *ibid*, 31

role to play, for their own sustainability as well as that of discursive practices as art forms, to challenge and critique the traditions of the art world and its market.

5.5.4 Aesthetic/ethical tensions and positions in discursive practice

When artists work in relationship with others, ethical considerations must be attended to. The relationship shapes the form and content of the work and a particular kind of aesthetic emerges as a result. So aesthetics and ethics can interact creatively throughout a discursive artwork. I see them as having constructive tensions between them. The poetic comes out of the respect that everyone one involved shows to each other. The ethics, that form the aesthetic of a discursive artwork, thus the identification of a code of conduct as method, is to let contributors take ownership of the artwork, including the possible divergence from the artist's initial intention towards the community's own expectation. From the moment people are invited into the process, the artist's aesthetic has to account for the opinions of others. So the artist must be prepared to listen and be attentive. Listening is not simply a passive activity. It constitutes an essential part of the dialogical process and is therefore embedded in the code of conduct and as such has ethical dimensions.

The driving force through the multiple interactions and voices in the implementation of this evolving protocol is the unexpected result that such method can create. The conception of the public realm as people's 'property' is under-explored, especially from the perspective of the artist. When this concept is shared and developed with the stakeholders, relationships generated around this 'property' - for example, local heritage, an inhabited street, green space - are especially rich in creative potential and offer poetic opportunity for new thinking and actions within a relational model.

The contribution of this research is an emerging understanding of the role played by the stakeholders in the visibility of the work. This role cannot be dissociated from both concepts of aesthetics and ethics. The poetic comes out of the relationship initiated and the stakeholders' engagement in it - out of the narratives (lived experiences) provided by the different professions involved, politicians, teachers, plumbers, people in general or specialised story tellers. However, at the time of the project-based part of the research

²⁰⁵ Also informs professions and self employed, in Pierre Michel Menger (2002) *Portrait de l'artiste travailleur*, seuil, p.25

(2000-2002), the idea of people as 'carriers' - communicators of discursive practice is only suggested, very informally and certainly not developed as a main means of visibility for a work. For example in *Reposoirs 2001*, Nadia Kerloch mentioned in her interview that if I had involved people from the village in the event stage and asked them to explain the project to others, this would have generated much more discursive content. In *Transition* (2002), by 'accident', the Mayor became a 'carrier' of the work when a bus full of visitors came to see the work in the street that was cleaned out. The term 'colporteur'²⁰⁶ of an artwork is the post research result, out of a two years project with curator Anne Langlois - *Chronicle of an announced artwork* (2003-2005) and recent artwork (2006, *Médousé*). This visualisation of *Vernacular's* aesthetic involves accepting different versions of the same event without making any change to these interpretations. One version of a 'carrier' constitutes one aspect of a visibility of the artwork but cannot represent the artwork on its own. The ethic is to respect the multiplicity of viewpoints to diffuse one artwork.

The research's contribution is a sharable form of communication, based on respect and attentiveness, to generate a creative process in the public realm. This ethical awareness includes welcoming the participant's contribution as part of the artwork's visibility. This aesthetic is based in the views generated by the process between the stakeholders. My wish is that it does not just make visible an area of practice and its acceptance in the current artistic world of diffusion but that these sequences of oral narration are integrated into art collections. The capture of discursive practice can be done in an appropriate form (narration, oral form, oral contract, 'colporteurs' etc). The artwork is not substituted by the production of artefacts and traces. Rather it is the spectators' action and understanding of the artwork that is the "non-finite" forms and always diffused at the moment of the action or potentially carried to the locations of others. So the aesthetic is in the action, the relationship, the moment and the living memory of the art experience. Examples of this kind of action already exist using contracts or written documents²⁰⁷ or 'oral buy' at a meeting.

²⁰⁶ 'Chronique d'une oeuvre annoncée', 2003-2006

²⁰⁷ Neal Beggs, *The Helvetic system, 78 star map* -poem in space- Frac lorraine, 2006
AWAY FROM END PRODUCT OR GENRE: A PROTOCOL AS ARTISTIC LANGUAGE
CHAPITRE 5 CONCLUSION

5.6

Implications for Future Discursive Practices: for the Artist, the Participants, and Funders

From the experience of practice (*Vernacular's* and others), and from receiving feedback from stakeholders in discursive artworks, it appears that the impact, visibility and success of discursive practice is no longer questioned. In their practices contemporary artists do set up "a transaction, a 'trade', a sort of contract that accepts a protocol much more assumed and determined by the audience"²⁰⁸. In this kind of transaction, the initiator/artist of the relational aesthetic operates more like a 'revealer' of a situation than a 'provider' (Tio Bellido, 2000). So the protocol could be seen to offer other discursive practices a means of extending this understanding of 'provision' and perhaps making their processes more explicit. Practices such as Building Underwood, Group Material, Jens Haaning, Le Bureau d'Etudes, Rirkrit Tiravanija might be interested in considering this. From discussions with some of them (Building Underwood and le Bureau d'Étude), aspects of the protocol are recognised intuitively in their practices. However, neither wished to go so far as to open up and share the content of their practices through an explicit protocol. The belief persists that the artist studio is still the place where the magic takes place and that is a private space. If the protocol were to be taken up by others I would imagine that they would modify the code of conduct with regard to their understanding of it and also depending on its application into their own practices. I would not take the initiative in "selling" this method to others. It is not for me to find fault in another artist's practice. The protocol is not a product to sell to improve a practice or for financial gain. It is an artist's work that can inspire - or not - other artists. Further to this inspiration, it can help other artists to explore and to sustain a critical practice as it provides a framework for action and reflection.

However the relationship between artist and what we used to understand as "public" has changed. The reception of the work is no longer passive. The transformation of the 'audience' (the public) into a creative co-author, through the artist intention of working in the public realm with a specific audience, has changed the reception of the artwork. Yet, this new status of a relationship on equal terms²¹⁰ between audience and artist should not

²⁰⁸ Ramon Tio Bellido, in *No Copyright* (2000) in *Trans_actions, ou les nouveaux commerces de l'Art*, Presses Universitaires de Rennes, p.12.

²¹⁰ Schmidt-Wölfen, S.(1997-1998), p.93

change the artist's vision, and the question remains: through this 'provision' what kinds of issues can these socially based practices challenged?

The impact and influence of discursive practices both in the art world and in communities cannot be denied and helps in developing a better understanding of art and the role of artists through their methods and attitudes. It is the artist's responsibility to preserve the content of the work from being compromised by the possible demands from the partnership that has been established. This is often difficult to negotiate with respect to public funding or political restrictions. The artist has to remain free to act creatively. The strategy used to integrate such financial and political constraints and implications remains to be addressed in future research. Yet, freedom is found in limitations – rules, regulations and specific requirements. Limitations can be creative stimuli. So, there is no limit to the protocol as long as it is apply within these limits.

This research's contribution to knowledge is an explicit protocol – code of conduct – that makes visible an artistic production by giving form to discursive practices whilst attending to the necessary required aesthetic and ethical preoccupations of the artist. This protocol is a sharable critical framework between artist and others. It is built on existing performance-based practice in the public realm and notions of relational and dialogical practices. The protocol provides a language and a structure to make apparent ephemeral/immaterial practices in the public realm and to sustain their existence in the public or private space.

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Glossary

This section provides a short glossary that aims to define background and vocabulary of the concepts of process in visual art and its application in the context of the practice and used in this document.

Artist

A contemporary practitioner working in discursive manner in visual art with and for a particular audience on a particular issue.

The artist is a 'sign operator', who models production structures in order to make significant copies. An entrepreneur/politician/director (Bourriaud, 1997/98).

Body Politic

The people of a nation or the nation itself considered as a political entity.

Characteristic

A distinguishing quality and attribute of a practice (Collins Dictionary 1999)

Criteria/Criterion

A standard by which something can be judged or described (Collins Dictionary 1999)

Discourse

The ability to reason. Obtaining from reason and argument instead of intuition (Collins Dictionary 1999).

A unit of text used by linguists for the analysis of linguistic phenomena that range from more than one sentence.

From Mediterranean language from *discursus* - argument. From Language: a running to and from, from *discurrere*, from DIS (Verbal communication) + *currere* to run - A critical argument (Collins Dictionary 1999)

Discursive aesthetic

Discursive aesthetic consists of obtaining artwork by reason and argument, from discourse, rather than intuition. (E.g. artist gathering information from dialogue and conversation in order to built an 'image' of a site instead of building this 'image' without external contact, from personal intuitions only)

Relational aesthetic

Aesthetic theory consisting of judging artworks on the basis of the inter-human relations that they represent, produce or prompt (Bourriaud, 1997-

98). (E.g. a set installed in a gallery by an artist in order to invite visitors to act upon, cooking reading, consulting the internet, having a coffee, etc... encouraging the visitor to initiate a relation with another)

Heritage

In this research context and particularly in the practice Vernacular, heritage does not relate to the built environment but to human relations with our environment. The concept indicate its visibility enhanced by the project and the individual' value given to it.

Immaterial work/Le travail immatériel¹

Immaterial work consists of advice agencies, designs, services production, communication, intellectual and artistic activities as the centre of new economic production and service work¹

“An activity producing the informative and cultural content of the product and its cycle of production.” Lazzarato (1996)

A highly cooperative work that only exists in this collaboration network and flux outside the dimension of community life. This collaboration, consisting of the production, is provided in intellectual, proximity and community relationship implications.

It is information and communication, therefore it is language.

It functions as an 'interface' between production and consumers, as it integrate directly the action of 'consumption' (desires and values) as creative moments in the social network of the enterprise.

The relationship with the consumer is central to the cycle of the production. The 'product' service become a social construction and a social process of 'conception' and innovation

Impact

The impact of a project is the sum of the outputs and outcomes, an overall analysis of its results: unlike the outcomes, the impact of a project may change over time as subsequent events unfold.

(F. Matarasso, p68, Did it make a difference?)

Indicator:

An indicator is something, which will reveal whether progress has been made towards a given objective; indicators may relate to inputs, outputs or outcomes. (F. Matarasso, p67, Did it make a difference?)

Inputs

Inputs are the resources applied to achieving the objectives typically finance, staff and time. (F. Matarasso, p67, Did it make a difference?)

Interactivity (art)

Interactivity is symbolised by relationship between individuals, in the form of participation, transaction, meeting, conviviality and collaboration.

Outcomes

Outcomes of a project are perhaps the most important question though outcome data are of limited meaning without information on inputs and outputs. At their simplest, outcome indicators seek to identify what the result of an activity was what change occurred because it took place. Outcomes may of course be partly or wholly negative; they may also be unexpected. Outcomes touch on issues of quality and there is still much more to explore in this area. (F. Matarasso, p67, Did it make a difference?)

Outputs

Outputs are things produced as a result of an activity e.g. y number of performances attended by x number of people, the production of art work etc. (F. Matarasso, p67, Did it make a difference?)

Pluralism

Artists, issues from the tradition of popular culture, during the late 1970's and 1980's develop the concept of 'pluralism' relating their work to a cultural diversity in terms of mediums and contexts.

The notion of 'pluralism' has been associated with a loosening of the authority of the Modernist judgements. (Harrison & Wood, 2001)

Protocol

The formal etiquette and procedure for state and diplomatic ceremonies
A record of data or observations on a particular experiment or proceeding
(Collins Dictionary, 1999)

Post-production

A technical term from the audiovisual vocabulary used in television, film and video. Refer to the set of processes applied to recorded material, a set of activities linked to the service industry and recycling. Artwork created on the basis of pre-existing works. More and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. (Bourriaud, Postproduction, Lukas & Sternberg, NY, 2002)

Provision

The art of supplying (Collins Dictionary, 1999) through visual art practice, as an alternative to object based production of art

Service provider

Being in a 'state of availability for use by the public' (Collins Dictionary, 1999), providing a practice as a service in response to a 'demand'.

Stakeholders

It is used here to mean anyone who can affect, or be affected by, an activity. Some people, such as participants may fall into both categories i.e. are both active and passive agents in the process.

(F. Matarasso, p68, Did it make a difference?)

Status

A social or professional position, condition or standing (Collins Dictionary, 1999)

Taylorism

1918, from the engineer Taylor, scientific method to organised the industrial production, by the maximal utilisation of tools, strict specialisation and removal of useless movements. Also called Taylor's system. (Petit Robert 1, 1977)

Tertiary sector

(of an industry) involving services as opposed to extraction or manufacturing, such as transport, finance, etc (Collins Dictionary, 1999). Primary Sector is industry as extraction or manufacturing. Secondary Sector is agriculture.

Value

The value of a project is always relative to its cost and other inputs, to the impact produced, to its context and to what might be produced by alternative expenditure. The worth of an artistic activity ultimately, and quite properly, remains a matter of politics. (F. Matarasso, p68, Did it make a difference?)

Vernacular

Is a vehicle and acts as a source of database in the research. It was originally the title of an 'audience specific' touring exhibition. The word 'vernacular' indicates 'language', 'communication', and the non-object, at a local level. These notions represent the core structure of this touring project in that they constitute the groundwork and the base for the development of each project. The dialogue initiates and develops each artwork in response to places. The

touring structure is intrinsic to the content (vernacular dialogues) of the project.

The concept -a series of vernacular dialogues in a nomadic structure-challenges the notion that site specificity does not only relate to the physicality of the location and therefore can be applicable to a nomadic concept.

The interventions as dialogue, stakeholders including myself, are facilitating opportunities, so that the audience can see the potential of dialogue on a specific issue that relates to their locality and way of life. E.g. Vernacular in Glasgow was a collaborative investigation with hospital staff into the changes of nurses practices in elderly care, within the traumatic context of an Hospital closing down and its inhabitants been relocated back to the community, to nursing homes and hospitals. Taking this approach from locality to locality in Austria, Scotland, France and Norway in this project constitutes the nomadic element. (Bourne)

Work in Progress (or progress based work)

Project including the whole creative process, from thought to manufacture and exhibition as one, where the viewer is both contributor and spectator from start to finish.

The creative process is realised by the artist and the viewer, both stakeholders of the creative process.

The table below resumes the above structure aside with its inspiring structure of management and structure of the art experience.

MATARASSO'S PROJECT MANAGEMENT (SB: Reflective framework) Evaluating community based arts and business partnerships ¹	KAPROW'S MODELS OF COMMUNICATION (SB: Envisioning framework) Five modes of communication rooted in everyday life ²	BOURNE'S PROTOCOL <i>VERNACULAR</i> Four stages of the dialogue, a protocol as art experience
1. INPUTS Planning, agreeing the project's purpose	1. SITUATIONAL MODELS Commonplace environments, occurrences, and customs, often ready made.	1. COMMON ISSUES: Identify common issue and objective between partners & artist aims ³ .
2. OUTPUTS Choosing indicators and monitoring methods	2. OPERATIONAL MODELS How things and customs work and what they do.	2. COMMUNICATION: A GREEING ON MODES OF COMMUNICATION & MONITORING METHODS FOR THE OVERALL OF THE PROJECT ⁴
3. OUTCOMES Carrying out the work	3. STRUCTURAL MODELS Nature cycles, ecologies, and the forms of things, places, and human affairs.	4. DISSEMINATION: Reporting back, raising need for didactics or relying on communal spirit, publication & public meeting if appropriate ⁵ .
4. QUALITY Analysing and assessing the outputs & outcomes	4. SELF-REFERRING OR FEEDBACK MODELS Things or events that "talk" about or reflect themselves	5. LEARNING: 'TAKING RESPECTIVE FEEDBACK HOME': Reflective period separating partners from artist aims.
5. IMPACTS Reporting back and planning forward	5. LEARNING MODELS Allegories of philosophical inquiry, sensitivity-training rituals, and educational demonstrations.	N/A

Table 1.1 Summary comparative of three modes of evaluation of the art experience. DURATION OF THE ART EXPERIENCE

See Glossary for terminology

¹ F. Matarasso (2000) Did it make a difference?
² J. Kelly in A. Kaprow (1993) The Blurring of Art and Life, p xvi & p130
³ Appendix 4, meeting schedules
⁴ Appendix 5, Press Cuttings
⁵ Appendix 6, Transcript public meeting & publication

	MATARASSO'S PROJECT MANAGEMENT	KAPROW'S STRUCTURE OF THE ART EXPERIENCE	BOURNE'S PROTOCOL VERNACULAR AS ART EXPERIENCE
OBJECTIVES	Evaluating artworks impacts in community Empowering the community	Return to the innocence Less artistry more life like Taking the art away from the commodity by accounting for the meaning of experience	Communicating the creative process in progress Making visible a discursive practice
WHO DOES THE METHOD ADDRESS?	Businesses Investors Community managing art projects.	Artists	Artist working in social context Community and others partners working with artist

Table 1.2 Summary of the relationship to audience of the three practices

ATTRIBUTES OF THE ACT OF 'PROVISION' FROM THE TERTIARY SECTOR (CORSANI, NEGRI, LAZZATO)

1. **INDIVIDUAL INTENTION OF THE ARTIST AND INTERNAL NECESSITY TO CREATE** distinguishes the artistic from the industrial sector. The artwork is a subjective arrangement in which the artist negotiates, transacts and interacts. Artists have to respond, and usually are motivated by an internal necessity to create these connections, and not to respond to an external demand on them, as in the case of the designer.

In the context of visual art practice, the notion of 'provision' can only exist when solicited, integrated in the artistic process and concept by the practitioner. A practice can be identified as having a function a-posterior (social engagement, socially inclusive in town policy). However, this research attempts to address a method and not an outcome. The research method will question the practice, in its process and actions, as a 'provision' and this process has to be the artist's intention to do so.

2. **PROFESSIONAL COMPETENCE** of the practitioner is identified by a general recognition by peers, from implementing past projects, experience, or from written papers, newspaper reviews, invitations and selection to develop new projects.
3. **ASSUMPTIONS**¹ on anyone intentions or actions are not to be made in both side (practitioner and participating audience).
The participative audience will have its own understanding of the practitioner's activity, i.e. providing workshops, proposing solutions for urban or social issues. The consequence of this assumption led to a miscommunication in the arrangement of the relationships. In Vernacular, one of the solutions is to establish on-going dialogue at every stage of the artwork, essential to identify and break down potential assumptions, from both audience and artist.
4. **EXPECTATIONS ON PROJECT OUTCOME** by the artist and participating audience are naturally raised during the creative and social process of initiating a relationship. Mutual expectations have to be clarified at the start of the project and during its development between the participants. The lack of communication and understanding of each other's viewpoint can lead participants to dismiss the project. Two problems can occur when a communication strategy is not in place. Expectations are not fulfilled or addressed and the understanding of its outcome can be problematic if a mutual comprehension does not evolve during the

¹ Involve the act of taking something for granted or something that is taken for granted (Collins, 1999)

project. The artist's intention is to challenge those expectations by implementing an appropriate communication and diffusion process, not to simply accept them!

5. Consequently, in initiating the relationship, in a convivial atmosphere, in proximity with the participant (being accessible and immersing oneself in the participant own living context) to raise a collective imagination (by reaching several individuals in the group) rely on clear transaction and exchange through various means, modes of expression and artefacts (graphic design, live art, etc). A great deal of attention has to be given to **SEDUCING** or **ATTRACTING** in order to generate, nourish and gain interest of participant to orchestrate this relationship and ultimately create the artwork.
6. The ephemeral nature of such a production requires evidence of its existence in order to be considered as having some artistic significance. **EVIDENCE** gathered during this artistic experience is essential towards building an artistic critical practice and good dissemination. Evidence helps to assess the value and impact of the artwork. Different participants in the process will capture this evidence at different levels, and different interpretations of the experience. Each participant in the process is integrated into the artwork and his or her presence forms as much the artwork as its communication to guarantee its visibility. However, I question this evidence in the long term and the possible delocalisation of the artwork from its original territory. Will this evidence give a full or partial access to the experience?
7. **ECONOMIC BASIS** of the industry is driven by the concept of return on investment and so is justified in establishing criteria and characteristics for assessing value. However, in the context of artistic practice, the concept of economics is different but still each action relies on an economic arrangement. These criteria will not be set-aside in the context of this research but they will neither be its outcome. Looking at economic implications of discursive visual practices is beyond the remit of this research.
Discursive practice has an economic recognition, due to the role of the individual artist - e.g. artist teaching as part of a residency, artist as mediator, artist as social worker, etc. The lack of definition of non-object based practices forces critics and audience to relate to the work via the artist skills. How do we talk about the work of 'artists sans oeuvre'? In recent conferences and press articles² Ardenne developed a debate, arguing that in a society dominated by the economy, contemporary art was progressively shaping itself as an inquiry of an economic nature (Economics Art). However those practices have not proven their efficiency

² (2000), *TRANS_ACTIONS, Ou les nouveaux commerces de l'art*
Art Press Special, numéro 22, 2001, p.103-109

in a new artistic economy as they are recognised and tend to exist as artefact or object within the gallery art market.

8. By this discursive process, artists can set a pattern of work, a process in which the transaction takes place. I.e. initiating an event, which involves a selected audience. This process relies on artist's individual skills in setting it up the interface with the audience for the information and communication (subjective arrangement) succeed. The stages of the process are REPEATABLE as it's a working method that can be undertaken as a tool by anyone else, artist or not. This process is like a technique. Like any technique, its method and application are sharable but its outcome will always bear the subjectivity of its author. The 'provision' provided by the artist is therefore sharable but its outcome remains an authored product.
9. The repeatable and transferable nature of the method (negotiating, transacting, interacting) suggests that practitioner has NO COPYRIGHT over the 'provision' provided. The method can be copied as its outcome will always be different and that then can carry a copyright. Can this be compare to a 'methodology' in a scientific and sharable sense? Is a protocol a working method or an authored process? (See chapter 4.)

In this search for language to articulate my practice *Vernacular*, I wish to make a clear distinction within the 'provision' between the method (establishing the network) and the artwork (exchange and connection taking place within the network). The social interaction can be seen as a 'label' for 'participative practices' but it is not for *Vernacular*. The notion of copyright would be acceptable for *Vernacular* when shared between a group of people who have been identified at the start of the project and constitute the 'territory' as ideology of the artwork (e.g. 'Le Congrès des Blanchisseurs' for *De Brut en Blanc* in Metz in 2004 with the Frac Lorraine, appendix 4)

Outcomes such as conversation, artefacts or stemmed elements produced during or from the structured relationship will often are copyrighted and enter the current art market as artworks (see economic bases feature). Although I understand the need for recognition in this action, I feel it is in the detriment to the integrity of discursive practice. This research attempts to open up the form of diffusion in the market and avoid the usual return to the object for visibility purposes.

10. A TRANSACTION 'IN PROGRESS' as a mutation of the traditional Marxist production. A working method that is also viable for commercial value. The artwork is a feature 'in progress'³, also named 'in-finite', corresponding to a live transaction. Without human relationship and exchange the artwork does not exist.

³ In its sense of transitory, short-lived in a long timescale (Collins Dictionary, 1999)

The transaction installed in this relationship in evolution is the artwork. The existing environment (geographical, historical, etc) and social context are at the same time content and tools that allow formulating and experiencing the artwork (lasting the time of a conversation, a meeting or during an event).

11. As described above the project's **CONTEXT**, named by sociologists as 'territory' is the immediate production as the main element or 'material' used in the social transaction 'in progress'. Key factors in the event and part of the evolving 'provision', the interaction will consist of the specificity of the context, its economic, historical, physical, and social nature of this environment. E.g. as in the real sense of my practice *Vernacular*.

12. Finally, across professions, the nature of practice 'in-socius' raises strongly the notion of listening and attentiveness. **BEING AT THE DISPOSAL OF SOMEONE** else is the artist performance in his/her 'provision' by placing himself in a 'state of availability for use by the public' (Collins Dictionary, 1999). The notion of 'disposal' is developed in the communication and language established with the participants at the start of the project. The leading person is there to listen, articulate an underlying issue, be inspired by a real demand or generating it if necessary without aiming to respond to it but raising its existence. Working in the social context implies ethical respect for this territory as much in terms of civic, individual right as well as existing regulations.

1 *Criteria concerning creativity and innovative*

In the context of my visual art practice, I understand the *creativity and innovative criteria* created by Gadrey as the judgement acknowledged by peer's practices. A practice's creativity and innovation exists when recognised and validated by its professional 'territory'. Outside its artistic value, a practice can also be identified in retrospect as having a function, e.g. encouraging social engagement, developing a socially inclusive in town policy.

The discursive creative process engaged in a large part with 'unpredictability and variation in its action, reaction, expectation and personal situation'¹. All actions are outcome of instinctive and intuitive intentions. However, this research attempts to raise a method and the participant's competence will immerse in the creative process, and not in an outcome.

Creativity and innovative criteria question and evaluate the partnership, artist's and participants' and their respective intentions, in the practice's process and actions as a 'provision'.

2 *Criteria concerning relational*

Its large part of relational joins with 'unpredictability and variation in its action, reaction, expectation and personal situation' (p.78). He therefore creates a *relational criteria* (Gadrey, 2002)

A 'provision' exists when all involved understands and shares the reasoning behind it. The production is a supply of new opportunities. It relates to individual qualitative and diversity input involved and establishes itself within the social link (conviviality). This social link relates and is essential to both the territory (proximity) and to a creative process (imagination). *'A partnership based activity as part of the productivity. Ethical and historical elements belonging to a community, are essential to the definition of the work.'*²

In artworks based on social relationship, the quality of the exchange relies on the relational creativity initiated by the artist. The awareness of the individual's assumption – both artist and participants - is vital. The relationship has to start from the ground up.

In industry, marketed images, speeches, dress codes and body language (e.g. customer care standards, appendix 6) will be used as part of establishing this relationship. The

¹ *ibid*, p.78

² 'Activité de coopération comme composante de la productivité. Les éléments éthico historiques, les éléments d'appartenance communautaire, prennent place dans la définition du travail.' Corsani, Lazzarato, Negri, p.233

independent agent sells strategy to the industry to make customers feel secure and trusting. The process in discursive art aims for similar result with different means. The conviviality in which the relationships are initiated will guarantee the quality of the dialogue and process of the artwork. The dialogue is even deeper and stronger when reinforced by visible and sensitive artefacts that punctuate its development (e.g. *Le Dire-Dire*, appendix 14).

3 *Criteria concerning representation (image) and reputation*

As an obvious consequence of the previous two features, the service industry identifies **reputation and representation** as direct evaluative criteria to the 'travail immatériel'. In the production of knowledge, skill, creativity and competence, the product/artwork is both information and communication. The product is itself a form of language in the representation of a thought and in the reputation of the outcome of the experience. It represents a new social construction based on a social process conceived and innovated by the vernacular participants involved.

In the tertiary sector, the importance of the relational in the notion of service was revealed in the change from simply "service" to "relation to service". This change is resumed under three considerations (Lazzarato, 1996). First as the service contributes to the productivity, it revealed a complex subjective relationship that cannot be enclosed in a 'service object' but as co-produced in the social relationship. Second, when a 'service' is a 'subjective social co-production' it is installed as convenience specific within the production mode. Finally, in the world of 'relation to service', it innovative strength can potentially invests both the world of service and production. E.g. the relationship with the consumer is central from which is organised the production cycle as in mass media production (television, newspapers, etc).

The representation of this activity is significant on its visibility relies its reputation. Nicolas-Le Strat (2000) develops the concept further by naming this 'representation' a 'social process of interaction' and identifying three qualitative notions to this representational process from which the artist and contributor's input can be evaluated. They are **negotiations, transactions and interactions**.

'Conviviality' (relational) and 'local territory' are notions of intellectual and artistic activities derived from the tertiary sector. The image and reputation of these discursive products will rely on their application that reveals itself between workers - or artist and participants - in a sort of protocol. This criterion of judgment relies on a productive interactivity of subjectivity and communicational tools. For instance the post office image is carried out through the postman attitude and transaction.

4 *Criteria concerning trading and financial*

Gadrey does not exclude the traditional short term profitability or competitiveness with economic and social stake through the evaluation of *trading & financial criteria* and *representation & reputation criteria* (Gadrey, 2002).

Trading and financial criteria can appear inappropriate for a visual art practice. However, as I intend to explore fully the concept of 'provision' as used in the tertiary sector, this economic aspect cannot be ignored. In Zarifian's terms (2002) 'travail immatériel'² is a new form of productivity, relying on a double argument. First, by directing intellectual work towards finding solutions to future production problems; second by communicating it as main element in industrial work. Its immaterial role, including social and communicational elements, are not only present in the services themselves but also and, most of all, in the new company structure. For example, in the car factory, the perception of the consumer's needs is a fundamental part of the production and illustrates the concept of 'provision'. It is more and more difficult to establish the boundaries between the work's qualities provided in the service and the work in the company providing the service. This discursive product influences the industrial working method and organisation!

Vernacular places itself in the 'real world' without being able to be valued and benefit from the art market, nor in non-artistic economic terms. My practice mainly relies on subsidies and evolves both in public places and subsidised institutions but with no form to access gallery and art market (Christies, etc). Other artists explore this lack of economic facilities by questioning the economic sustainability of their own work, by developing projects, dialogues on the issue itself and placing their interventions in the workplace of other professionals i.e. some propose a free service, equivalent to a 'good gesture' in marketing, in order to present the lack of economic reward, neither from the artist's client or artistic institution³, for the artist's performance. Others are structuring their practice as business⁴ and perform in consequences without losing touch with the artistic context by manufacturing adequate product to enter the art market.

For *Vernacular*, I wish these criteria to be considered as part of the method. The 'provision' undertaken in each artwork is a method rising aesthetic and poetic form vernacular to the site. It can also inspire participant towards others functional issues. Contemporary art seems to be placed in a bartering economy, where artists exchange value of their artwork against potential social impact from their projects. Artists are still made to feel thankful for the opportunity provided when they actually provide an opportunity to explore area that no one else would dare or take the risk to e.g. 'Carte

³ e.g. Le Bureau d'Etude on the artist status as a professional. Ludovic Burel proposes a free access to information for job seekers with the creation of a computer programme for the web: Cyberemploi

⁴ Laurent Hocq created his own company two years ago 'One[structure]in progress', inviting shareholders of various companies to discuss the notion of communication within their own company and paying himself 5 to 30% commission depending on the contact. Also in partnership with the firm Buro-Market, he sells in his *Unity of collective work* (U.c.t.=Unité Collective de Travail) office furniture that is also arranged in the office by himself.

Blanche in Transition, appendix 3. Can the artist still afford to be democratically accessible or should it be his own artistic interest to stay self-reflective in an art context? (see chapter 4.)

This financial issue will not be developed in this research context, as we concentrate on the articulation of the method/process as product rather than a definition of its impact. Yet the financial situation associated to each artwork should be provided as a fact and economic reality. As it is clear that the financial situation and partnership of this practice has impact on its process and method. This issue and the importance of its impact are outcome of this research and have consequently not been applied in the research projects. They should constitute a subject for future projects and research.

5 *Criteria concerning technical and industrial*

The criteria search to reflect the existence of different view point between which compromises are not excluded on objective or mission of the activity. An immediate performance such as *technical or industrial criteria* (Gadrey, 2002) is a classic concept of productivity at work. However this dimension is relative when inserted into a such multi criteria grid.

These formal criteria search to reflect the existence of different viewpoint and means, which provide visibility on the artwork objective, or mission of the activity. Immediately accessible performance indicators such as *technical or industrial criteria* are a classic concept of Fordist productivity at work. However, we will be looking at technical means in relation to discursive and relational interface that supplies and build the set or context of the creative process to insert the dialogue into the artwork's territory.

Discursive artworks aiming for any 'art of supplying' and exchange an action rather than an object as a final output, model themselves on the current evolution of the service industry. How can we define a technical criterion for discursive practice? Gadrey calls it also a technical system support. It will therefore include anticipation, preparation and viability through the role played by a telecommunication or distribution network. The transaction is at the same time method and product. Some objects, produced sometime by the participant in the dialogue, or individuals might be involved in the relationship process. For instance the sphere use in the 'Dire-Dire' is a tool to raise a discursive network around the issue of distilling cider.

6 *Criteria concerning civic and ecological*

I understand the term 'ecological' as 'territory' addressing the context of the artwork.

However, economic decisions for discursive practice cannot be made simply with regard to relational, to representation, technical, trading or financial performance criteria. The major elements (individuals and territory) in the process have to be consulted. Gadrey

introduces evaluation of discursive product paying attention over a long term such as "its impact analysis, prevention, precaution and acknowledging the value of preserving and developing social relationship of proximity, activity related to "free" creativity or 'citizen' intervention". *Civic and ecological criteria* (Gadrey, 2002) address a public threatened by the open market where exclusion is created from the usual game of convenience and productivity. He raises the awareness of working with a group where each member is an active conscious individual and not 'material for art'.

Discursive practice have to contain a great deal of ethical behaviour is regard to the relationship install, the content of the conversation engaged, the territory concern and the use of these information after the action in the artistic world. A mutual acknowledgement between artist and participants has to be in lace all along the artistic experience.

This literature review revealed how the term 'provision' is used in industrial production and related sociological writings. This can be summarised in two ways:

1. Two types of frameworks to structure and evaluate an artistic experience

Francois Matarasso's evaluative tool for communities working with artists (input, output, outcome and impact, 1996) was at first extremely useful as a **reflective framework** (3.1.2) to describe the experience of an artwork in retropect. His work is the first and so far the only attempt at formulating a specific methodology for evaluating participation of the arts and its impact on people's social life. I placed his work in parallel to Kaprow's theoretical work, on models of communicating different artistic approaches in the social realm. Kaprow already had identified some of Matarasso's evaluation issues in his models of communication. Yet, the main difference lies in the fact that Matarasso excludes the creative process from administration and funding tasks. Kaprow's description concentrates on the essence of the art and does not include practicalities and elements that lead him to initiate the art experience (situation, operation, structure, feedback and learning). Integrating Matarasso's structure of project management⁵ and Kaprow's definition of art practice as models led me to construct a **envisioning framework** (3.2) to apply to *Vernacular's* artworks that bring together within the creative process from the very start administration, negotiation, dissemination and diffusion structure and attribute the same level of importance to each.

2. A close relationship between artistic provision and the service industry

As we shall see in Chapter 4., the complexity of each of *Vernacular's* projects is reflected in its diversity of visualisation and interpretation, which makes it difficult for a

⁵ F. Matarasso (2000), Did it make a difference?, Arts & Business, p-p58-61

standardisation of its mode of dissemination and evaluation. The form of the work is a 'multitude' activated by each individual involved in the project or coming in contact with the project. The question is then how to capture these art experience moments, features and characteristics rather than its outcome. The following diagram (section 3.2.2) is a tool synthesising eighteen features that have emerged from twelve features (tertiary - Corsani and Lazarrato - and sociological - Nicolas-Le Strart and Negri - sectors) and six points of reference for revaluation (Gadrey and Zarifian) characterise the discursive process as 'provision'. These new features will enable us to analyse the complexity of discursive practice and approach its potential contribution as a form of 'provision'. It is the main research method from which will be generated the idea that a visual art practice, in its experience, can be defined as 'provision', or not.

The relational characteristics and the methodological process of *Vernacular* suggest a growing notion of formal etiquette and procedure with partners relating this process to the definition of 'provision'. This definition for discursive practice is taking gradually the function of a formal structure to initiating the artwork in the 'territory' and is providing a sharper understanding of the art practice definition and characteristic.

It is important to acknowledge the role of the 'territory' in the discursive experience⁶, and identifying its elements such as the large numbers of partners as contributors, its historical, geographical and social context that will constitute the artistic interface. The current known description of visual artwork, in terms of time, place, material and artist intentions cannot address the particularity of this 'practice in-vivo'.

The structure of the discursive artwork and its definition rely on the understanding of the practice new territory and a clear description of its characteristics. The vocabulary presented in the next section articulates the selected characteristics into a working structure and acknowledges its function as a 'protocol'. Applied directly to *Vernacular's* artworks, the phases of a 'protocol' are drawn out.

⁶ The context is not only half of the work (APG), it is also generated by the people living in this context. The 'territory' mainly addresses the invisible part of a context, such as the oral heritage, habits, routine, etc.

'VERNACULAR

Projects - Report - Diary

A 'AUDIENCE SPECIFIC' TOURING EXHIBITION CHALLENGING THE NOTION OF SITE SPECIFIC TOURING EXHIBITION.

The spectator is invited to partake in a set up situation, which visually form the artwork (a structure to be shown and shared).

The visited site, the interaction between the (art) work and the audience produce the work. There is no object as an end product, no mark of this interaction apart on the individual experience.

The completed work 'Vernacular' will be the five following interventions and the dialogue, or non-dialogue, they stimulated in-situ.

*Duff House Country House Gallery, Banff,
Scotland*

Sept/October 2000

INTENTIONS

In a Gallery/Country House context, the project intended to raise awareness on the heritage content in television programmes. In an ordinary setting (sofa & TV) the purpose was for the audience to relate their daily TV relationship with Duff House.

PROJECT AIMS

- Raising consciousness on the contemporary TV culture (local TV programmes) in the context of a National Gallery of Scotland, and its contribution to cultural heritage¹.
- Connecting institutionalised heritage environment with 'living heritage'.

Does the integration of these programmes in one of National Galleries of Scotland context validate these TV programmes images as historic icons? Will the audience perceive them as such?

CONCEPT

The concept of the exhibition is based on the idea of becoming simultaneity of actions. The public actions /reactions / interactions are the content of the exhibition/performance itself.

¹ Cross disciplinary past and contemporary culture, 'as part of the system of signs that constitute a given culture'
R. Barthes Mythology

REALISATION, METHOD OF DEVELOPMENT

TIMESCALE

September / October 2000

ENVIRONMENT

In the rural North East of Scotland, the Duff House Country House Gallery commissioned the project, as a part of its contemporary art programme, and as a result of a six months Fellowship. As most of my work as a fellow consisted of establishing or strengthening existing links between the local community and Duff House, I felt very uneasy at first about producing a standard in doors exhibition. The two rooms attributed to 'contemporary art' activity are a distinct entity from the rest of the House, and embrace the real division between the community and the House, between heritage and contemporary activities, which for me doesn't make sense. The way I understand heritage is not only the reflection of the past, it is also related to the way we are treating present and future activities. Been based at Duff House, I was therefore more inclined for an exhibition space in the village area.

I eventually decided that it would be challenging to try working within the house's exhibition regulations and to turn its disadvantages as part of the project. Following the model of the house, I decided to work on a theme for the rooms: a TV room with recorded archives from the local TV Channel. Two TV rooms as you have 2 dinning rooms, 2 library, etc...The TV were installed in the 2 'exhibition rooms' with sofas and rugs gathered from the two local villages, Banff and Macduff, and with tapes recorded from the local Grampian TV Channel.

EXPECTATIONS

Where are the changes resonating? What are they?

The project conducted a new complexity in the relationship between the product (the audience) as an end and a player.

In a setting where the public comes as a viewer with little, or none, expectations to interact with the place, 'Vernacular' introduced a totally different and unexpected demand from the audience. By using TV as a medium, I was hoping that the show would be accessible (from a practical and critical approach) by everyone. Although the audience still have to relate to the show in a different way that they do with the rest of the exhibits at Duff House.

The public became the product, where their subjective propositions, actions in reaction to the setting, express the visual of the show.

Articulation of the changes:

- Change in the artist action
- Change in the exhibition content
- Change in the audience function.

If I make a change, What do I change it from? What is the existing structure I model it from and against?

The content of the show was provided in the duration of the show by the attending audience; in opposition where the content of an exhibition exists before to be shown. Could we relate 'Vernacular to the Socratic tradition where the ' forms follow function'²?

The exhibition functions that we are now talking about differ from the function as exhibits and transform the art, working as mediator, economic, fiscal, diplomatic, politic, tourism, etc. Would it then be artistic as a secondarily function?

² Régis Debray, p239, Vie et mort de l'image

The change comes as early as in the conception of the exhibition, where the work does not exist until the opening, where it is made by been visited. The work is a structure in the 'becoming', depending totally on its relation with the audience. The 'material' of the show relies on the public. Would it be appropriate to make the analogy with the new approach in popular media where the public's life, the person from the street becomes the next show? (i.e. Big Brother)

As in recent practices in Relational Aesthetic³, the art process is based in the interaction, the conviviality and the relational. The artwork becomes a social interstice, which theory is the human interaction and the social context.

In this model, the argument is not anymore to enlarge the limit of the art practice (Lucy Lippard) but to 'experience its resistance capacity within a global social context'.

Is that mean that I am producing for a specific public or that the public is the artwork?

The work was addressed to a particular audience, who unexpectedly did not come. The public constitutes the (art) work not as a form but it as interaction. I was hoping that visitor would interact with the TV in the same manner that they do at home and therefore would be lead to create a mental link (the artwork) between their home and the Country House. The television set and the ordinary sofas were the tools enabling this transaction.

What is the artist role in regards to the audience expectation?

It was certain that the notion of beauty would enter as one of the public expectations. 'Vernacular' at Duff House was modelling against the notion of making beauty.

Sociologists and historians think that the artwork is a social artefact and the aesthetic denial of this social condition is a social fact in itself⁴. Having in mind this social fact, I intend to challenge the notion that the artistic creation seems to be an aesthetic game⁵.

Moving the interest from the form to the function, I was hoping to present a different model to which visitors and local could relate to. As a catalyst, underlining existing facts, the project was hoping to lead the audience to a different perception of their relationship to Duff House.

PERCEPTION

I stayed in Banff for six months. I was therefore under the impression that I already knew the audience who would be attending the exhibition.

Why did I make the assumption on the audience? Why did I give values about their lives by using TV as a common denominator to all?

TV is a social actor and its integration to society is equal whether it is in a rural or urban context. I use it for what it represent in society, a mechanism of the implication of its representation and communication.

World of TV is more and more a contemporary reality and its reflection is not anymore a romanticised or 'soap' version but real people are becoming stars (Big Brother)⁶. TV is becoming more real than the world set up at Duff House from its selected past reality.

³ Nicolas Bourriaud, p1, p14, p31, Esthétique Relationnelle

⁴ Regis Debray, p174, *Vie et mort de l'image*

⁵ Plato's Dialogue, Aristotle, *the poetic*

⁶ press cutting

Whether or not we have access to a TV, one can not be unaware of its phenomenon as the press and the news reflect its latest moves and exploit.⁷

The event on TV is a non-event as an event, which would not exist without TV. The situation at Duff House is also a non-event, as the whole structure would not exist without the House set, a non-spectacle of reality. 'Vernacular' intention was to make this obviousness visible in regard to the daily relationship between heritage (Duff House world) and individuals (TV world). Unfortunately, the TV was perceived as an object and not as enabling the spectator to sense further. I.e. The interpretation of the TV programmes played in the context of a historical location.

Did I confront the wrong public?

Coming to Duff House, the Public had a visual expectation of the work they were coming to see. 'Vernacular' was showing them the exact thing they were going away from: TV programmes.

'This does not belong to here' - 'Let's go to see the treasures' (i.e. Duff House Collection).

Should have I carried out stimulation workshops? No audience development was done, as I thought I knew the publics who were going to come.

At a first glance, 'Vernacular' might have look like a not very successful exhibition, and did not function the way I expected it to do. But it showed very well the way Duff House visitors perceive and divide heritage from their daily life.

It also revealed local resident's attitude towards Duff House. As although I previously worked on two projects with a large number of them, they did not want to attend this event.

**METHOD OF REALISATION
THE PUBLIC AS PERFORMER/CONSUMER**

Who is it for?

Duff House visitors, reaching all, families, without making assumption on their reality but as instrumental to construct the reality of the show.

What are the elements that create a relationship between artwork and the audience?

The concept was for the project to access the audience using the simultaneity of actions, through the act of watching TV. The daily relationship, between Heritage and an audience, exists at Duff House (Stuarts, kitchen and office staffs), so I wanted to reinforce this relationship. I brought in a domesticated object, not for the object itself but for the values and connotations which go with it. A majority is connected and evolved with TV.

Unfortunately, the mistake was made in associating the TVs' frame with the image. The relocated Tv lost its initial meaning by coming to Duff House. The TV became an object in a museum setting, in a show rather than a tool showing programmes, enabling the understanding of the artwork process which was to link a domestic environment to Duff House setting..

Vernacular is not about using the past to see how it deals with the present on a daily situation but to look with the audience on the link created. Using the rationality that goes with the reality of TV, I hoped to reflect on an individual level, how in its own environment the audience deals with heritage (verbal or material)

What is unusual about the artwork and the way of conceptualising it?

The initial concept is to gather artefact that exist but are not considered as related (i.e. TV programmes and Duff House). The artwork is the action, the connection made between those two by the public. There is no

⁷ 'TV is the phenomenology of the community' (p108) Arnaud Vivant, Exhibition 'Au delàs du Spectacle', Catalogue Pompidou

product belonging to the art or consumption but a plurality of relationships between (art) objects, the location and their consumption.

I was hoping to lead the visitor to look at the action in Vernacular in term of habits to be then transfer into their own environment. But this setting has lead to an opposite reaction: a disinterestedness attitude as the content of the show did not belong to the environment ('Pourquoi est-il important de penser en termes d'habitus? (...) cela permet de comprendre qu'il existe des conduites de désintéressement'⁸).

'Bringing the ordinary to an extraordinary situation has revealed little. The venue, Duff House, deserves far better, as do the public, local and visitor alike.' Alec Barelay (ex Banffer)

What is the artistic device?

In the model of Chinese culture, art is everywhere and not only in object. There is therefore no concept of museum to preserve the 'art'⁹. I was hoping to reach everyone's mind rather than their eyes by proposing an event which did not satisfied the eye and would therefore make the mind wonder.

If this is a service, How this can be recognised?

The artistic device proposed a dialogue, not before but establishing the work itself. There no object produce prior to the exhibition. The work is the dialogue or non-dialogue in-situ. It gathers facts that belong or not to the audience own experience and life.

'As a heritage student it was interesting to see how the exhibition challenge people's different concepts of what 'heritage' means to them' Louise

'Enjoyed the installations. Thought provoking. Alan Lee

'When I get it I'll let you know!'

What is the artist role in Vernacular?

My role was to create links between mental structure and objectives structure of a social context to determine the 'social function of the artwork' for the audience to understand the work'¹⁰

Audience expectation

Although in a context like Duff House, my role is already defined and the audience has expectation on this role. I am challenging this role by taking the one of a catalyst.

Challenging these expectations

I intended to challenge these expectations by 'Building mental bridges'¹¹.

DATA RETRIEVAL METHODS

Security camera film
Slides
Comments book:

BUDGET

Artist fee: £ 1,000

⁸ Pierre Bourdieu, P163 *Raisons Pratiques*

⁹ Regis Debray, P120, *Vie et mort de l'image*

¹⁰ Pierre Bourdieu, *Raisons Pratiques*

¹¹ Regis Debray, P342, *Vie et mort de l'image*

Materials:	
Felt (10x10ft)+Embroidery on felt:	£ 550
Miscellaneous	£ 102.80
Five antique frames	£ 1,295
Two televisions	in kind
Sofas (x2)	£ 200
Accommodation	£ 50
Transport including artist's transport:	
Glasgow/Banff (x4) + Glasgow/Edinburgh	£ 290.62
Marketing materials:	
1000 Postcards to be produce at the end of each event and to be touring with the show	£ 350
Photography	£ 150
Production of a catalogue/leaflet	
Catalogue fee	£ 1,300
Text for catalogue	£ 90
TOTAL	£ 5,378.42
Scottish Arts Council	£ 4,378.42
Duff House (printed material)	£ 1,000

Cowglen Hospital, Glasgow, Scotland

November 2000 / October 2001

WORK IN PROGRESS - PRIOR TO THE COMPLETION OF THE FINAL PROJECT

**INTENTIONS
PROJECT AIMS**

The work will raise the issue of both the preservation and future of nurses' heritage in the context of the centralisation of resources to larger hospitals and the closing down of small existing structures.

Nurses, patients and their relatives will take part in exploring the issue of 'heritage in hospital environment' in particular in nurses practices. We will be working in an interactive manner; looking at the hospital as a functional building in opposition with its heritage value in the caring practices.

In partnership with 'Art in Hospital' and the patients of Cowglen Hospital, the work will encourage a visual response to the outcomes of the centralisation. The project intends to promote a dialogue within the professional environment of the hospital as well as with the general public.

CONCEPT

Following the experience in Banff, I decided to change my approach and identify whether the concept of 'Vernacular' is directed to a particular audience or simply a (physical) site specific touring exhibition.

The project would be divided in two phases:

- a sojourn phase, a non-object based period where the project role would be to interact and witness activities in a cross section of groups aiming to identify with them the group which would raise the best the issue of the project .
- the group identified, we would then implement/enhance with them a structure as a part of their environment which will raise the subject looked for.

**REALISATION
METHOD OF DEVELOPMENT
TIMESCALE**

2 Phases:

'Vernacular' Sojourn – work in progress
October 2000 – May 2001

'Vernacular'
June – November 2001

ENVIRONMENT

Cowglen Hospital , Rehabilitation & Assessment for the Elderly, Wards 1,2,3
10 Boydstone Road
Glasgow
G53 6XJ

Cowglen opened in 1882 and as part of the NHS centralisation of resources, the hospital was due to closed in 2001.

In the process of closing down, patients are been replaced in the community and in other cases relocated in various Nursing Homes within Glasgow. The member of staff will remain working with the Southern General Hospitals and appointed across three different acute Hospitals within Glasgow. Their job description will change moving from the elderly care to acute hospital.

EXPECTATIONS

Phase 1:

I was expecting the project to be difficult or extremely time consuming to implement due to the current situation of the NHS services and the regular events raised by the press.

I did not see my role or that the staff and 'Vernacular' had any thing to gain by dealing with any political issues or outcome from a political decision.

I was interested in the human interaction in such the traumatic environment. Not in the way of telling a story, in providing a right or wrong but an interest in the discussion with the staff at all levels. The question was would nurses, domestic and staffs in general let me in and share with me their situation?

Is that mean that I am producing for a specific public or that the public is the artwork?

In this project, I started to wonder on the question whether by been in the creative process the public I am working with and for was, or not, the art work. The notion of producing for a specific public may be would means that the artwork does not have a public.

The target was to intensify whom heritage within the hospital the project would work with.

PERCEPTIONS

To be answer once full project is achieved

METHOD OF REALISATION

Who is it for?

Discussions with Artists from Art in Hospital, culminated in establishing a dialogue with the nursing, domestic and administrative staff working at Cowglen. The dialogue encompassed the staffs' feelings about their role in view of the closure of Cowglen and the NHS trend towards residential care for the elderly

What are the elements that create a relationship between artwork and the audience?

A non-object based residency, a listening process, a gradual involvement aimed at identifying with the hospital staff an aspect within the hospital heritage which would strongly reflect the particularity of the relationship between heritage and daily life at Cowglen. This legacy is established in the care and daily practice carried out by the nurses. Over the years a strong feeling of a close community was achieved among the patients, the hospital staff and the families.

What is unusual about the artwork and the way of conceptualising it?

The project is currently reaching its second stage as the hospital is now closed. We are aiming, with Cowglen staff, to pursue the effects of this legacy on the acute care establishments in which the nurses will now be practising.

Would their legacy in working with the elderly be an advantage to their new working environment? Or would they prefer no longer to relate to their past practices at Cowglen?

DATA RETRIEVAL METHODS

- Slides
- Photos
- Comments book

BUDGET

Artist Residency:

Materials:

Photocopies (£3.50) £ 391.58

Films, CD Room, equipment

Touring exhibition fees: £ 700

Marketing materials:

1000 Postcards to be produce at the end of each event and to be touring with the show £ 200

Transport including artist's transport:

(1.50x5) (0.80x5) =11.5 £ 20

TOTAL £ 1,311.58

Scottish Arts Council (left in account £599.93) £ 611.58

Art in Hospital £ 700

Kitzbühel ski resort, Kitzbühel, Austria

February 2001 / March 2001

INTENTIONS

'Vernacular' in Kitzbühel intended to raise interest in the existing, or non-existing, relationship between both the sport and the preservation activities of Kitzbühel.

PROJECT AIMS

'Vernacular' was meant to form a temporarily link between heritage and the winter sport growth strategy; and rise the issue on whether winter sport sustains the local heritage resort or rather encourage business investment and sponsoring a 'cultural industry'¹² over powering the local tradition.

CONCEPT

It was, financially and practically, impossible for me to spend any length of time in the location prior to the project. The conception of the work was therefore based on image consumption method where images can be brought in before 'J day' and be integrated in an existing structure on site. Inspired from the holiday resort, dynamic and sportive environment, the concept of the project was to use images in the context of a functional structure. The public was lead in using the functional aspect of the work to then discover the incongruity of the images.

**REALISATION
METHOD OF DEVELOPMENT
TIMESCALE**

On the ski run: February / March 2001
Daily Presence at the cable cars station: 19-23 February 2001

ENVIRONMENT

Located on the ski runs, during the daily life of the winter season, the project was commissioned by the Kitzbühel Kunstverein. The exhibition involved three women artists: Regula Dettwiler, Daniela Span and myself.

Managed by Yvonne Weis, curator at the Kitzbühel Kunstverein, 'Vernacular' was set up in partnership with the Ski Resort Company, Bergbahn. The work was located in two different places:

- in slalom on the ski run, where the banners could be seen on ski, using or not the slalom, and also by walkers as a walk way was running next to the public slalom.
- at the cable car building, Hahnenkammstraße.

Considering the recent cultural events related to the boycott¹³ in Austria, it was interesting to see that governmental institutions and local businesses of a village like Kitzbühel took part in the co-ordination and opening of such challenging and experimental exhibition.

The location was quite a challenge between an hostile natural environment (snow storm) and a busy audience to approach as keen holiday skiers was interested in the sport, in improving their technique and going faster and faster and faster. It was not the right location for contemplation!

¹² term used to related to the industries developing their business on heritage and cross-disciplinary contemporary culture

¹³ Libération, 25 August 2000

EXPECTATIONS**Where are the changes resonating? What are they?**

Although the project aim, raising an aspect of the relationship between heritage and daily life, was the same than 'Vernacular' in Banff, the implementation in Kitzbühel was totally different.

First, Although I visited ski resort in the part, I had not knowledge of people activities and neither the scale, organisation and popularity of the ski runs in Kitzbühel. The only information I had was from the Tourism information brochure covering both the winter and summer resort. The images of the village used on the banners were in fact taken from these brochures and from photographs of the street of Kitzbühel taken by Yvonne Weis.

The project did not aim in producing an Art exhibition in the Mountain. The intention was more for the project to infiltrate a different perceptive of the village heritage in the resort structure and on the way of the sport activities. I was expecting from the audience an interaction with the slalom and the stickers to shape the project alive. By interacting with the imported images, the relationship created was bringing new aspects on the issue raised. The public would contribute to the full implementation of the final product.

A clear difference with Duff House was the playful and functionality aspects of the project. The audience was keen to interact with the work in a natural manner and sometimes ask for information to the Ski resort Staff Company.

If I make a change, what do I change it from? What is the existing structure I model it from and against?

I intended to reinforce the 'mimesis'¹⁴ structure, in a way of reproducing existing elements that I initiated in Banff. What would then be the 'three units: means, object and mode'¹⁵? I inspired myself from a commercial model, where images are being consumed quickly with no much reflection required attached to them and where the audience is consumer/spectator.

My interest was not in whether the images, the banners or the sticker were successfully placed or well used by the audience. I was interest if 'Vernacular' would encourage the audience in perceiving the local heritage differently or would even recognised the origin of the images and whether such integration of the village heritage onto the sport activities was leading g to new concept or ideas.

I was aware that holiday makers come to ski resort to 'consume snow' and that this kind of public is rarely a wandering kind, speed been their motto! There was no particular promotion about the project. The staff new about the intention and could therefore answer potential questions but the public would not expect to see an art project in the snow and would therefore not considered it as such at the first instance.

Is that mean that I am producing for a specific public or that the public is the artwork?

In this situation I was expecting a define public which was skiers. The project would be produced with them in mind and the way they would likely to interact with the work. The use and consumption of the work would take it to a different dimension. The audience interaction would transform the presence of the images within the space.

The colours, the lay out and the functions of the images were produced in connection with the activities in the resort.

What is the artist role in regards to the audience expectation?

I feel that in this particular 'Vernacular', the audience was surprised and its expectations on an art project challenged. The 'art' produced was, one, not within the object tradition, and two, not in an environment were people would expect to see 'art'.

Nevertheless the aesthetic applied in the images themselves, was intending to attract the audience as they were made for this particular audience.

¹⁴ Aristotle, The poetic, p25

¹⁵ Aristotle, The poetic, 1447-16

My role was clearer not for the heritage institution and neither for the Franz Reisch Family, to which we asked permission for the used of the image of their ancestor portrait. I had no intentioned to promote Kitzbühel Heritage. Fine lines I did not want to trespass. The images were consciously transformed and framed in the banners, and the fluorescent colour added to the Ski pioneer portrait to provide enough information on the local architectural heritage without creating advertising for Kitzbühel City Council.

PERCEPTIONS

Have I selected the right audience?

Feedbacks were very commingled on the current ski industry, mainly between the local and the seasonal residents. One, due to the snow unreliability since the recent weather conditions changes and second, due to the expanding population during the winter season and the lack of space for new construction.

After spending a week at local resident's homes, I was pleased that I did not choose to direct the project to them. They had no need to create these links, between their heritage and the growing ski activity as they themselves grew up in the village all year round and a large number of them have been skiing long before it became fashionable. Most of them consider the ski industry as a problem for the living heritage as the area is becoming a 'Disney land' and the particularity of the area is more and more diluted every year. The links are happening and the tourism industry is taking over the heritage value.

METHOD OF REALISATION

Who is it for?

The project was intended to all walkers, skier, children ski school or individual that came about the images.

There were two audiences to the project:

- A local one, which I was not expecting, who came to the opening and found the project challenging and 'open up new ways of working as artist' (this was towards the three artists' works)
- A seasonal one who actually experience the work.

Skiers passing by the slalom:

'What is this doing here?'

'Mira, mira, mira!' (A skier shouting to another one, passing by the slalom)

What are the elements that create a relationship between artwork and the audience?

The work provided a structure, for showing the strength of images in this particular rural environment. We attempted to express the psychological barrier, dividing and connecting, sport/leisure, life and heritage present in the village.

It was not the purpose of the images to be right or wrong on the issues but rather to encourage a new visual interpretation of the preserved environment. They will replace a common language used by the ski industry that is part of the 'equipment' and therefore part of the sport itself. The information that the images convey will only be down to the individual's interpretation from his/her daily experience of the village.

The setting of the images was intended for the audience to have a direct contact with the work and treat the question of the culture and its 'spectacularisation'¹⁶. (=entertainment)

- Playful aspect
- Easy consumption

¹⁶ P.Vergne & B.Blistène, Exhibition "Au delà du Spectacle", Catalogue Pompidou

• The use of particular images/colours

I also discover the power of stickers. Who ever comes about with a bag of disposable stickers, within the first half-hour every one/everything is bearing one. In one of the video we can see each member of the audience bearing the sticker and talking about it, or the skier queuing for the cable car and helping themselves with the stickers placed on the board. I follow one woman of the group who just cover themselves with Franz Reisch effigy and asked her if I could take a photo of her. She said yes and asked me 'Who is that man?' I was very surprised by the question. Not by the fact that she was asking me about it but by the fact that they were keen to wear the face of a man in their jacket without knowing his history or background.

What is unusual about the artwork and the way of conceptualising it?

It was actually the first time for me to create object away from the exhibition location. In a first approach I would think that this particular project has nothing unusual about its conception. We have six objects placed/exhibited within an environment. The images are de-contextualised¹⁷ and lead to an audience interaction.

But the actual 'Vernacular' event is not happening in the objects but in the attitudes and reactions that these objects are creating.

What is the artistic device?

When do we call it Art? J.F. Lyotard excludes from the art everything, which is exhibited in Museum and that, falls within the 'culture' and of 'one's pleasure'¹⁸

Brech distance between real life and stage does still exist? Or are we became, often involuntary actors, in a world that became a large stage?

Besides, is there a stage distinct from the real world?

'A culture can not be reduced to an artefact as long as it is being lived'¹⁹

What is the artist role in this new set of 'Vernacular'?

Social link is not only a theory of communication but also a theory of game²⁰.

Notion of system. It is not anymore the painting properties, which make the painting, but the properties of the sights lay on them²¹.

The artist work is not to say this is art but to make it say by the audience.

Think in term of habits

Principle of the action been an economic interest²²

Press Release

' (...) The goal shared by all the sites of the touring exhibition, whether an estate or disused monastery, ski piste, or any other site within the public domain, is intended to be a dialogue with the observer. The title 'Vernacular' (translated in German as local dialect) already suggests language and communication, and is a fundamental part of the touring exhibition. The notion of vernacular or 'localness' is therefore an integral part of the artwork.

¹⁷ Heinrich Nathalie, *L'Art Contemporain exposé aux rejets*, Jacqueline Chambon, 1997 p.

¹⁸ Rainer Rodchildz, *Subversion, Subvention*, p172

¹⁹ Lucy Lippard, *The Lure of the Local*, p89

²⁰ J.F. Lyotard, *La Condition Post-Moderniste*, p33

²¹ Heinrich Nathalie, p57

²² Pierre Bourdieu, *Raisons Pratique*

In Kitzbühel, the visible form of the work is made up of printed fabric banners, which are set up as gate guides and piste boundaries along the permanent track ('Walde-Hang') situated above the Mountain Station 'Hahnenkamm'. Pictured on different size flags are motives taken from the inner city of Kitzbühel (...)

During the implementation of the project, Stefanie Bourne will continue to make contact with the local public, pupils and tourists by distributing stickers, representing a personality that has a specific relationship to the area (...). She seeks out our personal experiences of certain cultural products (artefacts?) and within culture she researches 'real life' situations that deal with local specificity'

Dr. Yvonne Weis, Curator

DATA RETRIEVAL METHODS

Security camera film
 Tape-recorded by the local TV at the opening
 Digital images
 Slides
 Live comments

BUDGET

Materials:	
ADS: £ 493.50	
Stickers: £ 240.88	
Sewing stuff: £ 11.70	£ 746.08
Marketing materials:	
1000 Postcards to be produce at the end of each event and to be touring with the show	£ 30.22
Transport including artist's transport:	
(181.70+4.00+38)	£ 223.70
TOTAL	£ 1,000.00
Kitzbüheler Kunstverein	£ 1,000.00

Moulins, Ille et Vilaine, Brittany, France

June/September 2001

INTENTIONS

In the context of a village, of 500 inhabitants, the project intended to raise awareness on the value attached to and the daily consequences of oral heritage. The work in progress will be connected to local events, festivals, volley ball games, cars racing circuits,... And will be completed in the context of the Heritage days 15-16 September 2001

PROJECT AIMS

1/ officials convivial meeting up with the Moulinois and Moulinoises, individually or as a group,
 2/ identify and gather an oral memory incarnated in Moulins' daily life,
 3/ visual or oral creation locating this heritage that you can hear but not see, in the context of the heritage days (15-16 September)

CONCEPT

The concept of this fourth part of the exhibition 'Vernacular' consist of raising the notion of oral heritage in a actual village live situation, in the mode of conviviality.

**REALISATION
 METHOD OF DEVELOPMENT
 TIMESCALE**

22 - 24 June 2001
 Festival de Monbouan, Chateau de Monbouan, Moulins

July - August 2001
 Convivial animations in the village of Moulins

15 - 16 September 2001
 Les Journées du Patrimoine, Moulins

ENVIRONMENT

The village of Moulins is a small farming community of 500 inhabitants still divided by the same reasons that initially the division in the village between the bourgeois and the noble family at the turn of the 18 century, the French Revolution.

I found the current situation between history and daily life in the village an extremely challenging topic in the context of 'Vernacular'. My initial contacts with the villagers, visit to the local bars, Mairie, helping them in setting a local theatre play in the church square, was very encouraging in the responses and the reactions my ideas was provoking.

EXPECTATIONS

Where are the changes resonating? What are they?

I've selected an approach, which is half way between the Cowglen project and 'Vernacular' in Kitzbühel. The project is built on the relationship I am building up with the villagers

The question is not whether the show would accessible or not to a majority of people. The project is accessible by the entire villager as I make sure that everyone of them is somehow involved in the process. If people are not coming to the reunions, they usually invite me to their house for a wee chat.

If I make a change, What do I change it from? What is the existing structure I model it from and against?

Is that mean that I am producing for a specific public or that the public is the artwork?

What is the artist role in regards to the audience expectation?

PERCEPTION

Did I confront the wrong public?

**METHOD OF REALISATION
THE PUBLIC AS PERFORMER/CONSUMER**

**'Le Dire-Dire'
dans le cadre de l'exposition itinérante européenne 'Vernaculaire'**

Heritage is often taken in its acception in architecture or across ancients monuments that surround us. And yet these buildings and what we are today are more the trace of a heritage of the habits and practices characterising the origins of each one of us.

In Moulins, the heritage that will lead the project is not linking to the appearance of the place but to the life which surround it. The project will evolve as a process, as a catalyst instead of a product.

In the context of the living heritage of Moulins, the initiative intends to enhance this process and to develop it within a given time. This summer three cross-discipline convivial animations will take place within the village. These convivial rendezvous will invite the Moulinois and Moulinoises to join the project and help us to gather the heritage that you can not see but hear.

Once the heritage identified, it will re-integrate the public domain in the context of teh Heritage Days 15-16 September 2001.

'Le Dire-Dire', in reference to Daniel Danis's theatre play, *Le chant du Dire-Dire* (presented by the Compagnie *Ainsi de suite* during the festival) will initiate the animations by a dialogue on the heritage connected to the *Laissez-Passer* in rural areas. A *bouilleur ambulant* is invited to work in the Château de Monbouan.

Who is it for?

What are the elements that create a relationship between artwork and the audience?

What is unusual about the artwork and the way of conceptualising it?

What is the artistic device?

If this is a service, How this can be recognised?

What is the artist role in Vernacular?

DATA RETRIEVAL METHODS

Security camera film

Slides

Comments book:

BUDGET

Artist fee:	£
Materials:	
Accommodation	£
Transport including artist's transport:	
Marketing materials:	
1000 Postcards to be produce at the end of each event and to be touring with the show	£ 350
Photography	£ 150
Production of a catalogue/leaflet	
Catalogue fee	£ 1,300
Text for catalogue	£ 90
TOTAL	£

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'Vernacular 2000' Report project

THIS REPORT WAS WRITTEN AT THE TIME OF THE PROJECT. THE METHOD OF REPORTING HAS EVOLVED WITH THE DEVELOPMENT OF THE RESEARCH METHODOLOGY.

Type of evaluation

This document intends to proceed in the evaluation of the creative process of the event '**Vernacular 2000**'. We wish to identify whether the process established by the artist at Duff House (Banff, Scotland) in order to implement the above project, has also benefited others apart from the artist herself. We would like to locate the value of this particular creative process (Vernacular/no-©) within its internal dynamic and its possible lasting effects, rather than by its immediate result in order to improve future involvement of the practitioner with other communities.

Definition of the project as per Matarasso's terms and indicators 'Vernacular 2000' From September to October 2000

Aims:

In a Gallery/Country House context, the project intended to raise awareness on the contribution of television programmes (local TV programmes) to cultural heritage¹ in the context of a National Gallery of Scotland, and to connect institutionalised heritage environment with 'living heritage'.

Objectives:

In an ordinary setting (sofa & TV) the objective was to build connections between the audience habits with daily TV programme and Duff House heritage. Did the integration of these programmes in one of National Galleries of Scotland context validate these TV programmes images as historic icons? Did the audience perceive them as such?

This relation was constructed on the concept of an exhibition as simultaneity of actions. The public actions, reactions, interactions formed the exhibition itself.

Inputs:

In the rural North East of Scotland, the Duff House Country House Gallery commissioned the project, as a part of its contemporary art programme, and as a result of the artist four months Fellowship spread over a six months period: August 1999 to January 2000.

August 1999: First meetings.

October 1999: Method of realisation of the artwork: development of ideas for events within Duff House.

November 1999: Method of implementation of the artwork: organisation with local businesses for an open air market on the 18 December 99 11am to 2pm: '**Producing Christmas - meet the farmers and growers**'.

January 2000: Method of implementation of the artwork: a profile of local economic activities, a guided tours of a variety of skilled professions working at Duff House on the 27, 28, 29 and 30 January 2000: '**House at Work**' event.

8 September - 22 October 2000: '**Vernacular**' Exhibition Opening.

The stakeholders consisted of:

The Scottish Arts Council: Art Funder

Leader II and Heritage Lottery Fund: funders

Duff House Country House Gallery: administration support

Local inhabitants.

¹ Cross disciplinary past and contemporary culture, 'as part of the system of signs that constitute a given culture'
R. Barthes Mythology

Outputs:

As most of my work as a fellow consisted of establishing or strengthening existing links between the local community and Duff House, I felt very uneasy at first about producing a standard in doors exhibition. The two rooms attributed to 'contemporary art' activity are a distinct entity from the rest of the House, and embrace the real division between the community and the House, between heritage and contemporary activities, which for me doesn't make sense. The way I understand heritage is not only the reflection of the past, it is also related to the way we are treating present and future activities. Been based at Duff House, I was therefore more inclined for an exhibition space in the village area.

I eventually decided to accept the challenge by working within the house's exhibition regulations and to turn its disadvantages as part of the project. Following the model of the house, I decided to work on a theme for the rooms: a TV room with recorded archives from the local TV Channel. Two TV rooms as you have 2 dining rooms, 2 library, etc. The TV were installed in the 2 'exhibition rooms' with sofas and rugs gathered from the two local villages, Banff and Macduff, and with tapes recorded from the local Grampian TV Channel.

Where are the changes resonating? What are they?

The project presented a new complex relationship between the product (the audience) as an end and a player: change in the artist action as a single author, change from the object based exhibition content and change in the audience function.

In a setting where the public comes as a viewer with little, or none, expectations to interact with the place, 'Vernacular' introduced a totally different and unexpected demand from the audience. By using TV as a medium, I was hoping that the show would be accessible (from a practical and critical approach) by everyone. Although the audience still had to relate to the show in a different way that they did with the rest of the exhibits at Duff House. The public became the product, where their subjective propositions, actions in reaction to the setting, express the visual of the show.

If I make a change, What do I change it from?

The exhibition functions differ from the function as exhibits and transform the art, working as mediator, economic, fiscal, diplomatic, politic, tourism, etc.

The change comes as early as in the conception of the exhibition, where the work does not exist until the arriving of the first visitor. The work is a structure in the 'becoming', depending totally on its relation with the audience. The 'material' of the show relies on the public. As in recent practices in Relational Aesthetic², the art process is based in the interaction, the conviviality and the relational. The artwork becomes a social interstice, which theory is the human interaction and the social context.

In this model, the argument is not anymore to enlarge the limit of the art practice (Lucy Lippard) but to 'experience its resistance capacity within a global social context'.

Budget:

Artist fee:	£ 1,000.00
Materials:	£ 2,147.80
Accommodation	£ 50.00
Transport including artist's transport:	£ 290.62
Marketing materials:	£ 1,890.00

² Nicolas Bourriaud, p1, p14, p31, Esthétique Relationnelle

TOTAL	£ 5,378.42
Scottish Arts Council	£ 4,378.42
Duff House (printed material)	£ 1,000.00

Indicators:

Although a security camera film shot the two months exhibition, we were unable to recover the material due to technical difficulties and National Galleries of Scotland Regulations.

The data retrieval methods were therefore undertaken by a photographer during one day and do not reflect the whole period of the event. Visitors regularly filled in a comment book.

Outcomes:

I lived six months in Banff. I was therefore under the impression that I already knew the audience who would be attending the exhibition.

Is that mean that I am producing for a specific public or that the public is the artwork?

The work addressed a particular audience, who unexpectedly did not come. The public constituted the (art) work as an interaction, rather than as a form. I hoped that visitor would interact with the TV programmes in the same manner that they do at home and therefore would be lead to create a mental link (the artwork) between their home and the Country House. The television set and the ordinary sofas were the tools enabling this transaction.

What is the artist role in regards to the audience expectation?

It was certain that the notion of beauty would enter as one of the public expectations due to the heritage context but I intended to model 'Vernacular' against the notion of making beauty.

Sociologists and historians think that the artwork is a social artefact and the aesthetic denial of this social condition is a social fact in itself³. Having in mind this social fact, I intended to challenge the notion of the artistic creation as an aesthetic game⁴. Moving the interest from the form to the function, I was hoping to present a different model to which visitors and local could relate to. As a catalyst, underlining existing facts, the project was hoping to lead the audience to a different perception of their relationship to Duff House.

Why did I make the assumption on the audience? Why did I give values about their lives by using TV as a common denominator to all?

TV is a social actor and its integration to society is equal whether it is in a rural or urban context. I use it for what it represent in society, a mechanism of the implication of its representation and communication. World of TV is more and more a contemporary reality and its reflection is not anymore a romanticised or 'soap' version but real people are becoming stars (Big Brother)⁵. TV is becoming more real than the world set up at Duff House from its selected past reality.

Impact: Who is it for? THE PUBLIC AS PERFORMER/CONSUMER

Whether or not we have access to a TV, one can not be unaware of its phenomenon as the press and the news reflect its latest moves and exploit⁶. The event on TV is a non-event as an event, which would not exist without TV. The situation at Duff House is also a non-event, as the whole structure would not exist without the House set, a non-spectacle of reality. 'Vernacular' intention was to make this obviousness visible in regard to the daily relationship between heritage (Duff House world) and individuals (TV world). Without making assumption on their reality, Duff House visitors were instrumental to construct the reality of the show. Unfortunately, the TV was perceived as an object and not as enabling the spectator to look furthers. (I.e.

³ Regis Debray, p174, *Vie et mort de l'image*

⁴ Plato's Dialogue, Aristotle, *the poetic*

⁵ press cutting

⁶ 'TV is the phenomenology of the community' (p108) Arnaud Vivant, Exhibition 'Au delàs du Spectacle', Catalogue Pompidou

The interpretation of the TV programmes played in the context of a historical location.)

What are the elements that create a relationship between artwork and the audience?

The concept was for the project to access the audience using the simultaneity of actions, through the act of watching TV. The daily relationship, between Heritage and an audience, exists at Duff House (Stuarts, kitchen and office staffs), so the project intended to reinforce this relationship. I brought in a domestic object, not for the object itself but for the values and connotations which go with it.

Unfortunately, the mistake was made in associating the TVs' as an object with the image. The relocated Tv lost its initial meaning by coming to Duff House. The TV became an object in a museum setting, in a show rather than a tool showing programmes, enabling the understanding of the artwork process which was to link a domestic environment to Duff House setting.

Vernacular is not about using the past to see how it deals with the present on a daily situation but to establish with the audience potential link. Using the rationality that goes with the reality of TV, I hoped to reflect on an individual level, how in its own environment the audience deals with heritage (verbal or material)

What is unusual about the artwork and the way of conceptualising it?

The initial concept was to gather existing artefacts not necessarily related to the House (i.e. TV programmes and Duff House). The artwork is the action; the connection made between those two by the public. There is no product belonging to the art or consumption but a plurality of relationships between (art) objects, the location (Duff House) and their consumption (by the visitors).

I was hoping to lead the visitor to look at the action in Vernacular in term of habits to be then transfer into their own environment. But this setting has lead to an opposite reaction: a disinterestedness attitude as the content of the show did not belong to the environment: *'Bringing the ordinary to an extraordinary situation has revealed little. The venue, Duff House, deserves far better, as do the public, local and visitor alike.'* Alec Barelay (ex Banffer's feedback on Comments book)

What is the artistic device? How this can be recognised?

In the model of Chinese culture, art is everywhere and not only in object. There is therefore no concept of museum to preserve the 'art'. I was hoping to reach everyone's mind by proposing an event that didn't satisfied the eye but would stimulate the mind.

The artistic device proposed a dialogue that establishes the work itself. There is no object produced prior to the exhibition. The work is the dialogue or non-dialogue in-situ, raising questions on the audience own experience and life: *'As a heritage student it was interesting to see how the exhibition challenge people's different concepts of what 'heritage' means to them'* (Louise). *'Enjoyed the installations. Thought provoking'*. (Alan Lee). *'When I get it I'll let you know!'* (Anonymous)

What is the artist role in Vernacular? Audience expectation

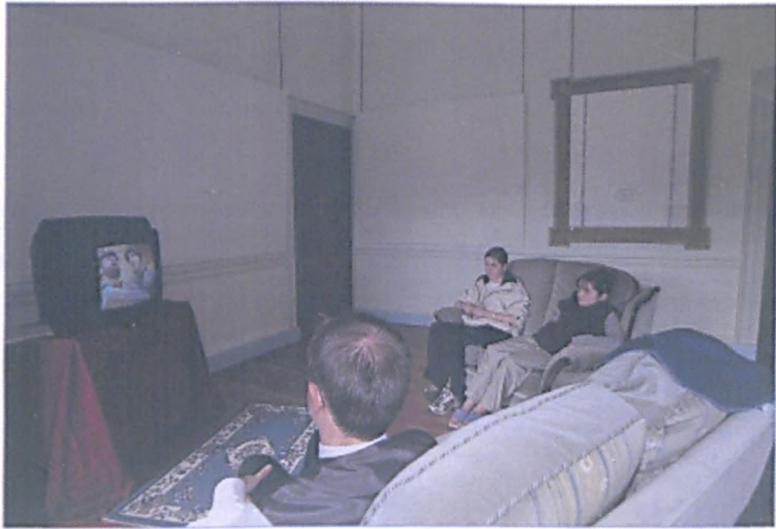
Although, my role was to create links between mental structure and objectives structure of a social context and to determine the 'social function of the artwork' in order for the audience to understand the work⁸ the audience already defined what they expected from the 'artist'. I was challenging this role by taking the one of a catalyst and therefore the audience expectations.

Conclusion:

Did I confront the wrong public?

⁷ Regis Debray, P120, *Vie et mort de l'image*

⁸ Pierre Bourdieu, *Raisons Pratiques*



'Vernacular' was showing them the exact thing they were going away from: TV programmes! *'This does not belong to here (...)* Let's go to see the treasures' (i.e. Duff House Collection). (Anonymous on Comments book)

Should have I carried out stimulation workshops?

No audience development was done, as we previously worked on two casuals' projects with a large number of local residents, we though we knew the publics who would be attending



At a first glance, 'Vernacular' might have look like a not very successful exhibition, and not function the way it was expected to do. But it also showed very well the way

Duff House visitors perceive and divide heritage from their daily life. It also revealed local resident's attitude towards Duff House and their refusal in attending official Duff House Calendar openings.

**What does Heritage mean to you?
Sit down, relax and watch some telly !!**

Become part of a living artwork in an International travelling art experience!

Now you are sitting in a comfy sofa, in Duff House. How does this make you feel?
Tick as appropriate

Relaxed, as if I was in my own sofa at home.
 A bit awkward because it's not what I would expect to be doing.
 As if I am breaking the rules of the gallery.

Which of these items would you consider as part of your heritage?
Tick as appropriate

A sepia photograph of your great grandmother?
 A Painting of Mary Queen of Scots?
 A painting of someone who lived at Duff House?
 The antique chairs in the Salon of Duff House?
 Your own Sofa?
 Videos that you have recorded?
 Television broadcasts? *Weather!*

The programmes showing are from Grampian TV. We chose this as representing this locality. If you could bring us a recorded video-tape to represent your local area, what would it be of...(Please circle)

News Soap Dve broadcast recorded films home video children's programmes
 Others _____

Name a programme _____

Which Channel do you watch the most? BBC One BBC Ten Channel Four Grampian
 Others _____

Which one best represents your locality? BBC One BBC Ten Channel Four Grampian
 Others *BBC Midlands*

Where are you from? *Birmingham*

Date: *30.9.00* *4.10.00* Please write further comments overleaf.

We would like you to bring us a tape that you have recorded from the TV in the last year. The reward for bringing in the video which our stewards like best is a bottle of whisky!

'Vernacular', 1999-2000 APPENDIX 5.

A Brief Report on "House At Work"

Jo Anthony (Education Access Interpretative Officer)

Background to Report

During the afternoon of Thursday the 28th, the first day of the House at Work exhibition, I spent some time wandering around the house and observing the reactions of visitors, staff and participants to the event. This was useful to myself, at the beginning of a post where interpretation is a central concern.

My Overall Reaction

Being new to the job, I have had little experience of events in Duff House. Normally, in these quiet winter months, as I have observed it, the house seems to exude a sense of emptiness which is enhanced only by the presence of bored security guards in the vast spaces of the house. This was an event which appeared to successfully combat this effect, by ensuring that in almost every part of the house, an engaging activity was happening.

As I wandered around the house, I found myself being transfixed by the different skills being performed, and found all the artisans, in particular the lacemaker the butcher and the weaver, keen to share their knowledge and engage in conversation. This visiting public, along with myself, were often found standing watching the process of an item being produced, and were asking questions about the artisan's work in general. This ability to interact with the working people created a definite sense of openness, beneficial to the public and to the participants who may well have gained new clients through the exercise. This is an event which I intend to repeat at a later date in the year as I am extremely keen to make stronger links with the local community and believe that bringing that community in to "work" is one way of doing this.

There is always a danger of "museumifying" or at least patronising a community and freezing it in the past by putting "traditional" skills on display as if they were not something real and happening now. However, "House at Work" avoided this effect by including a hairdresser, a website designer as very clear contemporary examples. The lacemaker thus became a person in her own right, working in the year 2000, rather than as a sad nostalgic fragment of a lost rural past - an effect which could have otherwise been created. The idea of a butcher in the tearoom was particularly innovative and worked surprisingly well. I felt this was particularly relevant to the current social climate where on the one hand, people are starting to think a little more about where their food comes from and on the other, butchers and farmers are suffering the consequences. This demonstration was good PR for the butcher concerned and can only have been looked on kindly by locals, many of whom are dependent on the meat industry.

Reactions of Visitors

I spoke with several of the visitors about the exhibition and received several interesting responses. An elderly couple from Forres who had just "dropped by" as they were in the area and had seen cars in the car park had been "amazed at the array of local talent!" Speaking of the wedding dress designer in particular the husband of the couple claimed to have been astonished to find "favours" of such high quality being produced in Banff when he had not managed to find such good ones in Edinburgh for the wedding of the daughter of the Duke of Buccleuch! A couple from the Banff area were keen to see anything happening in the house. "We live locally so we have seen the house before, but we come out for anything that is a bit different". This type of comment reflects the need for Repeat Visit incentives. People are used to such displays as being "purely traditional" so it was not surprising that when asked if they thought the exhibition reflected local culture and heritage, a group of visitors claimed that "computers" were definitely not an appropriate reflection of local culture and heritage. However, I feel that anything which flouts perceptions of local culture as "of the past" is to be encouraged.

Reactions of Participants

All participants seemed to be happy to have taken part. Some expressed that they might have liked more time to prepare something visually interesting and others that they were not actually able to work naturally in the circumstances. Thus it should be acknowledged that there is a performance element in such presentations. While for some the time of year was appropriate as they were not busy with other projects, and nor was the house busy, meaning they could chat informally with people rather than stage demonstrations, a repeat "House at Work" might have to consider such issues.

Staff

One security guard who has always lived in the area, after explaining to me that people in the local community do not feel that "Duff House" is for them, made the point that he thought this was the sort of thing Duff House should have been doing for years. He was "... just surprised that it took an artist in residence to think of it!"

'Vernacular', 1999-2000 A P P E N D I X 5.

SUMMARY REPORT

MAKING CONTEMPORARY ARTS RELEVANT TO DUFF HOUSE

INTRODUCTION

I applied to the Duff House Fellowship in the hope that it would provide me with the opportunity I was desperately looking for, a possibility to return to my 'thinking cap' left behind me five years ago.

On leaving college, my prime objective being to sustain myself, I have been gradually involved in the management sector, for the co-ordination of Public Art projects.

Without denying the great impute that such experience brought to my work, I was nevertheless finding hard to dive into artistic development once again, more than a few days at the time. The fellowship provided me with this four months window of opportunity to undertake great readings, wild thinking and practice development.

The enclosed is an attempt to gather my notes into a readable document. I undertook a research-based project that looked at the impact of Duff House, as a Country House Gallery, into its social /industrial environment and the relation of the second with the House. I undertook to carry out a **practice-based research**, which involved investigations on the social, industrial and historical aspects of the House. This procedure was shaped in a series of *awareness workshops*. The workshops were structured as events connecting real life with Duff House activities.

PRACTICALITIES

The structure of the fellowship was very appropriate for my art practice. I would like to thank Duff House Management and the Scottish Arts Council to grant me with the possibility to split the four months into a six months period. This allowed the community more time to get to know me and an easier access to dead lines (like local newspapers). It also allowed me to gradually get back into a mode of thinking, which I wasn't used to after a long period of commercial thinking.

I developed over the six months a good working relationship and co-ordination with the Stuarts' schedules, which was very helpful for the good development of the events at the end of the fellowship. I felt living in Banff was also in favour of the project as I got to know many people in a very short period of time. Support in finding the artist accommodation, suitable to his/her needs, is required for such a short time fellowship. I would also advice that the fellowship takes place during the March/August period when the House is open and when the good weather is around! Bringing the public out during winter months has not been a small task.

AWARENESS WORKSHOP: INTERVENTIONS

As part of my research at Duff House, I organised two **public sculptural performances**, based on an audience context, which I hope integrated the community life within Duff House.

To realise the events, I needed the support of the communities such as Banff, Macduff, Turriff, Keith, Fraserburgh, Peterhead and other towns in the surrounding of Aberdeenshire area, which responses have been tremendous.

Both of the projects intended to stimulate ideas for the use of the House in a contemporary context.

The 18 December 99: a gathering of local producers was organised on stands, in an aesthetic order, in the grounds of Duff House, facing the Horseshoe Stairs. We looked for local farmers to sell their non-cooked produce on the day.

'Healthy eating' is one of the issues that I was interested to raise in an historical surrounding, like Duff House. Mainly in a relevant context where fruits and vegetables were produced at the time of the Country House and when it was the Sanatorium. For the farmer's point of view, the objectives were to promote local produce and to establish a market in the area.

The event has proven very successful as a 'real' market is being organised in Banff under the trade name of 'Deveron Farmers Market'.

The 27/28/29/30 January 2000: Four days of integrating community life at Duff House. In the context of living skills, we invited skilled professionals, local businesses and craftspeople to practice their day to day activities in the context of the House. Each guest was located in an appropriate room in the House, for the time he/she was prepared to allocate to the project. (I.e. Kilmaker in front of David Alan's 'Highland Wedding')

This event brought local heritage to life as trades and crafts people carry out their day to day work in the rooms of Duff House. The question I was try to ask myself was 'Are we succeeding in preserving a living heritage into a museum setting?'

Both gatherings were not an artwork in itself but provided me with materials to develop my research on the notion of art placed in a social context. It is also based on the confrontation between past and present in the daily activity of places, objects and communities.

ACKNOWLEDGEMENTS

I would like to thank for their help, support and patience:

Charles Burnett, David Clark and the Friends of Duff House, Jo Edwards, John Mair, Jenny Reid, Karen Scopa, Claudia Zeiske, Doug and Vicky Yeats, all Stuarts and Kitchen Staff and all participants and contributors to my fellowship. (List in annexes)

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THIS REPORT WAS WRITTEN AT THE TIME OF THE PROJECT. THE METHOD OF REPORTING HAS EVOLVED WITH THE DEVELOPMENT OF THE RESEARCH METHODOLOGY.

Type of evaluation

This document intends to proceed in the evaluation of the creative process of the event 'Reposoirs 2001'. We wish to identify whether the process established by the artist at Moulins in 2001, in order to implement the above project, has also benefited others apart from the artist herself. We would like to locate the value of this particular creative process (Vernacular/no-©) within its internal dynamic and its possible lasting effects, rather than by its immediate result in order to improve future involvement of the practitioner with other communities.

Definition of the project as per Matarasso's terms and indicators

'Reposoirs 2001' ('Altars of repose 2001') From May to September 2001

"Reposoirs 2001" is the fourth site of the project. 'Vernacular' that has already been located in three places: Banff, Glasgow in Scotland and Kitzbühel in Austria.

Aims:

In the context of *Vernacular/no-©* and of Nationals Heritage Days the 14-15-16 September 2001 'Reposoirs 2001' is a discursive interaction intending to establish a dialogue with the community of 500 inhabitant in Moulins (35, Brittany, France) on the implications of the oral heritage on their daily life.

Objective:

On the notion that our cultural heritage is invented daily, "Reposoirs 2001" is a creative awareness event inviting the local population in interacting differently with their local knowledge and proposing a different perspective of the relationship between the daily life and aspect of the local culture/heritage. The work intended to reveal the heritage that you 'can ear' but 'can not see', connected with the social transformations of the village.

In order to realise the above the objective was to develop a social, historical and geographic knowledge of the village over a four months period (May-August 2001). The information gathered, provided by the local residents, would serve to implement in three different locations of the village, three interventions that proposed a reading of the local heritage from the information provided to the artist. The presentation of this heritage through the three 'Altars of repose' intended to create interaction and engage locals' residents into a discussion on the subject.

Inputs:

The event was realised in the context of an artist's development¹ grant that provided the artist with an opportunity for a research-based residency. The stakeholders consisted of: **DRAC, Bretagne** (Direction Regionale des Affaires Culturelles, Art Funder): granted the project 10.000 Frs.

The Festival de Théâtre de Monbouan (national and international artists and volunteer sector): an annual event lead by a theatre based charity offering a technical support, marketing and the opportunity to contribute to the event.

Le Conseil Municipal (local authority): offering a technical support and contributing to provide the ground work information.

Local associations (voluntary sector and business): contributing to provide the ground work information.

Les Portes de Bretagne (Tourism for local authority): offering administrative technical support and local contacts.

Le Bon Accueil, SEPA (Art organisation): Site Experimental de Pratiques Artistiques: technical support

¹ Aide Individuelle à la Creation Artistic, DRAC Bretagne, France.

Outputs:

The project was lead by the artist self-motivation. It was implemented with different phases of negotiations allowing the project to be cancelled, would the inhabitants reject the idea. At any stage in the four-month period the project could have been stop by the community or the Maire. The further the enquiry entered in contact with the community, the more interest the residents became. There was no initial demand, or even need, the consultation process allowed communication and persuasion on the value of the project. The seduction/conviction strategy was for the artist to use a common language and to make oneself accessible by other and belonging to the place (e.g. by volunteering in setting up chairs and accessories for the representation of a local theatre play.). In the situation when the artist is not present, the seduction will evolve around the objects or artefacts (e.g. The '*Dire-Dire*') manufactured for this purposed. Over the four months, regular meetings were organised in private homes, local bars or taking part in local cultural, sport events. The venture was hoping to raise aspects of the issue (relation between local heritage and daily activities) and to propose them differently than the usual work on heritage realised by the local authorities. Once nearly structured the project was suggested to the community.

The project took place in two parts. In order to create awareness on the artist practice and to introduce '*Reposoirs 2001*' to the residents, in June 2001 the artist contributed to the visual programme of the local festival, 'Sites en Citation', in the Festival de Théâtre de Monbouan in the park of the Château de Monbouan. The intervention, the '*Dire-Dire*', consisted of a sphere made in copper, with an engraved text relating to the theatre plays (*Le Chant du Dire-Dire* by Daniel Danis) and to the tradition of the alembic for the cider distillation with the copper alembic. The object was casually circulated in the different areas of the festival and between the festival visitors. A local distiller and his alembic were also invited to produce alcohol from cider (eau de vie) during a day of the festival. This action enable discussions on the local distillation heritage and open the procedure towards '*Reposoirs 2001*'.

'*Reposoir 2001*' took place in the heart of the village, at its entrance and exit. With the local authority Road and Transportation Department help, the words 'SUR ROCHE' of the old name 'Moulins sur Roche' was re-installed. The panels were in a form of an ephemeral warning triangular sign (indicating stones on the road and generally used for road works) with a flashing light.

Along the main street, on disused or transformed, front shop windows were used as matrices for violet posters presenting nine phone numbers and the sentence 'A votre service'. The numbers are known locally and belong to local services and businesses.

And finally, in order to create a gathering place where locals and visitors could meet up and ask questions regarding the two 'altars' previously described, a third intervention was installed in a functioning stalling. Benches, tables, food and drinks welcome the visitors to watch amateur video's projections of local volley matches, theatre play, Christmas party that took place in the village.

These three events intended to stimulate interest using 'local tools and languages' and gather the visitor in the farm where the projection took place, the central point of the event.

Indicators:

Initially started as a research-based, self-motivated project, no indicators were agreed between the stakeholders involved. The outdoors location of the project and the artist single handling the project made the monitoring and gathering of information method very difficult, as they were not integrated into the project structure. Only qualitative information in the form of diary event and recollection were collected. An artist friend and my mother took photographs. In future project, the feedback recording process will be included in the design of the structure of the event (i.e. a video camera install, planned-recorded conversation with a willing visitor, etc.). In this particular case, the evaluation trough the post-event interviews can actually produce the missing data that could create the project description. As each individual has their own understanding of the reason for the presence of the objects on the site and therefore contributes to the dialogue, there is no one work per project but a multitude depending on the number of individuals involved

Outcomes:

The research, a result of three previous projects in the context of *Vernacular/no-©*, is a great success from the artist point of view. The potential and the structure of such discursive practice have proven viable in the context of a site specific outdoors project. The artist identified 3 keys indications of the impact of the practice: footfall over the three days, the amount of discussion taken home with the visitors, and the on-going interest of local as well as non-local over the four months and still now during the interviews.

Although not a traditional art form and realised in a very rural environment, the concept was fully supported by the visitors (300 over the three-day's event) in a village of 500 inhabitants.

As well as a good footfall, the discursive responses indicated that the project was stimulating interest over the four-month period. The discussions, transaction, between people in the main 'Altar', consisted of stories, viewpoints, opinions, and memories, and were raised mainly by the posters on the shop fronts and the projection in the stalling. Manufactured objects (e.g. the '*Dire-Dire*') were integrated in the conversation process and the videos projections of local events enabled to raise issues. The artwork itself was immaterial and exists in the moment of the transaction, 'particle' of time that the visitors exchanged on the locations of '*Reposoirs 2001*' and took home with them to shared with others.

Although the community was aware of the artist presence in the village, and has contributed to the creation of the project, it was clear that they did not expect such outcomes. Nevertheless once the project was in place they formulated expectation that the project should reveal the dynamic image of the village to officials and the press.

Impact on the artist practice:

Following the previous three events of Vernacular (Banff, Austria, Glasgow) where objects were more present as a visual rather than a tool to facilitate an interaction, 'Reposoirs 2001' challenged the used of objects and became an accessory towards discussions and dialogues that they could produce. The interaction as a production in a non-art environment has proven feasible. The interactions between the space and the audience were essential and enhance the particularities of each location to open new ways for local residents to apprehend their heritage

Although strongly immaterial, the event raised interest but it was clear that this non-materiality could be improved with a better communication and mediation structure in favour of a better quality of discussion and exchange. Five needs for changes are identified:

- simplifying the message
- giving more opportunities for the inhabitants to engaged in the process by articulating the project objectives from the start
- the presence of the artist at the event
- a continuing communication before, during and after the event (a constant monitoring) and finally
- identifying an external mediator to the project in order to communicate the project in local words and expressions.

These five additions should also lead the stakeholders to a different contribution. So far, not being in a situation of customer or clients, often they are quite satisfying to extent their interest to sending the monies and receiving a breakdown of the expenses. This continual communication will inform and involve them a step further. It could also be an opportunity for them to spot other potential in relation to their activities and therefore lead to a more proactive involvement.

Conclusion:

Although the initiative started five months before the Heritage Days (14-15-16 September), between the artist and the local cultural and sportive organisations, it was essential that the

initiative could be repeated or that future events could be implemented by the local organisations themselves. The relationships established with the community, as well as the external elements installed in order to trigger the transaction were essential in the quality of discursive process. No sign has yet proven that the experience might be repeated or inspired a new event.

10 months after the event, the artist contacted the participants in order to contribute to the evaluation of the project. Two casual interviews will be undertaken in July and September 2002, between Nadia Kerloch (Tourism, Les Portes de Bretagne) and the artist, and a group interview between Monsieur Le Maire (Pierre Melot), a visitor and inhabitant (Monsieur Marie) and Odile (Marketing, The Festival de Théâtre de Monbouan).

These evaluations will provide further data from the contributors/visitors on whether the project was perceived, inspirational, repeated or/and understood. They will be instructive in being informed on the discussions that took place in the village after the event finished and whether they would envisage such project to be re-enacted.

Identity of the evaluator

Nadia Kerloch, Director, Les Portes de Bretagne (Tourism), organisational partners.

Date of the interview

Tuesday 23rd of July – From 16:30 to 17:30

Transcript of the interview

Stéphanie Bourne

Je recherche à savoir ce que vous avez retenu et compris du projet, d'un point de vue general, et ce que vous avez perçu, personnellement. J'ai pris des photos des effets que je recherchais. Mais je me doute que le projet a été perçu différemment aussi bien par les gens de la commune que par vous-même et par les artistes qui sont venu me voir. Je souhaite avoir un point de vue de ce que le projet vous a apporté, qui doit être différent de ce que je recherchais à faire avec les habitants de la commune. En fait les choses peuvent-être perçues différemment, si l'on est un contributeur actif ou passif. Vous étiez plus de l'avant du projet. Est-ce le projet vous a apporté quelque chose ou rien, professionnellement et personnellement?

Nadia Kerloch

C'est un peu loin. Une interview plus proche du jour de l'inauguration aurait été plus efficace pour vous dire ce que j'en avais ressentie sur le moment. Je me souviens de l'événement. J'essaie de me remémorer...sous le porche, les habitants qui étaient là. Je ne suis pas directement concernée car nous n'avions pas eu le même genre de contacte que vous avez pu avoir dans la mise en place du projet, avec les habitants. Mais je me souviens les voir regarder les images, que vous aviez récupéré des films des activités sportives, les voir regarder... J'ai cette image là, une ambiance un peu conviviale, les voir se reconnaître sur les films, cela ressemblait à des choses que l'on peut voir en famille. C'est ça l'image que j'en ai.

Je me souviens aussi de l'arrivée dans la commune avec les panneaux, dont le mot était changé et les vitrines...qui faisaient s'interroger sur ce qui se passait dans le village. Ça j'ai trouvé ça original, au moins au se posait la question. Je ne suis pas sûr d'avoir compris. J'avais dû vous poser la question en arrivant car ça je n'étais pas au courant, je ne pense pas avoir compris le message tout de suite: Les magasins fermés, attiraient l'attention, sur les commerces qui fermaient dans les communes rurales.

SB:

Un patrimoine fermé, et une activité contemporaine assez ouverte.

NK:

Ce dont je me souviens...Le cadre de l'inauguration était un petit peu original par rapport à ce que l'on peut connaître comme lieu d'inauguration. Il y avait autre chose que je n'arrive pas à...Un fauteuil...oui je me souviens, non mais c'est loin.. c'est difficile. Si on regardait les images...Ça fait combien de temps

SB:

10 mois, un an.

NK:

Vous vous êtes dans votre truc mais quand on est extérieur. Ça fait Beaucoup...Sur la place de l'église...Les panneaux c'était originaux. Il y en avaient pas mal parce que je me souviens bien quand on passait il y en avait pas mal...Comment dire, c'est difficile d'exprimer ce que l'on ressent, quand même. On recevait bien le message, quand on traversait la commune. On voyait que quelque chose se passait avec la couleur des posters. C'est ça aussi qui était important.

SB:

Avez-vous eu des retombées?

NK:

Non, mais ici on ne les a pas forcément, même si il y en a eu.

(retour au reportage photos)Les draps...le match de volley...Les re-transmissions sur les draps était originale. Le cadre...

SB:

Le cadre était superbe!

NK:

Voilà le fauteuil....L'Alembic...

SB:

L'Alambic Virtuel, qui est passé de mains en mains, qui avait bien fonctionné afin d'encourager la discussion entre les gens. Mais peut-être que le message lié à l'alambic était trop compliqué, le théâtre, Le Château de Monbouan, la tradition de l'eau de vie. Je ne pense pas que tout le message ait été compris...

NK:

Oui, Oui...Moi non plus, je n'ai pas tout compris. On pourra revenir sur ce qui m'intéressait sur votre démarche, même si je l'admets, je n'ai pas tout compris.

SB:

Les gens pouvaient s'asseoir autour des tables..

NK:

Ah oui en fait ça, c'était pendant trois jours

SB:

L'idée était, pendant les trois jours, de poser différemment la question de la relation entre le patrimoine et le quotidien d'une autre manière que d'ouvrir des portes des batiments.

NK:

C'est la couleur des posters qui aussi attirait l'attention. Ça peétait sur les vitrines...

SB:

En fait, c'était un détail important, alors que ça ne se voit pas pour autant. La couleur violet était choisie pour sa relation avec la religion catholique. Ces espaces étant des reposoirs.

NK:

Ah! (regardant les panneaux d'entrée du village) L'entrée...Là vous aviez mis l'ancien nom, eh, c'est ça?

SB:

Oui, 'Moulins sur Roche' avant qu'il y ait la route de construite.

NK:

Ils ont du prendre ça pour un panneau de la DDE...

SB:

C'était en fait le jeu, mais peut-être trop subtile...

NK:

un peu petit...peut-être

L'espace...La stabulation...On a fini le reportage photos!

Ce qui m'avait intéressée dans la démarche. Moi je suis originaire de la ville, mais je ne suis pas très branchée art contemporain. J'ai fait des études très matérialistes, science-éco. Je ne suis pas sensibilisée à l'art, ma famille non plus, pas particulièrement, mais je suis curieuse. Ce qui me paraissait intéressant par expérience professionnelle en ayant travaillée essentiellement en territoires ruraux, ce que je trouve intéressant dans la démarche était de présenter votre projet dans un territoire rural. Quand on est en ville et que l'on à envie, on peut aller voir une expo. Mais à la campagne, c'est plus difficile. Votre démarche de pouvoir permettre et de rendre accessible aux gens de territoires ruraux, tout ce qui est art et culture. Au départ, c'est ça qui me semblait intéressant dans votre démarche même si ce n'était pas un dossier à priori touristique.

La démarche après que vous avez suivi lorsque vous avez voulu faire percevoir un message, je n'ai pas tout compris. Le communiqué de press m'a aidé un peu mieux à saisir le sujet, mais c'est vrai que je n'ai pas été impliquée je pense de la même façon que les gens du bourg de Moulins, avec qui vous avez travaillé directement. C'est vrai que dès que je me suis rendue à l'inauguration, c'étaient des gens que je ne connaissais pas, avec qui je n'avais pas forcément partagé quelque chose, donc je n'avais certainement pas les mêmes impressions qu'eux.

SB:
Pensez-vous qu'il pouvait y avoir différents messages dans le projet? Vous avez dit que le message n'était pas simple, en plus le contexte choisi par l'artiste n'était pas ce dont les gens attendaient d'un artiste. Pensez-vous qu'il y avait trop d'information? Est-ce que l'événement se voyait comme un événement culturel ou était-ce trop lié à un public restreint, qui a contribué à son contenu? Vous sentiez-vous exclu?

NK:
Pas forcément... Mais si, par rapport à la réaction qu'a eue mon président. Il n'a rien compris! Il s'est interrogé et on n'a pas vraiment eu le temps de tout lui expliquer. Je me souviens vous êtes venu lui expliquer mais je ne suis pas sûr, même si c'est quelqu'un de très éduqué, chargé de la culture de la ville de Vitré. Je ne lui en ai pas reparlé après, je n'en ai pas eu l'occasion ensuite. A sa réaction, il a été surpris. Je lui est expliqué dans quel cadre on avait été amené à travailler ensemble mais je n'ai pas eu le temps de lui expliquer davantage, et puis moi avec ma perception des choses, c'était aussi difficile à transcrire. Donc par manque de temps et quand on maîtrise bien un sujet on en parle bien quand on ne le maîtrise pas on n'est pas toujours convainquant. Ça lui a posé des questions forcément, le cadre, les gens etc car on en avait parlé tout de suite après. Contrairement à moi qui avais eu des contacts avec vous, lui en avaient eu aucun. Il avait vaguement entendu parlé du sujet et il a été surpris mais il n'a pas compris.

SB:
Ceci est un gros problème que je dois résoudre. Le projet devrait fonctionner sans moi. Même si il était adressé aux moulinois, je ne pense pas que tout a été perçu. Si vous, vous n'avez pas tout compris c'est compréhensible car..

NK:
Je suis extérieur au projet.

SB:
Voilà. Mais en même temps le projet n'est pas du tout accessible, et ceci est trop lié à ma pratique. Si ce genre de pratique devrait être intégré dans votre domaine, quel aspect dans sa structure devrait changer?

NK:
Ce genre de projet, ce que j'ai compris, s'adresse surtout à la population de Moulins, et ne peut donc pas être comprise dans le cadre du tourisme.

SB:
Trop local

NK:
Pas trop local mais vue la complexité du sujet, je vois difficilement comment on pourrait le rendre accessible aux touristes qui sont là essentiellement pour se détendre, même si... à mon avis c'est un vrai problème entre les attentes du touriste et ce qu'il vient rechercher, il y a souvent un grand écart. Même si les gens disent vouloir se cultiver en vacances, les choses doivent être très accessibles. Ou alors c'est vraiment un public très restreint et là c'est quand même difficile..

SB:
Là, le projet était lié au patrimoine local...

NK:
Le patrimoine local et oral sont difficiles à faire percevoir. Par contre La manifestation de Monbouan, dans laquelle vous vous étiez intégrée dans la présentation d'oeuvres d'artistes. Ça oui. Mais pas sur ce que vous avez fait sur Moulins. Cela me paraît difficile. La différence entre ce que les touristes disent vouloir venir rechercher et ce qu'ils recherchent est une chose beaucoup plus basique. Une randonnée et puis en fait, ce qu'ils perçoivent en randonnée, c'est une petite promenade. Au niveau du tourisme national on s'aperçoit quand on travaille sur la randonnée, qu'il y a de vrais randonneurs 25km dans la journée, mais les touristes de base c'est la ballade de 3-4 kilomètres du dimanche. Là, ça me paraît difficile mais en même temps je ne suis pas spécialiste du tourisme culturel. Mais votre projet me paraît difficile, même en expliquant beaucoup, dans l'état actuel des choses.

SB:
Vous pensez que les gens ont besoin de comprendre pour être séduit dans ce genre de projet, sinon ils n'en trouvent pas d'intérêt...

NK:

Là, il y avait interrogation... ne serait-ce que les panneaux à Moulins... Si par rapport à ce que j'ai vu, si on voulait attirer l'attention des gens comme on peut le faire dans une structure de tourisme pour les évènements, sur la fermeture des commerces. Ce que vous avez fait, pourrait être renouvelé, même par rapport au public touristique. Ce dire que l'on va attirer l'attention des gens sur la fermeture des commerces dans les petits bourgs. Ça, je pense que c'est quelque chose qui pourrait être renouvelé même à la limite proposer à une commune dans un autre cadre, qui s'inquiète de la fermeture des petits commerces et s'interroger comment faire en sorte que les gens fassent quelque chose.

SB:

Comment ferriez-vous passer ce questionnement au stade supérieur?

NK:

Donner la réponse après, c'est peut-être ça qui a manqué!

SB:

Le suivi?

NK:

Oui le suivi, parce que là, comme vous le disiez tout à l'heure, les gens qui on traversé, il y en a peut-être qui l'on vu, mais il y a tellement de choses aujourd'hui que le lendemain ils ne s'en rappellent plus. Mais une image ou une information dans le bulletin local, ils auraient revu ça et fait le lien. Pas un an après! Il faut contacter des gens qui on fait ce genre de choses. Si c'est le lendemain ou huit jours après qu'il faut faire passer quelque chose dans la press pour leur expliquer ce que c'était.

SB:

Une médiation après projet?

NK:

Oui je pense que ça. C'est quelque chose...connaissez-vous la revue Village? Tout ce qui est tourisme en espace rural. Il est distribué nationalement et fait par une journaliste. Les articles sont particulièrement sur le tourisme, mais il y a un petit peu sur tout, le commerce..., c'est une opération qui me rappelle votre travail. Dans cette revue, il y a plein d'annonces, des reportages, des communes qui recherchent à reprendre le dernier commerce du village, appel à la population de familles pour venir s'implenter pour attirer l'attention sur la fermeture des commerces. Ceci est plus accessible que les panneaux qui étaient sur le bord de la route car effectivement, ça je pense que c'était difficile à comprendre. Les trois jours d'animation que vous avez fait sur Moulins, moi qui était extérieur à Moulins, je ne voit pas comment le public touristique pouvait accéder à ce genre de chose. Sous une autre forme...Le cadre en lui même m'a paru intéressant. Une manifestation qui se voudrait, sur l'art ou autre chose, à proximité d'une stabulation... ça interroge! Ça, le public touristique peut être preneur. C'est une exposition autre que celle par exemple du château de Monbouan, un cadre plus prestigieux donc là où l'on s'attend à trouver des oeuvres d'art. Le public touristique peut être réceptif, de trouver des oeuvres d'art qui se rapportent à une commune rurale, ou un rapport avec une ruralité.

SB:

On a eu des gens à venir à la suite d'avoir lu le mot 'reposoir' dans le journal. Ils se sont dit: 'Moulins a une nouvelle croix?' et sont venus la chercher. Mais ne pouvait pas la trouver chez monsieur Leray! Donc ils sont venus par rapport à leur connaissance local du mot 'reposoirs'.

Vous avez parler de différentes lectures, niveaux de compréhension de chacun des lieux proposés. Pensez-vous que les lieux n'étaient pas liés entre eux?

NK:

C'est difficile à dire car je ne me souviens pas. C'est vraiment trop loin. Je ne me souviens pas si avant de venir à l'inauguration, que vous m'aviez parlé des panneaux qui étaient mis à l'entrée et ce qui allait être fait dans le bourg. Alors, je n'arrive pas à savoir si immédiatement je les est associés ou pas.

SB:

Y avait-il un manque de lien visuel entre les trois espaces? Manque de lien entre eu?

NK:

Sur la compréhension, oui sûrement. On ne les lit pas, même moi après, j'ai encore une difficulté à les lier. J'essaie de me rappeler si je les avais lier immédiatement après mais je n'arrive pas à me souvenir. Mais, c'est vrai qu'en étant un peu extérieur, on ne voit pas le lien.. Il s'agit du patrimoine rurale de la Commune de Moulin, après quand on arrive...en même temps, on se dit, quand on voit des choses comme ça sur une commune, dans un même ton, on se doute que ça doit être lié. Mais comment?

SB:

On revient au suivit

NK:

Oui

SB:

Le fait que la discussion était suivie par moi-même et pas par quelqu'un d'autre peut-être de plus local. Qu'en pensez-vous? Un atout ou un handicap pour le projet?

NK:

Ça peut peut-être être un intermédiaire. Je pense que c'est indispensable que vous soyez là pour expliquer le travail qui a été fait. Par contre, ce qui aurait pu être intéressant, c'est qu'il y est les deux. Qu'une personne locale sache expliquer ce que vous avez voulu faire passer. Malgré tout, vous êtes dans votre domaine et malgré toute votre bonne volonté, votre langage est parfois un peu compliqué. C'est un sujet difficile on le sait. De plus, c'est bien de voir le nombre de personnes qui s'étaient déplacées, malgré ce que je dis, vous avez su faire passer le message et faire intéresser les gens et les faire adhérer à la démarche, qui je crois est déjà une bonne chose. Mais pour les gens extérieurs au projet comme moi ou monsieur Lechevillé qui est venu, vous auriez pu donner du complément d'information avec une personne locale qui aurait expliquée votre démarche. C'est vrai, ça aurait pu être intéressant.

SB:

Donné une autre dimension. En fait il est clair que le projet ne se suffit pas à lui-même, qu'il a besoin d'un grand travail de médiation en parallèle.

NK:

En tous les cas, vous m'avez reconciliée avec le milieu culturel!

Summary

1. A comment was made on the fact that the interview was taken to far away from the event. She could remember the facts (the space -original compared to usual event opening space-, people's attitude -convivial, like a family reunion-, objects -armchair, the 'Dire-Dire' but could not really remember what she felt on the spot of the moment. We looked at a photo database of archives to trigger her memory.
2. The objects involved (in particular the large number of very strong colour posters on disused shop windows) made one wonder and question the closing down of local shops in rural communities. With the large numbers of posters, one could see that something was happening in the village. Although, she did not make the relation between the colour of the poster with the Catholicism and the 'Altar'. The objects call her out but she did not understand the message. (She acknowledged that she was not from the village and did not recognise the phone numbers)
3. The message that the project tried to give out was too difficult and complicated to understand. But again she acknowledges that she was not from the area and did not know anyone at the opening (this comment surprised me as she works for the local tourism office and obviously does not have contact with the local population). It was clear that the visitors were local farmers and villagers. She initially did not feel excluded, as we previously discussed the project and knew a bit about it. But following her president's reactions, she then felt also excluded from the context and subject when she tried to explain to him. They both felt that although they were stimulated and solicited, the lack of time to explain everything made them totally excluded from the event. But again, they acknowledged being totally external to the village activities.
4. The subject did not interest her in particular, as she was coming from a tourism point of view and she is also not interested in the art. But her professional experience, by having worked essentially in rural territory, was attracted by my reasoning in allowing and making art and culture accessible to people in rural community; to present the project to a rural community and not as it is usually done to an urban one.
5. We wondered if this kind of practice could be attached to a tourism project. If so, what changes would need to be made? Mrs Kerloch affirmed that this kind of project could not be applied to tourism as it is strongly related to the local population and can not be understood in a tourism context. Not that it is too vernacular but it would need to be much more explain in order to make it accessible to tourists. The whole process would be very difficult. It is the eternal problem between the tourist expectations and what they actually do on holidays. It is much more basic (a hike is often a small walk!). Such project would be produced for a restricted audience. Nevertheless the work produced in the context of the festival de Monbouan-

sculpture in the park- could be valid but not the work done in Moulins, in its actual format anyway. Saying that, She mentioned that she is not involved in cultural tourism.

6. The actual state of the project, that questions a public, could be move further by providing an answer! By doing a follow up, a communication before, during and after the project (a mediation after project, e.g. in a magazine such as 'Villages'). This would allow people who saw the project but did not pay much attention to it (there is too many things happening nowadays to pay attention to everything) and revisit it and giving them the opportunity to realised: 'this is what it is all about!!' The information should be provided the next day to the event or 8 days later but not a year later!
7. As a viewer external to the village, it seems that there was a lack of visual links between the 3 spaces (the three 'Altars', 'Reposoirs'). It was difficult to see the link, but in the same time the similar nature of the interventions reveals that they must be linked! But how? (We are coming back to the follow up)
8. We finally discussed the possibility that someone else but the artist could undertake the follow up. She felt necessary the presence of the artist on site but it would be very useful to have another local mediator that could explain the project with his/her own words. Having different angles of explanation would provide the project with an extra dimension. She observes that the project was already a success in communication, as it managed to interest, to adhere to and to gather a large number of people.

Identity of the evaluators

Pierre Melot, Maire de Moulins (organisational partners)
Monsieur Marie. (visitor and inhabitant)
Odile, Art Monbouan's management (organisational partners and visitor)
Richard Tondou, Bar owner, (visitor and inhabitants)

Date of the interview

Thursday 26th of September – From 18:30 to 20:00

Transcript of the interview

Pierre Melot:

On ne voit pas trop la finalité de l'affaire.

M. Marie:

Ce qu'il faudrait, si en fait il doit y avoir échange, pour savoir ce que les gens souhaitent pourquoi pas, mais dans ce cas là, il faudrait qu'il y ait plus d'échange. **L'accroche n'a pas été suffisamment prise pour que les gens viennent.** Mais si l'objectif était justement de faire échanger les gens sur sur le patrimoine et comment ils vivent à Moulins. Ca n'a pas forcément bien fonctionné, car il n'y a pas eu suffisamment de monde. Enfin moi au moment où je suis passé, il n'y avait pas assez de monde pour échanger. Moi les gens avec qui je suis venu, j'avais déjà échangé la dessus.

PM:

Les gens qui se sont déplacés c'était plus pour la curiosité.

Stefanie Bourne:

Nous avons eu 300 personnes sur le weekend, mais peut-être pour la curiosité. L'idée était de mettre en place une structure qui renverrait à la production d'autre chose, qui en fait, en tant qu'une personne venant de l'extérieur présenterai ce qu'est la structure dans laquelle vous vivez et renvoyer cet échange. La discussion que j'avais eu avec Madame Kerloch montrait qu'il y avait des questionnements de poser. J'ai essayé de mettre en forme trois éléments dans ces questionnements: le nom de Moulins, la situation des magasins vides en utilisant les numéros de téléphone et le commerce en tant que tel qui a évolué et l'espace agricole et associatif. J'ai essayé de re-transcrire cela dans ces espaces tout en espérant qu'il y aura du dialogue et me renvoie des commentaires critiquant la vision que j'avais de Moulins. Ouvrir de nouvelles idées dans la façon dont cet espace vivait..

J'ai bien vu cela n'a pas du tout fonctionné; Un autre aspect auquel je me demandais est-ce qu'en fait le projet a été vu plus comme une exposition, alors que dans ma tête c'était plus un sketch...

PM:

Oui ca a été vu comme une expo.

MM:

Moi ça je le voit bien rentré dans un cadre des journées du patrimoine, sauf que les journées du patrimoine aujourd'hui on l'entant comme le patrimoine architectural etc...alors que le patrimoine est peut-être beaucoup plus large maisc'est aussi dans les personnes, la façon dont il vivent etc. L'associer aux journées du patrimoine: pourquoi pas, parce que l'on sait à quelle est la journée du patrimoine, on sait à quoi ça tient. Ca peut-être une façon d'élargir et de rebondir sur la journée du patrimoine qui est architectural et permettre de l'élargir. Mais tout seul.....

SB:

Et pourquoi ça ne rebondissait pas? Car en fait je l'avais fait dans le cadre des journées du Patrimoine, une façon de parler du patrimoine...

MM:

c'était la journée du Patrimoine?

SB:

Oui.

MM:

Ah bien, tu vois je ne savais pas.

SB:

Je devais être le seul événement à avoir lieu d'ailleurs a cause des problèmes liés au 11 septembre. Dans le cadre des journées du patrimoine, proposer un patrimoine autre qu'architectural. En fait le message n'est pas du tout passé; ou alors je n'ai pas touché les bons éléments sur la commune liés au patrimoine ou, mon interprétation, la façon dont je l'ai présenté était trop...

PM:

...trop intellectuel.

SB:

D'accord,... trop théorisé.

MM:

...pas facile à comprendre pour les personnes moyennes, moi je me considère dans les moyens.

SB:

En fait, je reprends des éléments qui existent déjà, que je ne transforment pas, mais je les change de contexte. Les numéros par exemple, je ne les ai pas inventé, ce que j'ai changé, c'est le contexte dans lequel ils sont habituellement, au lieu des pages jaunes c'était un poster sur la fenêtre d'un ancien magasin. La projection se retrouve sur les télévisions. Je ne vois pas ce que vous n'avez pas compris. Est-ce la raison pour laquelle je montrais ces choses là. Est-ce cela que vous n'avez pas compris?

MM:

Ca je n'ai pas compris. Je n'ai pas le souvenir en particulièrement de cela, mais je ne l'ai pas compris.

PM:

Le fait que ce soit dans les Journées du patrimoine et que ce soit isolé par ce qu'à cause des autre événements n'ont pas eus lieu, je ne sais pas si cela aurait changé les choses. Les journées du patrimoine ne sont pas tellement sur le secteur ici, c'est plutôt Brocéliande, des choses comme ça. Je pense au festival de Monbouan qui amène des gens d'une culture différente, peut-être dans ce cadre là, il y aurait eu des gens qui auraient été à même de comprendre, peut-être beaucoup plus ce que vous présentez.

SB:

Ca c'est étrange car j'avais commencé le projet avec Monbouan, avec le 'Dire Dire' dans le cadre du festival et en fait la boule se liée à un patrimoine qui est rural, tout ce qui est eau de vie et les gens qui venaient de Rennes ou de Paris n'avaient aucune réaction avec le sujet. Donc en fait, n'on pas n'ont plus compris le projet. Il y a que quelque personnes qui étaient de Moulins qui omnt compris et en fait les autres...j'aurais du inverser les projets en fait. Reposoirs a débuté avec la boule en cuivre dans le cadre du festival et là où il y avait le bouilleur, n'en revenait pas qu'il y avait peu de personnes a connaitre ce qu'il faisait, les gens leur posaient des questions bizarre ou les ignoraient.

Odile:

Je crois que le point de l'eau de vie aurait été plu fort effectivement si tu l'avais mis sur le bourg parce que là c'est vrai que ca créé des discussions sur ce patrimoine, sur ce que cela représente, la fabrication d'eau de vie....donc ça amenerai des échanges..

SB:

Je ne sais pas si vous aviez vu dans le cadre du festival de Monbouan il y avait un petit text qui s'appelait, le 'dire-dire' et j'avais fais un alembic virtuel, une boule en cuivre qui disait, 'roulez, tournez ce cuivre, pour sentir les effets du chaos de la gnole faite' qui était en fait en relation avec une pièce de theatre qui parlait d'une boule de

feu. Et donc cette boule circulait dans le festival et le Dimache nous avions un bouilleur de cru qui est venu faire de l'eau de vie. Un questionnement du patrimoine en relation avec l'eau de vie le théâtre. Essayé de stimuler afin d'amener une conversation sur le sujet.

PM:

Mais les gens qui y sont allés, c'étaient des gens du secteur qui connaissaient déjà la chose. Mais c'est sur, les gens de la ville ou de l'extérieur ne connaissent pas du tout ça, ne se sont pas senti intéressés par ça. C'est vrai que les gens qui ne connaissent pas, ça ne les intéressent pas. Les gens qui savaient de quoi il en était avaient envi d'en savoir un petit peu plus. C'est toujours la même chose ...c'est vrai lorsqu'on accroche pas à quelque chose et bien on n'y va pas. Si il y a la moindre chose qui nous accroche et bien on essaye d'en savoir un petit peu plus. C'est pour ça que bon l'exposition, le patrimoine et tout ça... ça aurait eu plus d'impact avec un public un peu plus averti. Alors que de le faire comme ça de façon isolé dans un bourg, en dehors de tout autre manifestation, les gens avertis n'étaient pas là.

SB:

Mais en même temps, ce que j'essaie de faire c'est de faire des projets qui s'adressent au lieu dans lesquels ils sont fais. A Acigné par contre, ce que j'essaie de faire c'est que le projet utilise des connaissances locales et s'adresse aux gens du bourg. Donc en fait l'idée est d'ouvrir l'art contemporain et les barrières de la pratique plastique dans un milieu qui n'en n'a peut-être pas l'habitude et essayer de....

MM:

Mais le fossé entre le côté art plastique je dirait qui un petit peu évolué et ce qui ne le connaissent pas; le fossé est peut-être trop important pour pouvoir les intéresser.

SB:

Même en utilisant des objets des connaissances qui sont liées à leur vie...

MM:

L'alembic dont tu parlais tout a l'heure il était présenté à Monbouan. Je ne pense pas que les gens qui sont intéressés par l'alembic sont à Monbouan, ou ne vont pas chercher la bas

SB:

Mais...

MM:

Mais il y a un problème de culture, c'est à dire que l'écart est trop important

PM:

C'est la même chose pour le festival en lui même ou pour les associations de théâtre où il y a plein de gens qui n'accrochent pas

MM:

On fait la même chose en fait fondamentalement parlant, sauf que l'on n'est pas au même niveau à la fois dans la compréhension, comme dans la participation. Voilà, c'est tout. Maintenant l'écart plus il sera important et plus il sera difficile de convier. C'est aussi simple que ça. Et c'est peut-être pour ça qu'il n'y a pas eu beaucoup de monde.

PM:

Je pense qu'il y a 4 ans le festival de Monbouan a commencé et que la population local était beaucoup moins importante qu'il doit en avoir maintenant

Odile:

Je n'étais pas là au début mais c'est pas forcément ce qui est dit. Il faut savoir qu'il y a 4 ans il y avait beaucoup beaucoup de monde et c'était plus des gens de la au départ, et après en évoluant il y a eu plein de gens de l'extérieur qui sont venu. En plus et peut-être même qui ont fait fuir des gens locaux. Ça j'en suis moins sûr qu'il y avait moins de gens du coin avant...

MM:

Les gens viendront que si ils ont un intérêt à ça. C'est tout, c'est pas plus compliqué que ça...alors l'intérêt c'est...

Odile:

L'intérêt c'était le château. Le dimanche c'était beaucoup plus les gens du coin qui venaient voir le château pour le chateau en lui même et en même temps parfois ils venaient voir des spectacles. Mais en fait le château ça provoque un peu ça finalement. Parce que les gens retrouvaient un ...il y en a beaucoup qui étaient liés à l'histoire du château dans la région, donc retrouvaient en allant un dimanche, alors que les portes étaient ouvertes, retrouvaient toute une histoire de leur village.

PM:

Parce qu'ils ont connu ça dans les générations précédentes. Malgré ça, ça a permis a des gens d'aller voir quelques pièces qui peut-être... cette année sont venus parce que ils en savaient peut-être un petit peu plus.

SB:
En fait le projet des posters comme la projection n'a pas posés de questionnements, ...n'a pas attiré dans le questionnement sur le patrimoine de Moulins.

PM:
Non je ne pense pas car ça n'a pas accroché, les gens n'ont pas compris le pourquoi de la chose.

MM:
Je pense que pour attirer l'attention de gens vers ce genre de choses il faut une carotte. Mais une carotte qui ne soit peut-être pas en phase avec l'événement proprement dit que l'on veut créer mais il faut la carotte. On va reprendre l'exemple de Monbouan, le fait que ça soit sur la place de l'église etc.. le fait qu'il y ait la fête de la musique qui soit plus ou moins intégrée à ça, sur la place du village, etc .. ça a un peu amener les gens vers Monbouan. La fête de la musique là a jouée car c'étaient quelque chose de beaucoup plus populaire. Et ce genre de chose, faire 'evoluer' guillements les gens ouvert à l'art plastique etc, etc...ne se fera que si on leur donne les marches à monter. C'est aussi simple. Et les marches et bien c'est la carottes, je ne sais pas c'est effectivement le côté pop est indispensable pour rendre la chose populaire. Bon peut être que ça peut-être pas forcément ... je ne connais pas la solution..

SB:
Il y avait l'aspect seduction qui n'était pas du tout pris en compte à l'époque c'est quelque chose maintenant que je revois reconsiderer...

MM:
Avant de sortir avec une fille faut la seduire...

SB:
Mais c'est marrant parce qu'une fille ne cherche jamais à séduire...

MM:
Non, bien sure que non.....On est d'accord la dessus...c'est évident

SB:
Je me suis rendue compte que c'était clair qu'il fallait que je change car je n'étais pas du tout préoccupée par des aspects esthétiques mais en même temps il y en a besoin. Et là sur Acigné le projet que je fais, il y a un peu plus de préoccupation esthétique et aussi plus de suivi. C'est à dire le correspondant local de Ouest France m'a suivi tout le long de la résidence avec des textes reguliers liés à la résidence, qui expliquaient pourquoi j'étais à droite, à gauche et c'est elle qui expliquait utilisant ses propre mots. Elle avaient une interpretation qui n'était pas toujours exacte mais la communication passait et il ya eu interet constant, en fait. Comme je me baladais, enregistrerais à droite à gauche dans la rue, les gens savais pourquoi je venais enregistrer et ça a aidé, je pense, à la progrssin de la method de travail. Ce que je fais est plus lié à une méthode d'une compréhension d'un lieu qu'a un produit fini et un essai d'échange en fait...

C'est pareille quand j'avais circulé sur le bourg, je n'avais pas fais ça longtemps, deux ou trois semaines vous n'avez pas eu connaissance de... vous m'aviez dis que j'arrivais un peu à la dernière minutes. Mais moi en fais je pensais qu'en étant sur le bourg, les bruits allaient circulés mais en fait vous n'avez pas eu d'écho de ma présence, ma résidence sur le bourg. C'est seulement quand je vous ai contacté pour les invitations que.....

PM:
.....comment ca c'est passé en fait le fait d'aller voir les gens auparavant sur Moulins.

SB:
C'était en fait d'essayé de rentrer dans leur quotidien, c'était la première fois que je le faisais de cette façon sans être présenté, ou faisant part d'une structure officielles et j'avais un peu choisi le bourg car il y avait une certaine histoire liées à Monbouan etc..Et ca c'est très bien passé mais je n'avais pas en fait de base. Je rencontrais un peu tout le monde autour des activités locales: un week-end de théâtre, J'ai rencontré les gens deux ou trois fois mais ce n'étais pas naturelle en fait la façon dont ca se passait.

MM:
Je veux dire au tout début on se demandais tous qui t'étais...

SB:
Voilà, c'est bien ce que j'ai rescentie

MM:
On s'était parlé plusieurs fois mais en fait personne ne savait qui t'étais... oui, oui je lui est bien parlé...

PM:
On ne savait pas pourquoi..

MM:

Oui, Oui, on ne savait pas qui tu étais même sans allé au pourquoi, on ne savait pas qui tu étais, pourquoi tu parlais à autant de gens. A la limite on te parlais parce que tout le monde il est beau, tout le monde il est gentil...mais en fait c'est que casiment sur la fin que l'on appris qu'il y avait un projet.

SB:

En fait je n'ai pas mis en place le projet au début...

MM:

Tu as plus posé des questions que de présenter le projet.

SB:

La façon dont j'essaie de développer cette méthode il n'y a pas de projet clef en main. C'est une méthode qui s'applique au lieu donc le project se développe par rapport au lieu.

Odile:

Tu es en recherche quoi..

SB:

Voilà, chaque projet est une recherche. Mais ce qui est important je pense c'est que je me présente dès le début, que je soit liée à une institution dès le début que ce soit la Mairie, l'école, que ce soit...En fait ce que j'avais fait à Moulins c'est de ... la façon la plus dure en fait. Pourtant je m'expliquais souvent mais en fait je n'ai pas du le dire assez souvent..

PM:

C'est à dire que le projet au départ n'avait pas commencé la dessus n'ont plus puisqu'en fait au départ c'était par rapport au cidre.

SB:

Voilà à l'origine c'était lié au cidre et par rapport au chateau..

PM:

Ca a évolué quoi

SB:

C'était par rapport au château, au parc mais en fait je n'ai jamais pu travailler dans le cadre d'exposition en tant que telle. Je n'ai pas de produit fini ce sont des projets qui évolus par rapport au site. Donc par rapport à la vie, à l'activité des gens sur un site donc j'ai du mal à arriver sur un lieu et proposer un projet sans avoir un vécu sur le lieu etc. Donc j'avais commencé un peu une bourse pour faire une résidence puis en fait je me suis rendu compte que l'expo dans le cadre de Monbouan n'allait pas rentrer dans mes cordes du tout. Et c'est là où je me suis rendu compte que Moulins en lui même a énormément à apporter à un plasticien.

PM:

Oui tout à fait comme tous les bourg...

SB:

Certains en ont plus que moins...Et donc c'est pour ça qu'à la fin j'avais décidé de faire un petit truc dans le cadre de Monbouan qui durait le temps du festival et après passer plus de temps pour développer un projet sur la commune. Et ça j'aurais plus du le formuler au début..

MM:

Enfin sans faire trop participer les gens...peut-être plus d'avantage impliquer les gens de façon à ce qu'ils comprennent et que justement l'information passe derrière. Que les gens intègrent d'avantage le fond du projet plutôt que d'être complètement extérieur..

SB:

Dans la discussion plus que dans l'événement final...

Odile:

MM:

Même peut-être dans la participation à une oeuvre ou..je ne sais pas...

SB:

J'avais essayé d'organiser des réunions chez avec J.C. Barbedet avec des gens du théâtre les Combet mais c'était une période où tout le monde étaient occupé..

MM:

C'est pas les mieux du bourg, tu es mal tombé...

Rires

PM:

On ne va pas les critiquer car ils ne sont pas là..

MM:

Justement j'en profite..

PM:

On ne leur dira pas...

SB:
En fait aussi à l'époque j'articulais moins bien mes intentions de ma méthode de prise de connaissance des lieux tout en intégrant la population à communiquer sur la façon dont ils vivent l'espace puis retransmettre ces idées. Quelqu'un m'a comparé au travail du statisticien ce qui est un peu vrai: J'interroge, je prends ces données, je les filtre et je les redonne d'un point de vue plastique. Je pense que cette image est assez claire. Mais ces données je ne les ai pas inventées. Ce sont les mêmes mais présentées différemment qui j'espère vont relancer la conversation et là ça ne s'est pas passé...

PM:
Les gens qui sont venus sont vraiment venus en temps que spectateurs de façon passive, alors que si ils avaient été plus impliqués ils auraient participé. Il eu fallu qu'il y eu un public beaucoup plus actif et pour qu'il soit actif c'est sur qu'il faut démarrer dès le départ.

SB:
Peut-être aussi qu'en divisant le projet, les posters une fois, le projet mais dans un quotidien. Qu'est ce que vous en pensez, afin d'éviter l'événement, l'exposition...mais intégrer ces éléments dans le quotidien de chacun.

MM:
Je ne sais pas si il y aurait eu plus d'intérêt. Pour communiquer sur l'événement final pourquoi pas. Les gens ne sont pas habitués à ça.

SB:
Il n'y a pas qu'en campagne. C'est une pratique qui n'est pas évidente et les gens généralement associe l'artiste à la production et quand on s'interroge sur une méthode, c'est à dire d'ouvrir les portes d'une pratique plastique en tant que méthode plutôt que produit, ce n'est pas évident. L'idée est d'inviter les gens à contribuer au travail

PM:
Oui, oui, je suis d'accord mais c'est une chose qui n'a pas été perçue comme ça.

Odile:
Monsieur Placier était passé ou pas..

SB:
Non il était parti en vacance ce weekend là...En plus je ne vous ai pas donné l'envie de recommencer, en fait.

PM:
Ah non, non, l'envie ça n'a rien à voir avec ça.

SB:
Si un artiste revenait vous voir pour travailler avec vous qu'elles sont les démarches que vous demanderiez à la suite de ce projet?

MM:
Je pense qu'il y a une chose importante c'est d'impliquer les gens. Ça ne fonctionne pas si les gens ne sont pas impliqués d'une façon ou d'une autre. L'explication après elle peut être large, il y a plusieurs façon de la faire

PM:
Ça commence inévitablement par une explication, une réunion d'explication de façon à motiver quelque uns de voir si il y en a qui accrochent.

MM:
Ne serait-ce qu'en parler à toutes les associations du bourg, en parler aux commerces, une réunion informelle sur l'ensemble des gens qui encadrent l'activité du bourg. Il faut effectivement concerner les gens.

Odile:
Effectivement si il y avait eu une rencontre préalable...

SB:
Je n'ai pas réalisé que ça ne s'était pas passé.

PM:
Je pense que ça aurait d'avantage accroché. De toute façon la vie d'un bourg ça tourne autour des associations, des commerces. A partir du moment où on a touché tous les aspects des différentes associations, après effectivement

SB:
J'avais cru le faire mais peut-être pas de façon suffisamment claire. J'avais été voir les commerces mais un par un. Je n'avais pas regroupé tout le monde dans le cas d'un projet qui allait se réaliser, pas dans un cadre structuré.

Odile:
Un des patrimoines très fort de Moulins, je trouve c'est le volley.

SB:
J'aurais du plus diviser et exploiter chaque information de façon beaucoup plus profonde. Et aussi avoir du suivi et expliquer les raisons du projet sur le bulletin municipal une semaine après.

PM:

Après mais avant aussi. Pour que les gens se disent tiens 'il va se passer quelque chose'. Parce qu'après l'événement est fini, c'est passé

SB:

Donc en fait l'effet surprise ne fonctionne pas?

Odile:

Il semble que se soit un manque d'information.

SB:

Madame Kerloch m'avait fait part que si il y avait eu quelqu'un de local a pouvoir expliquer le travail ça lui aurait donner une dimension totalement différente.

PM:

Peut-être se mettre à la porté des gens.

.....

Est-ce que le projet à une suite? Qu'est ce qu'il en ait?

SB:

Oui il a eu une suite car j'ai été invité à entreprendre une thèse. Depuis un an et demi j'essaie d'articuler cette pratique et j'ai un projet avec Rennes Métropole en ce moment dans le cadre de l'événement 'A vos arts!' sur 7 communes, 7 résidences. Je propose une méthode afin d'intégrer une commune dans une méthode artistique. Pour la commune c'était un peu nouveau donc on se rencontrait presque tous les deux jours, afin d'essayer de comprendre le développement. En fait maintenant j'explique chaque étape du procédé, non seulement avec les gens avec qui je travaille mais aussi des journaux locaux. L'aide de la correspondante de Ouest France a été immense car elle a interprété la démarche.

.....

Nous avons décidé d'un sujet ensemble et c'est peut-être ce qui manquait à Moulins.

MM:

Je ne sais pas je n'y ai pas réfléchi mais il est certain qu'en appliquant les gens avant, il y aurait certainement eu des idées, bonnes ou mauvaises mais il y aurait eu des idées.

SB:

Alors que là, la façon dont ça c'est passé...

MM:

...ça a été ton appréciation personnelle sur Moulins et il aurait fallu que ce soit une appréciation générale puisqu'en fait c'est justement fait pour que les gens se questionnent. Il aurait fallu que les gens s'impliquent dedans pour donner quelque part dans leur façon de vivre et dans leur point de vu et puissent échanger ce point de vu car ils auraient été quelque part concerné...

PM:

Il fallait trouver un intérêt quelque part

MM:

Trouver un support d'échange, un moyen d'échange...

SB:

Alors que j'ai cru faire ça en utilisant des données qui étaient propre à votre quotidien que moi je voyais. Matches de volley pour les associations sportives, numéros de telephones pour les commerces.....alors que ce n'ai pas peut-être votre quotidien. J'ai plutot interpreté votre quotidien...

MM:

Si de toute façon c'est notre quotidien, mais c'est aussi un quotidien exceptionnel. Disons si on prend le support sport, c'est quelque chose qui est très annodin au quotidien, c'est tous les samedi, c'est très répétitif mais de temps en temps d'un seul coup il y a un événement. Maintenant justement pour impliquer les gens dans Qu'est qui représente justement ce travail au quotidien, contenu d'un événement exceptionnel qui n'a lieu qu'un seul jour.

Cet événement exceptionnel d'un seul jour existe pourquoi parce qu'il y a plein de quotidien avant et puis voila tu vas commencer a concerner les gens. Parce que d'abord tu vas 'flatter' les gens qui donnent de leur quotidien pour arriver à ce qui'il y ait cet événement exceptionnel et autant tu vas ammener les gens à comprendre pourquoi et vis et versa. Et peut-être on va se rendre compte de ce que c'est qu'un patrimoine de commune. Parce qu'il y a effectivement beaucoup de gens à donner de leur quotidien.

SB:

Voila, c'est exactement le contexte et la reflexion que je recherche.

MM:

Mais ça en arrivant comme ça, c'est très difficile à apprécier. Pour t'aider à apprécier les choses sur la commune il faut effectivement demander aux gens, peut-être ce que sont les événements du patrimoine, du côté relationnel des personnes. Il faut effectivement demander aux gens qu'est ce qui est l'exceptionnel.

SB:

Mais en même temps temps c'est très dur de s'intégrer et de poser ces questionnements.

MM:

C'est une des premières fois que tu faisais ça dans une commune...

SB:

Sans structure oui.

Odile:

...que tu ne connaissais pas.

SB:

Le fait que je ne connaissais pas la commune c'est mieux en fait. J'ai un regard plus direct, neutre. Dans les autres communes où j'ai été, j'étais invitée. Un aspect que j'ai sous estimé en fait. Les structures avec qui je travaillais de part leur existence dans leur commune ont réalisé un travail que je ne réalisais pas. Mais on peut recommencer si vous voulez

MM:

Mais nous, nous sommes ouvert à plein de choses.

SB:

Monsieur le Maire est-ce que vous me donnez une deuxième chance?

PM:

Moi, oui pourquoi pas.

MM:

Justement Moulins est une commune qui est relativement ouverte par les personnes qui la compose. Franchement moi j'arrive de l'extérieur aussi, cela fait que 5 ans que je suis sur Moulins et je trouve assez exceptionnel ce qui se passe sur Moulins, et de l'énergie des gens. Il y a sûrement quelque chose à faire.

PM:

Pour refaire quelque chose, c'est sur qu'il faut motiver les gens et l'expliquer avant, pour voir si ça accroche. Si il y aurait des gens que ça intéressent. Pourquoi pas, de façon à ce que ce débat soit un peu la locomotive.

Odile:

Comment est-ce que tu l'as ressenti?

SB:

Sur le coup j'étais très contente car j'avais réussi à articuler quelque chose que je croyais être impossible du côté plastique. C'est à dire créer un événement qui n'est pas de valeur physique mais que tout soit lié par rapport à la vie des gens. Mais en même temps je ne l'ai pas vraiment fait puisque personne c'est retrouvé dans ce que j'ai fait.

Richard:

J'ai compris nous étions des rats de laboratoires

Odile:

En même temps moi j'ai le souvenir de la vidéo qui passait et les gens y prêtait beaucoup d'attention. Je ne suis pas d'accord quand on dit nous on est la on n'est pas prevenu... Finalement c'est un peu ce que disait Richard c'étaient des rats de laboratoire. Le projet fonctionnait mais eux n'étaient pas conscient qu'ils contribuaient au projet...ils étaient naturels et n'étaient pas pro-actifs. Tu vois ce que je veux dire.

SB:

Donc retour au problème de communication.

Odile:

En fait le problème est lié au manque de travail préalable. Le fait qu'il n'y a pas eu suffisamment de rencontre avant.

MM:

Mais tout est comme ça ce n'est pas forcément lié à toi. Ce que l'on reprochait à Monbouan c'est trop élitiste et pas suffisamment populaire et parce que les gens en général et qu'il ne faut forcément se croire supérieur aux gens

SB:

Non du tout, ce n'est même pas une volonté...

MM:

Il faut être parmi les gens, c'est là qu'est la plus grande richesse en générale parce que c'est là qu'on est surpris quelques fois. Mais on n'a pas surpris par les gens qui se donnent un genre parce que de toute manière ils donnent déjà l'air. Donc c'est normale qui soit comme ça ils se donnent l'air qu'ils n'ont pas mais en général dans la masse il y a beaucoup de gens qui font pas mine. Mais qui sont surprenant de qui tu vas apprendre quelque chose mais il

ne faut surtout pas négliger ces choses la. Et ce que l'on reprochait à Monbouan c'était un peu de négliger la masse, le côté populaire.

SB:
Alors qu'en fait moi j'ai besoin de ce côté populaire dans ma pratique. J'ai toujours évolué un projet à partir des gens du lieu, de l'endroit du projet. Je m'inspire énormément du lieu mais j'ai l'impression que je ne donne pas en échange suffisamment.

MM:
Non moi je ne le prendrais pas comme ça. Tu ne leur permets pas de suffisamment donner. Tu ne permets pas aux gens qui donnent des choses. Mais ça rejoins toujours Monbouan: impliquer les gens.

SB:
Pourtant....

MM:
Les gens fondamentalement parlant en moyenne adorent donner. On trouve beaucoup de jouissance tous les uns les autres à faire du bien, encore faut-il qu'ils en aient l'occasion. Quand on donne on a l'impression qu'on le fait pour les autres et en fait on le fait d'abord pour soit même.

SB:
Je pensais avoir trouvé les moyens d'approche tous le monde et en fait ça ne s'est pas passé.

Richard:
Tu as commencé à parlé du patrimoine de la pomme. Puis tu regardé au patrimoine que je connais...

MM:
Au patrimoine des gens. A partir du moment où tu veux vendre le patrimoine des gens, il faut les intégrer.

Richard:
Mais il n'appartient pas à tout le monde...Même si tu veux faire participer les gens tu retrouveras toujours les même gens...

Je ne vais pas à une exposition si je ne me sens pas concerné. Moi, je vais reprendre la reflexion de mes enfants quand on est allé voir à la stabu, les enfants ont passé une heure à regarder les vaches. Ils étaient contents. Qu'est-ce qu'on peut en retenir, le lieu était a-typique, moi je n'avais pas envie de m'asseoir dans cet endroit car j'en connais la valeur et l'utilisation. Ça aurait été dans une salle ou j'aurais pu m'asseoir confortablement, peut-être que je serai resté regarder les vidéos qu'on avait déjà vu avant. Mais développer la notion de patrimoine derriere c'est poussé.

SB:
En même temps les vaches contribuaient aussi au travail. Plus la relation entre les projection et la présence des vaches qui n'a pas été comprise. Le patrimoine est plus un vue dans le temps que lié au quotidien.

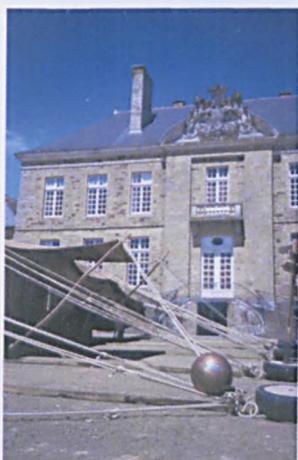
Summary

1. The conversation started with a strong comment of their total lack of understanding of the project (they didn't understand who I was? Why I was doing the projet? And whom I was doing it for?) Although, I introduced myself to individual people, I was criticised for not having organised a group meeting in order to inform at the beginning and during the project. **Project can't work without implicating people in the process.**
The subject of the project evolved. Initially started with the Theater festival and its organisationnal structure based on the influence of cider in the area (connected with the cattle). All discussions and presentation have then been done. But not beeing inspired by the outdoors Sculpture Park, I moved the project to the village based on the influence of heritage in the daily basis. This change of location from the cattle to the village should have been formelly explained and was totally forgotten.
2. All participants agreed that such a projet could be integrated and enlarged the notion of heritage as a new version of heritage days but did not realised that this what I tried to do.
3. The visual presentation of the projet was considered too intellectual and not enough accessible for mass culture.
4. They also found the projet useless as didn't think that the village has a valuable heritage. They then connected heritage with initiated audience when I was trying to address a non-initiated public and therefore the wrong public. In both cases they found that the 'Dire-Dire' (project as a part of the festival) should have addressed the villagers and that the projet in the village, the festival visitors coming from towns (Rennes and Paris).

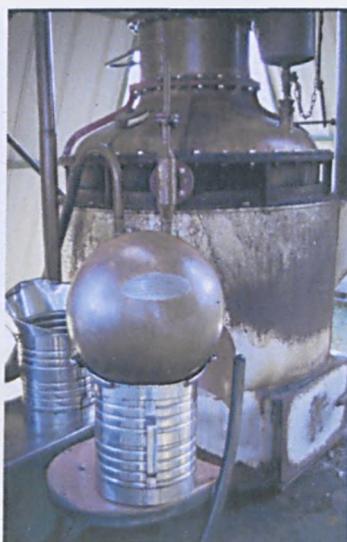
5. They indicated that the difference between contemporary art and popular culture is too big in order to interest a popular culture. They were very strong on the argument that people will come if there is something to interest them.
6. Identification of a need, 'a pop carrot' in order to interest peoples. Not necessarily integrated into the project. It could take place before or in parallele to the project (i.e. a popular event: music day) in order to give them the means to progressively access to contemporary art.
7. The 'altars' in 'Reposoirs' could be used as small events as a part of a daily routine that would communicate and lead into the final event. This was suggested, as people are not used to this kind of practice.
8. Due to the lack of people's active contribution, they feel that what I gathered was passive contributions. I've therefore provided **personnel interpretation of heritage** and **did not give people the opportunity to express themselves** on their implication.
9. When I asked if they would give me a second chance, they replied that yes, but in the conditions that it would be a initiale meeting in order to identify whether people wish for such an event to happen and that we would identify a common interest to all. For example, questioning the role of daily life in special event. Identifying the characteristics of a quotidian that allow constructing exceptional event. No exceptionnal event if no routine. The routine creates the communal spirit.
10. Finally Odile gave her viewpoint as an outsider to the village. She felt that the project worked as when she came to visit the 'Altars', there were debate and conversations in which she could not contribute as they were based on local knowledge. She also found that the audience was passive and not active as I was hoping to realise. This passivity was due to the exhibition format of the project and the lack of communication that was leading people to contribute unconsciously to the project idea.

Date of conclusion of all evaluations

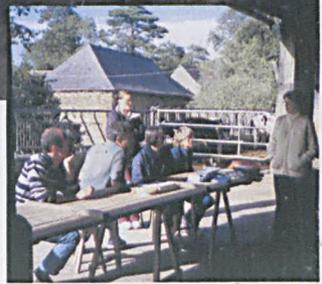
These discussions and evaluations will be on-going until the end of the Ph.D. as I would hope to submit another project to the Mairie in order to revisit walked ground and continue to improve the method.



Le Dire-Dire
Château de Monbouan,
juin 2001



'Reposoirs 2001', A P P E N D I X 6.



Le patrimoine est très souvent pris dans son acception architecturale, au travers des bâtiments anciens qui nous entourent aujourd'hui sont bien davantage la trace d'un patrimoine lié à la pratique et aux usages caractérisant les origines de nos villages à préserver.

A Moulins, le patrimoine sur lequel nous nous sommes appuyés, n'est pas défini par les images qui s'en dégageaient mais par la vie qui les entourait. Cette œuvre, intitulée "Vernaculaire", est en fait un processus (in progress) ; elle est donc plus un catalyseur qu'un produit.

Dans le cadre du patrimoine vivant de Moulins, l'initiative souhaitait faire évoluer ce processus et se développer en temps donné. Durant l'été, trois ateliers interdisciplinaires eurent lieu dans le bourg. Ces rendez-vous interdisciplinaires ont permis aux Moulinois et aux visiteurs de nous rejoindre afin de nous aider à construire et à rassembler ce patrimoine qui, à défaut de se voir, s'entend.

'Transition' Report project

THIS REPORT WAS WRITTEN AT THE TIME OF THE PROJECT. THE METHOD OF REPORTING HAS EVOLVED WITH THE DEVELOPMENT OF THE RESEARCH METHODOLOGY.

Type of evaluation

This document intends to proceed in the monitoring and the evaluation of the creative process of the residency 'Transition' and event 'Carte Blanche': de Calais à Saint Louis. We wish to identify and clarify the creative process established by the artist at Acigné in the context of 'A vos Arts' the Biennale de la Jeune Création Plastique, in September 2002. We would like to locate the value of this particular creative process (Vernacular/no-©) within its internal dynamic and its possible lasting effects, rather than by its immediate result in order to improve future involvement of the practitioner with other communities.

Definition of the project as per Matarasso's terms and indicators

Vernacular/no-©

Vernacular/no-© is a single handled artist practice. The word 'vernacular' indicates 'language', 'communication', and the non-object, at a local level.

In a selected social context, the process intends to create events 'within' and not 'with' or 'for' a community. The work explores the relationship—conflicting or not—between the daily life and a subject, an area, etc, connected with the human activity of each of these selected locations. The artistic product articulates and negotiates the social and cultural differences guided by the contributions of the community and the artist (outsider to the community, catalyst), without evidently resulting to a product approved by all.

These notions represent the core structure of this practice in that they constitute the groundwork and the basis for the development of each individual project. The dialogue initiates and develops each artwork in response to the places. The final product belongs to the non-material, such as human relationship. Nevertheless the project are not a celebration of the immaterial or the conceptual, but rather a work 'in progress'. It is lead by the audience implication, producing and promising future modes social exchanges and an interdisciplinary system between artistic and non-artistic environment.

The project Vernacular/no-© investigates the potential of 'practice as service', a practice relating to the tertiary sector, through the evaluation and analysis of projects initiated by the researcher; in order to gain an understanding of the benefits and limitations of 'practice as service' to practitioners.

'Transition' From July to October 2002

Aims:

The residency 'Transition', in which the artist becomes a 'statistician of contemporary cultural activities'¹ will take place in the commune of Acigné, in the agglomeration of communes of Rennes Métropole.

The residency that we could qualify of an 'operation of infiltration' to local events recognizes the value of culture in the community's daily life. The project intends to articulate each stage of 'infiltration' in order to clarify the notion of practice as a 'provision'.

¹ Chris Fremantle's, Director of the Scottish Sculpture Workshop, definition of the artist activity in Vernacular/no-©, during an interview in May 2002. The artist is described as gathering the social data, filtering them, translating them into her own methodology and projecting them, without modification, back into the community using common medium/objects.

Objective:

This residency proposes, in a very close partnership with the cultural committee of the commune of Acigné, to move away from the binary and polarized object and artistic artifact production in favor of an interdisciplinary creation based on an experience and an engagement at the daily life level. The activity will aim to redefine the concept of cultural product, production and consumption, influenced by the existing data of the commune current and future society of services.

During this one-month initiative (spread between July to October 2002), the artist will develop a relationship in a consultation process with a section of the community of Acigné that will become a responsible partner in the final product. The intensity of these meetings and contributions will determine the content and the nature of the event 'Transition'.

Inputs:

The event is realised in the context of the Biennale de la Jeune Creation Plastique of Rennes Métropole that provided the artist with an opportunity for a one-month research-based residency from July to October 2002. The stakeholders consist of:

Rennes Metropole (Local Authority, Communauté de Commune) Local Authority Funder
DRAC, Bretagne (Direction Regionale des Affaires Culturelles) Art Funder

Le Conseil Municipal (local authority): offering a technical support and contributing to provide the ground work information.

Local associations (voluntary sector) and **businesses**: contributing to provide the ground work information.

Ouest France (Press: regional newspaper) + local Bulletin.

40mcube (Art organisation) technical support.

Intentions & Expectations: Method of development and indicators.

The artist expects to contribute to an existing debate at the heart of the Consultative Cultural Committee that is to visual existing daily links between sport and cultural activities in the Commune. The final event will be an environmental intervention in the Commune. Some of the members of the local Photographic Club will be in charge of documenting the different stages of the events.

January 2002: Promotion of the Residencies projects July, August and September: Supporting the artistic creation

April 2002: Artists selection.

July 2002: Start of the residency 'Transition'. Method of realisation of the artwork: first phase: one week and meetings with the Community Council.

September 2002: Method of realisation of the artwork: second phase: three weeks with organised meetings, days spent in the street (the street becoming a studio) and sound recording interventions at local events.

19 October 2002: Exchange exercise through the event 'Carte Blanche': de Calais à Saint Louis and outcomes of the residencies.

27 November 2002: The outcomes and reactions of the intervention will be raised and gathered in a debate in a context of a 'return/debate soirée' on the 27 November 2002 organised by the Community Council, inviting stakeholders, Councils representatives of others communes and officials of Rennes Métropole.

Outputs:

January 2002:

Residencies July, August and September: Supporting the artistic creation

The objectives of the commission 'Animation Culture' of the Agglomeration of Rennes are 'to Reveal and favour the young contemporary visual art creation within the Community d'Agglomeration to a public that are usually used to see finish product, to be a witness of a creative process. To install a dynamic of displacement and network in which the audience would be able to live a visual art experience, witnessing a diversity and richness of the young contemporary production. To locate contemporary art in unusual space that the inhabitants of the communes of the Agglomeration will discover or re-discover'.

Rennes Métropole intends to initiate a politic of support to the artistic creation by facilitating the creative work, the meeting of artist whose practice is articulated with and around a public and their presence in the metropolitan territory next to potential new interlocutors.

April 2002:

Artists selection:

The competition was open to young artists of 20 to 35 years of age, inviting all types of visual art practices (sculpture, video, photo, installation, performance,...). Rennes Métropole selected 7 artists out of 175 applications who are being given a grant toward a residency in a 'rurban'² community in order to provide them with the 'financial means to dedicate themselves to their artistic practice'. Seven Communes will be welcoming the artists: Acigné, Betton, Chartres de Bretagne, Montgermont, Saint-Gregoire, Thorigné-Fouillard et Vern sur Seiche with the objectives: 'To privilege the originality, the innovation, the creativity and the experimentation.

July 2002:

Method of realisation of the artwork:

Four meetings took place between the artist, the Cultural Consultative Committee and representatives of the Conseil Municipal but the method of realisation of the artwork can only be known once all contributors and their role have been identified.

September 2002:

Method of realisation of the artwork:

Further and regular meetings took place between the Cultural Consultative Committee and the artist. Both parties identified an area of common interest: **the demonstration in the commune's quotidian of the relation between sport and culture activities.**

The subject been relatively open we agreed that I would contribute to the debate by identifying details, hidden by routine, in the population daily activities and in the 'rurban' infrastructure of Acigné. I then visited sport and cultural activities and events taking place over the three weeks residency and attempted to identify 'invisible signs' of their existence in everybody's routine.

The local correspondent of the regional newspaper, Ouest France, helped me by producing article with my picture every week and translating in a journalistic language my every move in the commune. As a result I rarely had to explain or justified myself of my presence in events. Most of the population knew my face and the word of mouth covered the rest.

Eventually this instigation led me to identify two different towns living in parallel with each other: a rural culture not taking part in sport or cultural events and another more urban leading sport and cultural charitable events. This distinction appears both in people's routine and in a physical division between in the old town and its expansion four times its size.

Having point out this peculiarity, I suggested to the Community Council to organised an event that would be an opportunity to reveal the different elements we can barely see on a daily basis but also an opportunity to speak out: 'A Carte Blanche' (a white carte). It emerges that the community Council had worked at an urban level in making this distinction disappearing and was surprised to see the result of my outcomes.

19 October 2002:

Method of realisation of the artwork:

The project was accepted on the basis of a 12 hours event, inviting local residents in re-discover, by foot or on sustainable wheels, **their relationship with the heart of the village**, through their Saturday routines: going to buy the bread, cigarettes, going for a coffee, or simply the Saturday morning cycling runners passing through as usual.

- The main regional road was closed of traffic from 7:00am to 7:00 p.m. from the top of the old village to the bottom of the church.
- A group of 10 men from the retired Club came to help me at 6am in order to paint road and half of the pavements of chalk, whiting and milk.
- Two mirrors (2.50mx1.50m) on wheels were installed at the top of the street.
- Four speakers were installed around the outside of the church transmitting the sound recorded during the residency.

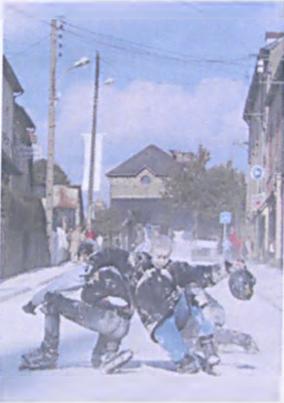
² a town been both rural and urban

- The street was tidied, re-opened at 7:00pm and cleaned up by 9pm by road machinery.

Outcomes and their Impact on the artist practice:

The 'return/debate soirée' on the 27 November 2002 still to happen.

Conclusion:



Guy Jouhier
Maire d'Acigné

Bernard Corlay
et la commission Culture

sont heureux de vous inviter

à la soirée de restitution de l'événement
« Carte Blanche »,
réalisée par Stéfanie Bourne dans le cadre de l'opération
« A vos Arts 2002 »,

LE MERCREDI 27 NOVEMBRE A 20 h 30
- Salle Annie Brown - La Passerelle




ACIGNÉ, La Passerelle, Salle Annie Brown, France

Wednesday 27 November 2002, 20:30 – 23:30

25 Guests out of 50 invitations.

Feedback and debate on the event

'Carte Blanche: de Calais à Saint Louis'

Bernard Corlay, Ajoint au Maire à la Culture et Animation::

0:15:15

Before starting the evening, I would first of all like to thanks Stefanie's availability in order to be with us tonight, as I know that she has others commitments elsewhere. A shared wish, from herself and from us, was to meet again after her residency in Acigne as many of us ask questions on her project, her method, how she came about to do this work. Her wish was also to receive feedback and to be asking questions. I was hoping we would meet again. We managed to fix this date, in a very short time, which was not very easy. I thank you Stefanie. I would also like to thank you for your availability during the project and your clear-sightedness. We as elected members are deep into our own projects. I think you brought us a different way of looking onto the town and its different functions, its existing social links on which we don't really pay enough attention. Acigné is evolving, particularly within it heart, and centre. You knew how to point out, bring forwards strong and structuring moments of the town, which touched the elected members to the point of engaging a new debate within the community council, that will certainly continue. The local councillors have consideration towards the town that relate to surfaces, buildings, perspectives but we too often forget the social dimension of an environment. You brought a new vision of the town's organisation. So I would like to thank you for all this, for your work. We have been very touched and on the top of everything we had a fantastic experience. I think you met a lot of people in town, you have been welcomed, I think. Progressively, your project constructs itself, which is what you are about to show us. The inhabitants were listening and were available. From the council side, we have taken the time, which is not all the time easy, to understand your work and your demand, your project.

I thank all collaborators and contributors. I particularly think of the Retired Club who made a great finale. It's the inter-generation, many people were surprised to see you Saturday morning broom in the hands. This gives also, I think, to the project a very warm image and show very strongly Acigné's diversity in population. Finally, we'll have a drink. Stefanie has a video to show us in order to initiate the debate.

I would like to thank Jacques Domeau to make us welcome within his exhibition. 'Rencontre numero un' welcomes Stefanie tonight which is also an encounter.

0:19:02

A 12 minutes video's presentation, with regular comments

BC:

Introduction to the group of Marie-Joëlle Brisseau, representing Rennes Métropole

Description of the projects two phases: the residency and the event in the context of the Biennial A vos Arts!

Monsieur Huchet (president of the Retired Club mentioned that following the event the club changed its name to the Friendship club) indicates to the audience that the work started at 7:30 in the fog on Saturday morning.

Audience:

Have the inhabitant been informed of the event?

BC:

A letter was sent and Stefanie went to see them individually including shopkeepers.

.....

0:32:09

BC:

It seems that this shop has never worked so well than in this particular day. (Talking about a butcher)

SB:

Stefanie describes her working method, her approach to the place and its involvement with a local mediation.

0:45:30

BC: (answer to Stefanie's comment regarding some unhappy comments during the event)

I think that may be people question on the 'Why?', but saying that people manifested their unhappiness... We had very little of them. In general we have very very little negative feedback. We had two unhappy feedbacks from shopkeepers who were not at all concerned by the area. Who were saying that customers would not come to buy their bread in their shop. But that all. We also had a shopkeeper at the bottom of the road, who moan a little bit but it did not go further.

If I can start the debate on town planning. It's an area, which is for a few years already the subject of a consultation. The town created a development plan in its town centre in order to restructure its centre, to restore it and see how to develop the site and the space. Two or three main roads structure Acigné. The one you indicated, an historic main road, and another l'Avenue Barbedet on which we already have worked on. We structured it, restore the road and gave it a direction. The next project will certainly be around this road (Rue de Calais) connecting the high with the low town, as we often say it, which is the umbilical cord between two times, two generations. We will certainly work on it as it is part of the project perimeter, from the group of houses on the street to the side of the Vilaine (river), coming back up to the Mairie.

...

SB:

Description of the sound project around the church, made to lead people to rediscover this hidden space.

0:49:49

BC:

In this project, we have different elements: the restoration of the space that obviously involve displacing some network, space. It also involves as try to signal Stefanie "to discover places where we are not used to go". The church surrounding close a pleasing space overlooking the river and Noyal. We are not used to go to this area.

To encourage us to think on the space layout, to the use and application of materials, walk ways. This road contributes also to a traffic road consultation...

Alain Reine: Adjoint au Maire Vie Sportive-Transports-Déplacements:

Reflexion is being carried out, or start to take place as we recently commissioned a traffic road feasibility in order to measure cars flux within the town. It's a large debate that has started a long while ago which is 'do we have to construct this road a one way road' and since the experience, new reflexion have appeared, which would more likely go towards a zone 30, without pavement, where cars and pedestrians would cohabit.

SB:

I note that you have called the project "Experience". It's good because it's exactly what it was.

AR:

Yes, the elected members would have never dared close the road for a whole day and even less to paint it in white. But it was an interesting experience. Actually it made people thinking, raised questions. Of course it won't be the only element to be consider in the new traffic road development but the first question to ask is "is it necessary to modify the actual function of the road?" this is the first question to ask ourself. Then after, if yes, " What direction to take?" "Should we choose for a one ways?" "What place leave to the cars?" We realised that the cars take a lot of place in the streets you mentioned, St Louis, around the Church, in front of the bakery, even in front of the War Memorial. We even saw, when it's hot in the summer, some car going under the shadow of the Memorial. Unfortunately, the car is queen and take too much space. We have to try to limit its use a little bit.

SB:

Actually I had to negotiate for the closing of the road, originally I included the pizzeria in the project ...

AR:

It our role to do the effort in a daily basis, to go to buy our bread by foot. Using our cars every day its our responsibility, to be taken over by the car. We have to make efforts to leave it on the car park and we often realised that we are rarely more than 50 or 100 metre from the place. On the top of everything, walking is good for you.

SB:

You will see on the photos, we took photos of people coming back from their shopping by foot. Its something I rarely saw before.

AR:

When we are in our car we tend not to speak to each other, but on foot we do.

SB:

It has been a lot of exchange during the day. It was actually the objective of the project, leading people to talk for or against the project and the plan for the street. Debates stated on site. For example, a man asked 'who is the responsible ?', two or three people stopped bringing aspect of the project who they though were good, and a fifteen minutes debate started. As an elected member, would you reconsider work with an artist in that way, on a month project in planning development?

0:54:51

AR

Why not...0:55:17 but we would need to define the project. It's an unusual practice...

An elected member:

It's difficult to answer without knowing the project in advance...0:55:59

SB:

What is this project brough for you as an elected member in relation to the urban space?

AC:0:56:21

We have not been surprise that you choose the Rue de Calais as a structured and strong element as it's a road that is part of our debate. We are working on its status and I think that your experience will do that we are going to ask questions in a different manner, for example making it more accessible to pedestrian than the way it is today. Today its parking arrangement is very difficult. We also have to consider to maintain a commercial activity.

Audience: (unclear voice) 0:57:19

Discussion on car parks in the area.

AR:

When the Rue Barbedet was closed, when the bus had to drive through Rue de Calais, the parking car was forbidden.

Audience:

It was the same situation with the street painted in white. We had to parked slightly before or slightly after. It was not very disturbing. And in this case slowing down the traffic.

0:57:53

We also have been told by Monsieur Brugalet that it was one of his best day.

Subject: Votre travail sur Acigné !
To: stefaniebourne@yahoo.com
From: "BOUDET Stéphane TPC-SRD" <stephane.boudet@francetelecom.com> | This is Spam | Add to Address Book
Date: Wed, 23 Oct 2002 10:03:19 +0200

Bonjour,

J'espère que vous allez bien et que votre "séjour" dans la commune d'Acigné s'est passé comme vous le souhaitez. Malheureusement je n'ai pas eu l'occasion de vous rencontrer lors de votre "vernissage", je suis passé le matin rapidement à vélo et le soir comme vous avez pu le constater !

Pouvez-vous m'indiquer le sentiment des gens au sujet de votre travail?
Me concernant, j'ai trouvé cela étonnant, et je ne m'attendais pas à cela, l'effet de surprise a été total ! Par contre la blancheur amène inévitablement une certaine froideur, une certaine distance mais cette couleur donne aussi un aspect de pureté, de propreté qui remet en valeur cette rue.

Votre commentaire sur les rues de l'hyper centre reflète effectivement une réalité certaine, à savoir qu'elles sont un peu tristes de part leur "structure", de part leur activité, mais également en raison du trafic automobile. Aussi lorsque l'école privée (rue St. Georges) s'est trouvée draper en début d'année scolaire, j'ai trouvé que cela donnait un air médiéval, que cela donnait du relief aux façades ! Avez-vous vu cela?

Et maintenant quels sont vos projets à venir ?
Au plaisir de vous lire (vous pouvez répondre sur cette adresse mail).
Cordialement

Stéphane BOUDET

(1) comment avez-vous trouvé le 1er café citoyen ?

E-mail 6 November 2002

Bonjour Stéphanie,

J'ai lu avec intérêt votre message et je vous remercie pour votre réponse.

Effectivement l'idée d'une carte blanche ouverte aux suggestions est bonne, et au premier abord je ne l'avais pas vu sous cet angle !

Les retombées du projet peuvent être multiples, mais chercher à redynamiser et à moderniser un peu l'image de la rue de Calais est un axe qu'il faut à mon avis initialiser et/ou au minimum entretenir.

Je vous remercie pour votre invitation, c'est très sympathique de votre part, et je pense pouvoir assister à votre petite soirée le 26 novembre prochain.
Indiquez-moi confirmation de la date ainsi que de plus amples détails.

En tout état de cause j'espère que votre séjour sur la commune d'Acigné vous aura été agréable et vous aura permis d'avoir des retombées positives pour la suite de vos missions.
Que prévoyez-vous pour la suite ?

Au plaisir de vous lire !

Cordialement,

Stéphane
Bonjour,

Les explications fournies au sujet de votre travail m'apportent effectivement plus de renseignements. J'ai bien noté que l'objet de votre travail est de "souligner les impacts du sport sur la culture et vis et versa, de la culture sur le sport".

Je pense qu'il est difficile d'avancer que la culture a plus d'impact sur le sport ou inversement sans étude préalable. Nous pouvons peut être avancer des arguments à partir d'exemples, je ne sais pas ce que vous en pensez ?

Quant à Acigné, peut-on avancer que cette ville possède la culture d'un sport en particulier, comme on dit que certaines villes possèdent la culture football (si on considère que le football est une culture !)?

Je pense qu'il est préférable d'en parler ensemble afin de connaître exactement votre point de vue.

En ce qui concerne l'athlétisme, il n'y a pas énormément de jargons associés, dans ce sport qui est resté très rationnel dans son évolution :

ténacité, dépassement de soi même, performance, rigueur, coordination... Ce sport possède à mon sens une culture universitaire du fait de ses pratiquants (...).

Les couloirs sont les couloirs, la ligne d'arrivée est restée la ligne d'arrivée. En ce qui concerne la ligne de saut (en longueur) celle-ci se matérialise par la planche. En ce qui concerne les courses de relais on parle de zone de passage de témoin pour la prise du témoin (bâton) entre deux athlètes.

Les coureurs de 110M. haies sont souvent appelés "hurdler" à juste titre contrairement aux autres courses qui ont gardé leur nom français.

En ce qui concerne les objets, la liste est minimale ! Il y a éventuellement "les pointes" qui correspondent aux chaussures des athlètes. Pouvez-vous m'indiquer ce que vous recherchez lorsque vous dites "hors contexte" ?

Je reste "en état de veille" afin de trouver d'autres expressions ou jargons !

En ce qui concerne mon indication sur "manifestations sportives ayant un rapport avec la culture d'une région, d'une ville", il s'agit plus en fait de manifestations "festives" et là je pense plus particulièrement aux jeux de palets, de boules, et autres...

Pour ce qui est de manifestations sportives, mon interprétation s'entendait dans le sens où par exemple la Hollande possède une culture vélo, l'Italie et le Brésil une culture football, les USA une culture basket-ball, etc...

Peut-on penser par exemple que la ville de Plouay (Morbihan) possède une culture vélo ? En effet cette ville accueille chaque année des milliers de spectateurs pour son épreuve.

Le mieux est peut-être que l'on en discute ensemble de vive voix et que vous me présentiez plus en avant votre travail afin de ne pas trop se disperser.

Pour cela je pourrai bien sûr vous rencontrer samedi matin à l'occasion du forum d'Acigné, simplement je n'aurai pas beaucoup de temps (je participe à un triathlon l'après midi même) et je serai avec mes deux enfants. Si vous le souhaitez nous pouvons nous rencontrer avant ou après selon vos disponibilités. Pour cela je vous laisse mon numéro de téléphone portable 06 82 86 97 75.

Je reste bien sûr à votre disposition pour tout renseignement.

A bientôt., Cordialement,

Stéphane BOUDET

Mon adresse : 15, rue de la pommeraie à Acigné.

'Carte Blanche', 2002

A P P E N D I X 7.



Inscription sur les listes électorales

Le recensement de la liste électorale a lieu du 1^{er} septembre au 31 décembre 2002. Elle est accompagnée cette année d'une rubrique supplémentaire de liste des usagers.

Au cours de cette période :

- les électeurs à compter des jeunes de 16 ans récemment arrivés à Acigné,
- les parlementaires ayant acquis la nationalité française en 2002, doivent déclarer leur résidence sur la liste électorale.
- Les jeunes ayant 16 ans en 2002
- les jeunes ayant eu 16 ans le 1^{er} janvier et le 31 février 2002 ont été inscrits sur la liste électorale le 31 décembre 2001.

- les jeunes ayant eu 16 ans entre le 1^{er} mars et le 31 avril 2002 (ville du 1^{er} tour des Elections Présidentielles) ont été inscrits sur la liste électorale le 16 avril 2002.
- Les jeunes ayant eu 16 ans entre le 1^{er} mai et le 31 mai 2002 (ville du 1^{er} tour des Elections Législatives) ont été inscrits sur la liste électorale le 4 juin 2002.
- Les jeunes ayant 16 ans entre le 1^{er} juin 2002 et le 31 février 2003 seront inscrits d'office sur la liste électorale le 31 décembre 2002.

Note - Les inscriptions d'office des jeunes de 16 ans sont effectuées dans la mesure où les données sont déjà connues au maire. Pour tous les jeunes ayant

atteint l'âge de 16 ans et arrivés en cours d'année 2002 à Acigné, l'inscription d'office n'est pas systématique.

Il est recommandé d'inscriptions sur la liste électorale est obligatoire (art. L9 du Code Electoral).

Se présenter avec le bon de famille ou un document identifiant et un justificatif de domicile avant le mardi 21 octobre 2002.

Pour tous renseignements, contacter le Maire - Service Elections
M - 02 99 04 36 00

Bulletin municipal d'octobre

Tous les articles devront impérativement être déposés en Mairie pour le 15 octobre 2002. Aucune article ne pourra plus être accepté après cette date.

Un conseil, c'est plus rapide : Les articles peuvent être transmis en Mairie soit :

- Sur disquette (l'article devra être enregistré au format WORD 97/WINDOWS au version inférieure).
- Par e-Mail : secretariat.gens@ville.acigne.fr

Info concernant la transmission de photos

Les photos qui nous sont communiquées par mail ou sur disquette doivent être transmises sous le format JPEG (en noir et blanc si possible) et être insérées dans l'article Word. Nous vous remercions de bien vouloir respecter la procédure afin que nous puissions avoir des photos de meilleure qualité dans le bulletin municipal.

" Carte blanche " : de Calais à St-Louis
Samedi 19 octobre 2002
 par Stéfanie Bourne, artiste en résidence à Acigné

Quest-France
19-20 octobre 2002

Acigné

Ce samedi, rue de Calais, la « surprise » de Stéfanie

Pour Stéfanie Bourne, le grand jour est arrivé. Artiste en résidence à Acigné depuis un mois, elle présente ce samedi au public le fruit de son travail. Les choses vont se passer rue de Calais, mais difficile d'en savoir plus.

« Carte blanche de Calais à Saint-Louis », c'est ainsi que Stéfanie désigne son travail. Elle voudrait que les Acignéais s'abandonnent à l'événement « comme une surprise », en se permettant « par hasard » dans les austères rues de Calais et de Saint-Louis qui sont, pour la circonstance, fermées à la circulation.

Au départ, une simple idée : dans cette commune où des associations l'exceptionnellement nombreuses travaillent à lier entre le sport et la culture.

« Comment ces deux activités disparaissent dans le quotidien des habitants ? » Pour le savoir, elle s'est mise aux aguets, traquant ce qu'elle appelle « les détails invisibles », puisés dans la vie des gens d'ici, au gré des conversations et des observations.

Ce qui l'a frappée au bout de quelques jours « d'infiltration » dans la vie Acignéaise, c'est ceci : « Les activités sportives et culturelles se déroulent principalement à la périphérie de la commune. » Et de constater : « Le centre-bourg se trouve bizarrement isolé » plus précisément, les rues de Calais et de Saint-Louis.

Voilà le lieu où l'on peut faire « mieux pour un jour les activités péripatériques ». Le lieu à regarder avec un œil neuf. « Le lieu... à s'approprier, plutôt que d'en faire une voie de passage rapide. C'est pourquoi, ce samedi, la circulation y est interdite. Pour en savoir plus, il faut absolument se rendre sur place, Stéfanie cultive le mystère. Là, on y trouvera « non pas un spectacle, mais une expérience visuelle et sonore, une réflexion sur le vécu au quotidien de l'espace du bourg, un espace rendu disponible. »

L'artiste a particulièrement travaillé la surface du sol qu'elle voudrait dessiner comme « une page blanche à franchir à pied, à vélo ou sur roulettes ». Elle suggère qu'on lui adresse, après coup, des propositions par courrier à la mairie. L'artiste carresse même un rêve : que sa « carte blanche » à Acigné ne reste pas sans lendemain. Ni pour ses habitants ni pour elle.



Stéfanie Bourne propose une surprise, ce samedi.

'Carte Blanche', 2002 A P P E N D I X 7.

ANALYSIS OF A VISUAL ART PRACTICE: ARTIST AS AUTHOR OF AN INCLUSIVE
CREATIVE METHOD

STEFANIE BOURNE
Ph.D. Research Student

Contributor:
Dr. Anne Douglas

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Stefaniebourne@ifrance.com
October 2003

The British Council – Entente Cordiale

2. SUMMARY

The last forty years of experience in seeking for new territories and working outside the institution, have given artists opportunities and experiences to integrate the creative potential into new forms of interactions in the public space (artist as ethnographer, as mediators, process based practices, etc) The present lack of visibility of these artworks in the public space is the main concern of these non-objects based practices. This paper will present one attempt, *Vernacular*, a visual art practice articulating, within its own creative framework, its mode of visibility which process is based on a procedural protocol in the social context. The creative process is developed with local partnership and is divided into five chronological phases including raising common issues, agreeing on communication and monitoring, establishing dialogue, disseminating the dialogue and learning from the experience by 'taking respective feedback home'. The relational and discursive¹ qualities of this framework makes this practice relevant to the social inclusion issue structure

Vernacular is the current research tool within a doctoral research to test the position on how process based practices, in the public realm, may change the traditional relationship between artwork, audience and artist, existing in a dependency mode with each in order to make the artwork visible

The inclusive nature of this particular creative process can contribute to opening up new thinking and perspectives on the relationship between the artist and the social context. In this evolving context, artists have developed two 'professionals' ways in engaging in social realm: as a skill sharer, in term of teaching a 'savoir faire' to the social context or as an author, in term of producing meanings. This being help, in recent years and through generalisation on the notion of public art projects, by the Department of Culture (DCMS) decision in the United Kingdom, in July 1999² to produce a major new policy on using culture as a means to combat social exclusion. Although both artistic engagements are related to some form of inclusion in the social realm, the nature of the relationship, the responsibilities of these two roles, the objectives and impact of the art are totally different. How far can the artist contribute to a social inclusion? Social inclusion is part of a

¹ *Discursive aesthetic* : Discursive aesthetic consists of obtaining artwork by reason and argument, from discourse, rather than intuition. (E.g. artist gathering information from dialogue and conversation in order to build an 'image' of a site instead of building this 'image' without external contact, from personal intuitions only)

Relational aesthetic : Aesthetic theory consisting of judging artworks on the basis of the inter- human relations that they represent, produce or prompt (Bourriaud, 1997-98). (E.g. a set installed in a gallery by an artist in order to invite visitors to act upon, cooking readings, consulting the internet, having a coffee, etc... encouraging the visitor to initiate a relation with another)

² 'Following the government's Comprehensive Spending Review, DCMS will be reaching new funding agreements governing its grants to its sponsored bodies. These will set out clearly what outcome we expect public investment to deliver and some of these outcomes will relate to social inclusion' (Smith, 1999)

large mechanism integral to all economic sectors, cultural, economic, and historical, identities and diversities. What is the artist contribution in this openly diverse democratic mechanism, seeking for problem/solution-finder?³ (section 1)

In integrating new forms of interaction in the public space, artists have raised new issues in regards to their relationship with the audience and change their position as author. Working in direct contact with the social context, the artist concerned by this practice has to improvise and apply new working techniques. The preoccupation of the art critic, the 'savoir faire', the binding of a body of work into history and critical reflection, connected to the practice itself have as much priority as the artist skills in negotiation, diplomacy and responsiveness towards the socio economic structure of the location. Informed by Allan Kaprow art experience critical analysis, or François Matarasso's analytic tool for communities engaging in art projects, *Vernacular's* protocol articulates different phases of the creative process in which the audience is transformed into participants and contributors. Is this relational, convivial and discursive process act to facilitate an inclusive social process?

This new visual art interaction in the public sphere transformed the modern understanding of the artist role. The visual art practice has to face a multitude of partnerships, negotiations and administrative tasks in a project divided into chronological phases and actions. The evolving relationship with this context has raised issue to which I wasn't sensitive when working in a studio practice for public art project or % for art. The notion of sharing expectation, of mutual learning, of setting a structure to raise feedback, the anticipation from all side are as much responsibilities and tools that construct the project. However this current working situation in the public space is in need of a form of language in order to be articulated and be made understood as part of the creative process rather than to be used as a way to transformed an art practice into a functional asset. Is this new position of the author distort the notion of inclusive process and entertain the art in the wrong type of relationship with the public realm? How can this structure of experience, that informs itself and others, be visualised as a creative process rather than an end to social inclusion (section 2.).

This situation is in need of a language that doesn't solely respond to the practice need in its visibility but also allows cross-disciplinary exchange between partnership in a much wider context: a sharable language that would serve each discipline in their cross-disciplinary practice. In the descriptions of two process based practices in the public realm, *Building Underwood* and *Vernacular*, consulting communities, establishing partnership, raising a project from sharing ideas, have become part of the traditional studio based process. These contributions in the creative process are greatly value by artists, even when they sometimes lead the public opinion to place this art on the edge between management and creativity. Although structured with compulsory rules and set timescales of negotiation, the art experience is defined by the cross-disciplinary and creative improvisation of this relational and discursive protocol. The inclusion of the social context in the creative protocol constitutes, at the same time, a tool and the outcome of the practice. It is the art and the process itself, driven by artistic and aesthetic beliefs. This protocol, identified in *Vernacular*, is a type of personalised recipe, that changed and improved from one project to the other.

It is now a reliable skill that has become my main tool, influence my relationship with the notion of audience and therefore the way my art practice is communicated. The inclusive process of the protocol is hoped to be a sort of language in which participants can use and contribute to. However their contribution can be involved in the process as an end product -*Vernacular*- or in gathering information that will lead to the manufacture of objects - *Building Underwood*-. In *Vernacular*, the process attempts to raise a sharable language with the various partners involved that will constitute the 'artwork'. In *Building Underwood*, the process will installed relationships that will produced 'live moments', which themselves will produced 'artwork' to be shown in galleries. In both situation, the articulation of this discursive method, the creative protocol, is the artist's 'signature'. The content of each project varies by addressing the historical, social, and physical particularity of each new context, but the language remains the same. We are looking at an authored 'exchange', a communicative process, leading to a multi-authored end product rather than an authored end product. These multi-authored end product are produced by participants that contributed to the process or by the artists themselves in the case of *Building Underwood* (section 3).

This inclusive disseminating process in the public sphere, sustains in parallel the art practice and establish its necessary cross-disciplinary language with the social context. The paradox then arises, for artist, between respecting partners' expectations in the social context, and sustaining an aesthetic approach, when

³ Silver, S. (spring 2002), p67. I.e. The town artist employed as a catalyst, the artist as a teacher in a workshop, or in public art as a creator/manufacturer.

responding to a commission. In the public realm, the artist enters an economic world of production and demand, faces the lack of specialist knowledge of art and a generalised understanding of the artist's role and method on object's based production. Practice in art could be like a manic weather vane, between partners wishes and seeking not to lose one's own wind of poetry. It is like keeping afloat the 'unnecessary' artistic obsessions against the necessity of a real world. It is rarely possible to work in a bubble within a social context and to remain as artist totally ignorant of our possible responsibilities and consequences of our actions. In moving our working context out of the studio, we also influence our position of author. How can we communicate this new role in the creative process? Is it the perfect manifestation of Barthe and Foucault's concept of the 'death of the author' of a visual art production and in the public realm? Or is the author to remain there to challenge expectations in the willing partnership? At what point does the artist become interchangeable with the government policy as equally domineering and dictatorial ?

FULL PAPER

This paper addresses the analysis of a type of visual art practice in socially based process, *Vernacular*, an authored protocol, that is defined by the process of its interaction in the social context; that challenges the notion of authorship in visual art and its dissemination in the public realm.

Based on two visual art practices (*Vernacular* and *Building Underwood* based in the French Pyrenees), I would like to argue

- Artists manage an inclusive creative method, a new form of interaction in the public sphere (section 1)
- This inclusive protocol is articulated at different levels and raises new issues in terms of authorship (section 2.)
- This authored protocol changes the traditional relationship between artwork, audience and artist by its cross-disciplinary nature and by raising its own sharable language in relation to the wider world.(section 3.)

SECTION 1 : VERNACULAR, AN INCLUSIVE EXPERIENCE

Since 1990, my visual art practice has gradually involved communities and public at large in the creative process and the production of artworks. It developed into a hybrid status between technical challenge, administration/negotiation and reflection, inspired from both a studio practice (having been trained as a printmaker and an environmental artist) and an administration practice (having worked as a fundraiser and public art co-ordinator for five years for the Bristol base engineer Charity, Sustrans). This multidisciplinary practice has very much developed through intuition and the mixed experience of practising as artist and administrator. It always has been totally impossible for me to make artwork without the involvement of local inhabitants in which the artwork took place or having a consultative approach with the social context. Although my practice's development and implement projects fully based on social exchange, I would however not define my role as a facilitator in the social inclusive process-based of my practice. It is also time to accept, regardless of uninformed comment that says otherwise⁴, that the creative process is to be considered as an artistic 'product' and more emphasis should be given on its aesthetic value. I would like to articulate the role of the inclusive elements in *Vernacular*.

Vernacular (2000-2003) operates within a socio economic structure, involving social inclusion at the basis of its creativity. It is a visual art practice which tools - manufacturing and communication- and 'product' are all within the framework of its process. Their no end 'product' to the practice but a process as 'product' that could lead to a multitudes of productions by a multitudes of authors.

This process is structured by a protocol that will be itself informed by the social context concern in the project. The creative process is the protocol developed with a defined local partnership at the start of the project. The protocol is shared with local organisation in order to bring within the project the large majority of the social context. The numbers of players is set at the start but doesn't necessarily exclude the involvement of new 'actors' during the process, select by any members of the partnership. This protocol is divided into five chronological phases in which evolve and is discussed the selected issue. These phases will be raised as the project evolved in time and include: raising common issues, agreeing on communication and monitoring, establishing dialogue between the selected or invited 'actors', disseminating the dialogue and

⁴ Belfiore, E. (2002), pp.100-101

learning from the experience by 'taking respective feedback home' – each partners will be taking his/her own interpretation in regards to his/her own agenda.

The objective of this protocol intends to progress through a mutually decided issue using dialogue and visual artefacts during the time allocated to the project. (i.e. Banff, Scotland 1999: connections between local and national heritage – Moulins, France 2001: relationship between local heritage and contemporary daily activities – Acigné, France 2002: impact of sport and culture on a daily life, etc). A dialogue can be interrupted if requested by any side of the partnership. Although this method has lead to successful discursive projects, there is no guarantee that it will be appropriate for all social context.

In the project 'Transition'⁵, the dialogue installed consisted of a community consultation on the relationship between sport and culture with the village daily life. The residency was structured with the possibility for an event during or after the running of its time but with no obligation. The process developed, with the community council first and then to the Mayor's demand with the villagers in a public event. The discursive process focussed on the relationship between the actors of the social context and the creative potential of the practice. The proposal for the event "Carte Blanche: de Calais à Saint Louis", as part of the project 'Transition' was supported by the Cultural Office and after a couple of meetings finally accepted by the Community Council. The event took place on Saturday the 19 October 2001 from 7:00am to 7:30pm in one of a main regional road, cut off from national traffic for the day. Over 12 hours, the event invited local residents to re-discover through their Saturday's routines, by foot or cycling, their relationship with the heart of the village: going to buy the bread, cigarettes, going for a coffee, or simply the Saturday morning cyclists and runners passing through as usual.

While the discussions led to raising a practical issue on the up-grading of a national road crossing the heart of the 6000 inhabitants village, the ultimate objective of the method was to introduce meanings and aesthetic statement on the issue, without providing a practical solution. The 'product' of this project is the shared protocol between all actors and their evolving relationship around the dialectic, the different perspective proposed, the new meanings of the road and spontaneous live public debates on the road's potential. Public responses to the project led the planning department to re-consider their initial project. Although the artist's intention weren't to respond to community expectation on necessities connected to the site, the quality of the process, or the artwork, relies on this relationship.

Due to the lack of aesthetic visualisation of such process, in traditionally known art mediums such as sculpture, painting or installation, it is often read as 'non-productive' by the context if it doesn't respond in some form to local expectation. It is therefore important to evaluate such experience and isolate the role play by each player in the partnership. We agreed that the experience would be completed by a feedback-soirée and discussion between the community council, the inhabitants and the artist. The soirée took place on Wednesday the 27 of November at 20:30. The evening revealed the real identity and reality of the artwork. Here is a summarised feedback⁶ by the Deputy Mayor *'The council representatives were interested by Stefanie's sociologic approach of the working structure of the city and her involvement in understanding and bringing forward facts and living habits of the village's daily life. Her intervention allowed them to have a*

⁵Acigné, France, October 2002, raised an artist residency, 'Transition', proposed in the context of an international competition to take part to the Biennial of Young Creation organised by Rennes Métropole, a government organisation gathering the administration of different districts around Rennes. I was assigned to Acigné.

⁶ Extract from the catalogue: 'En ce qui concerne l'expérience de la résidence d'artiste *'Transition'*, nous avons été intéressés par l'approche sociologique faite par Stéfanie sur le fonctionnement de notre cité et par son investissement pour comprendre et mettre en avant des faits, des habitudes de vie, notre fonctionnement au quotidien qui fait notre quotidien. Son travail a permis aussi de porter un autre regard sur notre organisation en terme d'urbanisme, de conception de notre environnement de vie. L'exemple de la rue de Calais démontre bien l'importance de cet axe structurant qui a été mis en valeur par l'installation *'Carte Blanche: de Calais à St Louis'*. En effet, cette rue représente pour nous un axe majeur dans le développement et dans la restructuration du centre bourg car il est le cordon ombilical entre deux époques de développement de la ville. Il fait partie intégrante de notre réflexion sur ce secteur et le travail réalisé par Stéfanie, sans savoir au préalable sur quoi il allait porter, a mis le doigt sur son organisation, son fonctionnement.

Son intervention, en détournant le fonctionnement habituel du lieu, nous a permis d'avoir une vision de l'espace que nous n'aurions sans doute pas eue lors d'une étude confiée à un cabinet d'architectes. Je veux dire par-là, que ce nouveau regard sur les lieux de vie, sur leur fonctionnement, leur organisation peut nous aider dans notre réflexion d'aménagement. C'est une nouvelle approche qui à mon sens peut compléter une réflexion de réorganisation ou de construction des centres villes. Trop souvent, les aménageurs oublient la dimension sociale dans les solutions et les organisations proposées sont peut être la cause de malaises urbains. Comment donner ou redonner une âme à un futur lieu de vie ? Cette nouvelle approche, ce nouveau regard sont une réponse et permettent de mieux prendre en compte les espaces sociaux dans les projets.'

Bernard Corlay, Adjoint Culture-Animations, AOÛT 2003

different look onto their conception of their living space. The example of the project of 'Carte Blanche' well demonstrated the importance of this street in the planning of the village centre as it is a umbilical link between two periods of the village. It is part of our plans in the area and Stefanie, without being aware of our project, has point out its organisation and function.(...)

Although at crucial moment of the partnership, the inclusive protocol is orchestrated and directed by the artist, the project was appraised for its consultative process and its community integration. The directive role played by the artist is at any time hidden in the partnership. It has as much executive qualities in its own area than any of the others partners. The creative protocol proposed an equal and different type of artistic partnership to the members of the community council and a new means of integrating and consulting the community in its social needs and creative potential in urban planning. How did a public art object-based practice lead to a 'dematerialised' protocol? What did the forced negotiation in the public realm reveal to the art practice?

SECTION 2: A STRUCTURE OF EXPERIENCE THAT INFORMS ITSELF AND OTHERS

It is essential, that the relationship in the partnership should be formal and in place at the start of the project in order for everyone to have a common understanding of the objective, to communicate at ease and to develop the issue at its full potential throughout the process. As the artist is the only one taking part in all phases of the process, the partners contributing in a sporadic manner depending on the necessities of the engaged dialogue, it is essential that the monitoring and on-going process are clearly articulated and shared. The phases aren't to be added like administration tasks into the artist role but are part of the overall creative process. The artistic product is created by the on-going consultation and agreements between the all partners.

The intuitive evolution of *Vernacular's* creative process towards a structured relationship with its participants, lead to its association to a 'protocol'. In the practice, the process isn't only its art 'product', it's also its tool in the discursive experience. The process, through the framework of the protocol, raise the necessary information and communicate them at the same time, by its 'record of agreements' through its whole process, by its 'formal recurrent procedure' installed between the local partners and the artist and finally by its 'visual record of data or observations on the particular experiment or proceeding' undertaken by the project (Collins 1999). Inspired from a simple management and administrative procedure, and added into a 'studio' practice, *Vernacular* became an artistically formed protocol. It merges partnership procedure and creative process, resulting in administrative contingencies. The artist orchestrates the protocol hoping to take his participants into an area of work they wouldn't have thought of.

In this 'professional' context, *Vernacular's* creativity gains 'the logic of rules and regulations in an aesthetic that consists of agreeing on a structure of a discussion, that becomes the form of the 'artwork', and negotiating, deciding its content in a partnership process'⁷. Inspired by the experience of happenings in Allan Kaprow's stages of the art experience⁸ and François Matarasso's structure of evaluation for communities involved in the art, *Vernacular* was defined in 2001 into five stages. The analysis of previous art experience in *Vernacular's* projects, allowed me to articulate these stages and further define the nature of such interaction in the public realm. The experience of the creative protocol is chronological and as follow: **1. Common issues:** Identify common issues and objectives between the aims of the partners & the artists, **2. Communication:** Agreeing on modes of communication and monitoring methods for the duration of the project, **3. Dialogue:** Establishing convivial dialogues for the time agreed, including a public event if required, **4. Dissemination:** Reporting back, publication and public meeting if appropriate, **5. Learning ('Taking respective feedback home'):** Reflective period comparing partners' aims from artistic aims. The tools of the protocol used in *Vernacular* are not different to any diplomatic or negotiating tools. The method allows artist and future participants to get to know each other and progress in mutual interested issue.

In a project like 'Transition', over the period of a month, regular meetings with the council representatives, single or group meetings were planned ahead to decide on the subject of the dialogue (the relationship between art and sport in the village daily life). Once the issue was agreed, we identified the best way in communicating with each other without interrupting everyone's agenda (minutes of meetings were circulated and e-mails heavily used and copied!). The success, of the first three weeks, of the evolving dialogue between councillors and the project, and the development of the word of mouth, the Mayor asked for the dialogue, the exchange on the issue to be made public with the inhabitants (different ideas of an event was suggested in different formats to be finally accepted as 'Carte Blanche: de Calais à St Louis). The dissemination of the

⁷ Ardenne, P. (2002), p190

⁸ Kaprow, A. (1971)

project issue (the relationship between art and sport in Acigné's daily life) was also helped by the regional newspaper, Ouest France. As part of the original partnership, the regional newspaper representative was invited to contribute to the debate without communicating the content of the work in-progress. We agreed that she would inform the community of the reasons of my whereabouts and presence in the village without providing an answer of the outcome of the project. The relationship with the press coverage, built up over the month period, wasn't to justify the artist presence but rather to invite the community's to question this presence.

Previous to this latest project and its articulated protocol, I wasn't aware of the importance of sharing, in the context of the partnership, the last two phases of this method -Dissemination and Learning-. The issue isn't completed when made public but is just starting to reach its full potential. A project isn't completed when varnish is applied onto the layers of painting for the 'vernissage' (the 'varnishing' translated as art preview). The meaning of the work is just starting by the multitudes of interpretations that comes its way. A discursive project only takes its full proportion in the moment of the dialogue dissemination in the qualities of its impact, in the sharing of the multitudes of expectations, in the amount of feedback taken home and in the learning that each participant can have at his individual level. However, in one side the practice have to be aware and share practical expectations with the context in order to articulate itself and exist in the process of the partnership in the local social realm. And in another side although moving its production from object to process, it aims remain in meaning and aesthetic discourse, with the need for magic and anticipation (i.e. press coverage in Acigné), to be recognised as an artistic contribution in its own right. This situation is in need of a common language to be clarified and the artist role understood.

The authorship of this process lies with the artist's ability in evolving a set situation, by directing the protocol between the partners' expectations and the artistic 'necessities' and to define forms and content of such project. Is claiming authorship on the creativity of such protocol in the public realm resume to an appropriation of the social context by the artist? Is, in the context of the public realm, defining the artistic protocol as an inclusive process contribute to distort and entertain the wrong type of relationship between the social living and visual art?

Section 3: HAS THE AUTHOR TO REMAIN EXTERNAL TO THE INCLUSIVE PROCESS?

In attempting to re-create the experimental studio practice in the public realm, the visual art project *Building Underwood* (1999-2002) uses inclusive processes as a way to raise the concept of 'Cultural Apparatus', instead of the term 'project'. Co-ordinated by three artists, in the French Pyrenees, *Building Underwood* is defined by its intrinsic relationship with the local, and imported, social context for the time of the project. The process intends to raise the story *Building Underwood* by gathering participants in a natural setting, aiming to build, from scratch, buildings, circulatory systems, community tasks, all structures necessary to create a living environment⁹. The process in itself isn't the project and doesn't address an audience. It is a 'live workshop', seeking partners as actors in the story building, not as public. *Building Underwood*, in the social context of the wood, is the work in-progress of a large number of artefacts that will be produced afterwards. Everyone enter the summer camp, help in creating this living environment in full knowledge that they contribute to generate situations, facts, events, etc, to the construction of numerous artworks. Artworks they might never get to know. It is only in its phase of dissemination, of exhibition, that the process of the experience in the wood is presented in it full potential, as the product *Building Underwood*. However participants have no means to interfere or influence the end result. No one know really the full length of artworks produced as a result of these summers. Not even the artists themselves whom are awaiting and suggest for someone 'to identify and interview individuals who have worked in relation to *Building Underwood*, a way to identify the scale of the work¹⁰.' The artists have set up a structure which themselves don't control its development. In installing the situation, the authors are becoming 'witnesses of the new relationship between the participants, characters of the artwork, and the

⁹ Simona Denicolai, Ivo provost and David Evrard, in *Building Underwood* (1999-2002) like 'the metaphor of the earthworm, swallowing, digesting and throw out its context to evolve in its environment.' This metaphor resume their position as artists in an environment.(02/01/03, artist manifesto, statement for their collaboration in the project *Come and get It*, Champtoceaux, France 2003-2004)

¹⁰ David Evrard for *Building Underwood* on Responses to questionnaire, September 2003.

futures artwork'. *Building Underwood's* final productions are latent in the traditional forms of dissemination, installation and photos, and result of a process. It's the interpretation of a multiplicity of professions, individual, facts, places and mediums. However the social context, installed and inspiration of these productions, is ephemeral as no one is now living there but camp there. Memory of a select summer time.

Although practical negotiations, methods of diplomacy and responsiveness to the site are applied in both projects, the inclusive objective of the two practices isn't about achieving finality through these protocols and participations. *Building Underwood* artists don't insist for the production of artefact after the events. The inclusive process doesn't lead to a finality but aims to articulate alternative ways of communicating the creative process within the social context. In the first instance, in *Vernacular*, the process, at the same time tool and product, allows to establish partnerships and articulate the artistic project. It is used as a protocol to communicate and create at the same time. In a second instance, in *Building Underwood*, the process provide the information with participants and professional expertise, fundamental to the creation of the artistic product in the gallery context. It is not about using the other as an instrument but rather creating in-vivo, and in partnership, a mutual exchange between art and other professions. Nonetheless, the inclusive and multiplicity nature of this process bring confusion in the existence and position of the production of an author. The position of the author, in regard to the inclusive process, makes the difference between the above two practices. In *Vernacular* the work of the author is done directly within the relationship build with the participants, instead of afterwards in a gallery context. The creative process involved in *Vernacular* is in direct contact with the social context and doesn't deny or isolate the participants from the ultimate artistic objective: producing meanings from the experience and not just visualising the experience. In *Building Underwood* the artistic 'production' will take place afterward in the context of the gallery as a visualisation of the experience.

The organisation Banlieues d'Europe¹¹ works against the division and prejudices of activities from both sectors in the public realm, against the huddling of the art in gallery. They raise awareness of a new model of interactions between social and cultural players. Inclusion relies on the individuals interaction (both artistic or non-artistic) to contribute to the process within their means and wishes. The process is about respect and establishment of honest relationship between these individuals; where expectations and intentions of all players are clearly identified and express along the whole creative process. Whether inclusive or not, the process is led by aesthetic which intentions are to define forms and content. The artistic outcome exists in the protocol and uniqueness of the exchange. Why denying the presence of the author? Do we still need to alienate a manufactured end product and to deny the magic benefits to all partners involved in these authored processes?

CONCLUSION

Involving the public in the creative process of a visual art practice has a different meaning to getting involved as an artist in education, architecture or cultural activities. In the first although inclusive with the social context in its process, a socially involved practice is concerned by raising meanings with aesthetic and poetry; is composed and exists of local partnerships; and is defined by the cross-disciplinary nature of this aesthetic.

Contrasting, in the second, the artist or individual engagement responds to sharing skills and 'savoir faire', the manifestation of a 'trade'. In this definition the artist is forced to detach himself from his/her practice and to respond as an educator, a designer, a social worker or a civil servant, responding to a demand for the duration of a project.

¹¹ 'Art against exclusion', Association Banlieues d'Europe: BP 101 F-67069 Strasbourg cedex, banlieues.deurope@wanadoo.fr

The nature of these new forms of interactions in the public realm, the nature of the artwork transformed from object to process, and the variety of people involved in the creative process challenge the notion of authorship, and consequently also challenges the current institutional mode of dissemination that makes a work of art (based on the authored object). Is a work exist as 'art' if not the work of one person? Is it the result of an economic consortium? The above two different approaches, skills sharer or meanings seeker, of socially involved practices are often merged in the functional world of the public realm, due to the lack of sharable language and tool to understand the process-based practice, a 'non-object' based and 'non-functional' art. As a result of this language deficiency, artist's role is then resumed to a sharer, an educator, in the economic context of urban, educative, engineering (etc) or social team rather than an art practitioner. Detached from these existing roles, the yet unexplored potential, of the process based art practice in the public realm, can open up new perspectives in the relationship between the social context and the art. Unfortunately, it is rarely considered as an alternative involvement with the arts, often ignored as insufficiently understood and therefore imposed by artists themselves. Providing community self-esteem and encouraging personal development by gaining artistic skills is often in favour to a cross-disciplinary partnership that takes more risks, greater challenge, and needs more time and energy from all sides of the partnership.

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BRUXELLES, LE 10.05.2001. CONVERSATION ENREGISTRÉE PAR DENIS GIELEN
Des extraits de cette conversations ont été publiés dans la revue 01 (n°2)

Building Underwood

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PERPIGNAN, centre puis aéroport direction Foix, DPT 117 A 50kms de Perpignan, traverser le village de Caudès de Fenouillades, le terrain se trouve à 3 kms sur votre droite. En venant de Foix, 2 Km après Lapradelle, avant Caudès, le terrain est sur votre gauche.			

Denis Gielen : Avant d'aborder ensemble certains points précis de votre projet, j'aimerais tout d'abord connaître l'esprit dans lequel vous l'avez théoriquement abordé, afin de mieux saisir peut-être les motifs ou les nécessités constituant les fondations de "Building Underwood"...

David Evrard : A la base, il s'agit d'une idée un peu abstraite qui est de se confronter à un lieu qui serait dégagé d'existences sociales trop déterminées, de se confronter à la nature d'un paysage isolé qui n'est, a priori, que "traversé", qui est peut-être déjà un souvenir. Intervenir dans ce type d'espace, signifie se confronter à la notion générique d'appareil culturel. En travaillant ce site comme un décor, comme un plateau, cela renvoie à toute l'artificialité du regard porté sur un tel environnement. Dès le départ nous savions que ça allait être une expérience de vie et c'est un des moteurs principaux de ce projet.

Simona Denicolai : Oui, nous avons chacun travaillé sur des contextes spécifiques, et dans notre pratique, nous ne voulons pas considérer de hiérarchies entre des espaces urbains de grande échelle, un espace domestique à une échelle privée ou institutionnelle ou un site naturel. Chacun ont leurs spécificités qui fonctionnent en regard de leur contexte.

Ivo Provoost : On a commencé à travailler ensemble autour de ce terrain, parce qu'il y avait du travail à y faire, tout simplement. Nous ne sommes pas invités par une institution. L'idée est d'installer dans ce lieu vierge un système de fonctionnement, d'établir des liens entre l'ambiguïté d'une fonction qu'on met en place sur le terrain, la réalité de la vie que nous avons sur place, le village et le contexte qu'on connaît moins bien. Cela pose la question de savoir si on doit travailler de manière différente, avec d'autres méthodes, d'autres résultats esthétiques.

Denis Gielen : Concrètement, quelles ont été vos méthodes pour parvenir à vos fins esthétiques dans ce contexte assez particulier de "vie quotidienne" ?

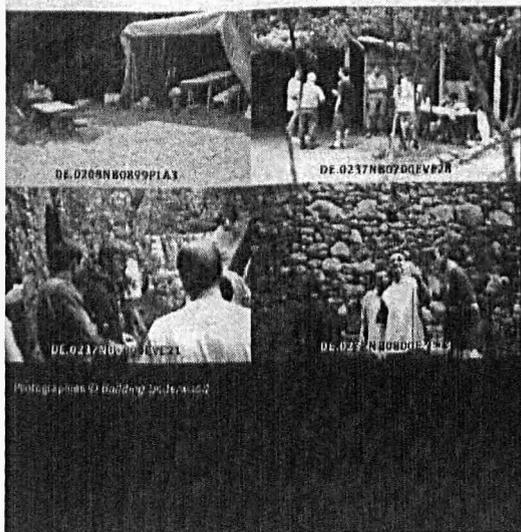
David Evrard : Le quotidien dans B U, c'est le cadre. Nous avons forcé un cadre, nous avons placé des limites de lecture à ce terrain. Celui qui connaît le générique de B U arrive sur le terrain avec une lecture assez contraignante de sa présence. A partir de là, nous renforçons ce rapport à l'environnement comme décor, qui est à la fois espace historique et espace mental. On y prépare la nourriture, on se lave, on s'amuse, et tout ça se mélange à l'intérieur d'un périmètre théorique. Ce projet consiste à créer un décor et ce décor conditionne la vie sur place. C'est une notion assez complexe, qui permet d'intégrer une économie spécifique à ce travail. Quand on voit quelqu'un dans un film qui boit une tasse de café, on ne se pose pas spécialement la question de son existence naturelle, mais plutôt celle de son rôle et de sa partiel en regard du reste de la fiction.

Ivo Provoost : Nous sommes autant producteurs, acteurs, scénaristes et observateurs de tout ça, et ce n'est pas très intéressant de se demander qu'est-ce qui est ou pas artistique à ce moment-là. Nous avons prévu un événement *openwood* pour cet été, il y aura par la suite toute une série de "produits dérivés" (documentaires, expositions, textes) issus de cette expérience, mais cela ne signifiera pas une clôture de B-U.

Simona Denicolai : On se questionne autant sur notre propre rôle que sur celui des invités ou des réalisations. La vie sur place est un décor pour le documentaire sur B/U, les invités sont des personnages de ce documentaire. On veut forcer cette idée pour y installer des moments de fictions, des lectures, etc... L'idée de décor est aussi dans la pratique, j'avais appelé ça du débroussaillage esthétique. Il y a des endroits plus construits que d'autres. Certains besoins ont déterminés

'Building/Underwood' A P P E N D I X 9.

WOOD



Depuis plus de 3 ans, Simona Denicolai, David Evrard et Ivo Provost développent sur un terrain naturel situé à Caudliès de Fenouillèdes dans les Pyrénées Orientales en France, un projet de micro urbanisme qui prend en compte les enjeux géographiques et culturels de la région. Baptisé "Building Underwood", du nom d'une machine à écrire aujourd'hui disparue, ce travail de collaboration a nécessité l'aide technique et conceptuelle de différents participants invités de manière informelle à se joindre durant l'été aux trois artistes. La mise au point d'une logistique, la construction de structures architecturales et circulatoires, le développement d'un système de communication (conférence, exposition, publication...) sont autant de modes d'organisation de la vie sur place qui donnent forme au projet. Avant de s'engager pour un troisième été, les protagonistes ont choisis de faire le point sur leur projet en s'adjoignant deux de leurs invités, Anne Grandhenry, comédienne, et Denis Gielen, critique d'art.

aussi la forme, disons, plus plastique de ce qu'on réalise sur le terrain. On était juste nous trois au départ, on était installé sur la prairie. On sentait le besoin, par rapport à la topologie du terrain, de débroussailler ce niveau, qui est devenu le niveau zéro. C'est la plate-forme principale où se réunissent l'ensemble des participants. Ensuite on a creusé cette rampe qui a relié la prairie avec le niveau zéro. C'est un accès direct, une coupe dans le paysage. Puis, avec les gens qui sont passés, un chemin s'est tracé vers la Boulzane, la plage a été nettoyée et elle est devenue une zone pour se laver. C'est la salle de bain. En mettant en valeur ces zones, on obtenait des indications sur ce qui allait en advenir.

David Evrard : Toutes ces expériences ont mené aussi à penser que les constructions plus architecturées qui seront réalisées vont renforcer cet aspect immatériel.

Ivo Provost : On a pensé à louer des modèles qui s'intégreraient professionnellement au quotidien du terrain, juste qu'ils soient là, qu'ils circulent. Ils ne seraient pas là pour leur intérêt par rapport au projet. Ça serait l'introduction d'une fiction où les modèles deviennent le décor des véritables spectateurs et inversement.

David Evrard : Denis, dans quel esprit es-tu arrivé là-bas, qu'est-ce que tu as vécu et imaginé lorsque tu étais sur place ? Tu avais des intentions particulières ? Quels sont tes souvenirs ?

Denis Gielen : Je suis arrivé en touriste mais en sachant que je conservais d'un certain point de vue ma fonction de critique d'art compte tenu du contexte que vous venez de décrire. Malgré le plaisir de la détente sur un site idyllique, je savais parfaitement bien que je jouais aussi un rôle de figurant dans une fiction qui se déroulait sous mes yeux. C'est pourquoi je dois avouer que ma "détente" tournait

parfois à la paranoïa lorsqu'un caméscope tournait ou que l'on prenait des photos de vacances. Je ne sais pas si pour les autres invités c'était pareil, mais j'ai eu quelques fois l'impression d'être "pris en otage" et de contribuer malgré moi à la fabrication d'une imagerie artistique dont je ne connaissais pas véritablement la fin. En réalité, mon sentiment sur place était un mix de ces 2 extrêmes. Je n'étais pas complètement "touriste", et heureusement pas entièrement parano...

Simona Denicolai : A quoi ces 2 pôles t'ont-ils amené ?

Denis Gielen : Si je devais retourner l'été prochain à Caudliès, je crois que j'assumerais plus volontiers mon rôle de critique d'art en vacances. Je veux dire par là qu'il existe une autre manière de faire de la critique : une façon plus "risquée" parce que beaucoup plus exposée à l'ensemble des composants de l'existence. Lorsqu'on discute en société au coin du feu du l'art, on n'est paradoxalement moins à l'abri qu'entre les colonnes serrées d'un journal ou d'une revue spécialisée. C'est curieux, mais je crois que le fait d'être dans un espace public de type primitif comme ce terrain à Caudliès, exige une volonté de convaincre plus grande. Pour les artistes, c'est peut-être la même chose. En tous cas, c'est une situation qui induit des rapports parfois surprenants. Le fait d'assister à un projet artistique en l'an 2000 à quelques kilomètres de la grotte de Niaux est un exemple assez frappant, me semble-t-il, d'une vision critique totalement différente de celle que l'on peut développer dans son bureau en ville. Ce type de voyage dans le temps est une véritable expérience de l'espace qui n'a rien à voir avec le fait de passer d'Art Press à un livre de Leroy Gauran dans la même journée. Il s'agit ici de faire fonctionner ses sens. C'est un rapport à la critique beaucoup plus intuitif et sensible...

'Building/Underwood'

A P P E N D I X 9.

Simona Denicolai : Par rapport aux autres personnes qui sont venues de l'extérieur, comment as-tu ressenti leur rôle par rapport au tien ?

Denis Gielen : La situation était totalement absurde. Par une sorte de déformation professionnelle, je me plaçais souvent en observateur. Or, comme il était souvent question pour vous de réaliser vous-mêmes des observations, la situation touchait parfois au circuit fermé. Dans des conditions plus urbaines où la distance est plus grande entre les différents opérateurs du circuit artistique, cette dialectique souvent comique est moins apparente. Les relations sont moins évidentes, et sont peut-être pour cela moins amusantes. Je crois d'ailleurs que cette confrontation à la réalité parfois absurde de nos rôles respectifs, est la seule manière pour nous de trouver des portes de secours pour cesser de tourner en rond. A mon avis, il faudrait prolonger davantage l'expérience. Ce serait intéressant, et un peu utopique, de rester là-bas trois ans complets. Vous seriez peut-être plus critiques, et moi plus artiste...

Ivo Provoost : Toi, Anne, comment est ce que tu comprends ton rôle dans B-U ?

Anne Granhenry : Je ne peux pas parler d'évolution, je suis plutôt dans le ici et maintenant, je ne m'attends pas à un milieu, un début, une fin. J'observe ce qui se passe. Je n'ai pas d'attentes particulières.

David Evrard : Tu as pris quand même un rôle assez déterminant dans le projet.

Anne Granhenry : Oui, enfin, pffff... C'est plus essayer de voir comment un confort peut se construire dans un cadre comme celui-là.

Denis Gielen : Je trouve qu'elle répond à cette question comme nous on répond à cette question : Il n'y a pas de début et pas de fin.

David Evrard : On a vite nommé le lieu où on allait se laver la salle de bains, qui fait 350m², la cuisine également. Les tentes sont des chambres, c'est grand luxe, très aéré, plein de soleil, pas de voisins, une voie de circulation à proximité. Ce qui est paradoxal, lorsqu'on parlait de l'histoire de ce projet, sans début ni fin, qui se finira par une rupture plutôt que par une clôture, c'est qu'il renvoie justement à un phénomène d'anticipation, en terme d'esthétique. Et on ne peut faire qu'aver la raillasse, les serpents, les blaireaux, les renards...

Simona Denicolai : La grêle, le soleil qui tape trop fort.

AG : Ou le fait d'être dans un groupe que tu ne gères pas, où tu ne sais pas qui débarque, tu ne peux pas anticiper là dessus. Tu peux avoir tous les rêves du monde en débarquant là, le contexte est tellement fort que ça écrase la moindre chose que tu pouvais avoir dans ta tête avant, fuira à cause du climat.

DG : Je trouve cette idée d'une diliruité liée aux conditions de création assez intéressante, car il me semble que nous manifestons une tendance toute humaine à nous protéger des mouvements aléatoires de l'existence pour nous réserver des espaces de pensée et de réflexion qui puissent procéder à la survie de certaines émotions. Je pense que l'art exige un type d'espace qui ne soit pas entièrement mêlé à la vie quotidienne. Ce n'est pas pour rien que les artistes de la préhistoire s'enfonçaient parfois très profondément dans le noir des grottes pour peindre. Je crois qu'il leur fallait se mettre à l'écart de la société pour permettre à leurs perceptions de survivre sous forme de concepts esthétiques. Quand tu vis dans une communauté, primitive ou moderne, il est nécessaire de procéder à la répartition des tâches, et à

la construction d'espaces spécifiques. Pour ne pas sombrer dans le chaos, il faut installer un endroit pour le feu, un autre pour stocker la nourriture, un autre encore pour dormir ; de même qu'il y a aussi un temps pour tout. L'art n'échappe pas à cette organisation. Il lui faut un lieu bien à lui. Il me semble que ce projet pose la question des limites de l'art et de la vie en des termes simplement pratiques ; car si la confrontation à la nature suppose bel et bien ici une esthétique totale, elle nous renvoie également à notre incapacité à recycler immédiatement sur le terrain nos émotions. Le lieu d'exposition, que ce soit la grotte ou le Frac, est toujours isolé de l'univers quotidien. Ce sont obligatoirement des lieux semi-publics.

Simona Denicolai : Il ne faut pas oublier le site en soi qui sera accessible à un moment donné. Les différentes années du projet nous ont donné le recul suffisant pour transformer les objets que nous avons pu récolter.

Ivo Provoost : À la conférence nous cherchons une adhésion avec le contexte immédiat, social.

Denis Gielen : "Building Underwood" véhicule artificiellement les conditions d'une proto-société. C'est une situation qui exige à mon avis la distinction des perceptions et de leur recyclage. Je voudrais savoir comment vous envisagez cette opération à mon avis inévitable, qui consiste à produire à partir d'expériences de vie des "produits dérivés" destinés à ces espaces semi-publics de l'art dont j'ai parlé. L'exemple type étant ici l'exposition que David a réalisée au Palais des Beaux-Arts à Bruxelles...

David Evrard : Je pense que ce projet pose différentes questions dont celle de la collectivité ou de l'utopie. Les questions liées à la collectivité, on y est confronté frontalement, dans le quotidien du terrain. Mais nous transportons là-bas différents archétypes de notre imaginaire collectif de cartes postales ou d'idéologies, l'histoire des hippies, le sud de la France, on en a parlé... Ce sont des références, peut-être des sources d'inspirations esthétiques, ou historiques, comme le rapport au paysage. De Kate Moss à nos copines on a des images de femmes à poil, plus ou moins poilues, des paysages plus ou moins torturés. Il est plus intéressant de parler en termes d'usages et de commentaires. L'exposition que j'ai faite au Palais des Beaux-arts de Bruxelles fonctionnait effectivement comme un commentaire, un programme. C'était une exposition avec un sujet. Je crois qu'un des enjeux importants actuellement dans mon travail est le sujet, ou, plus précisément, le scénario de l'exposition. Chaque élément est une partie d'un "texte" qui le dépasse. Ce rapport à l'écriture est également très présent dans B-U.

Denis Gielen : Peut-on dire que "Building Underwood" fonctionne comme un atelier ?

Ivo Provoost : La dimension atelier sur le site n'est pas formalisée. C'est simplement un cadre de vie. Cela reste très ouvert.

Simona Denicolai : Nous inviterons par la suite l'ensemble des participants à réaliser quelque chose au moins dans l'édition, qui ne sera pas une suite mais une partie essentielle de l'ensemble de ce projet où nous allons travailler à partir des éléments récoltés sur place, images, textes, interventions. Nous allons tenter de reconstituer l'ensemble de notre expérience. Nous allons tenter de reconstituer l'ensemble de notre expérience. Nous allons tenter de reconstituer l'ensemble de notre expérience. Nous allons tenter de reconstituer l'ensemble de notre expérience, sous un format édité, disons. Le projet continue avec les produits dérivés.

Denis Gielen : C'est dans cette situation justement où l'on se sent pris en otage. En tant que personne invitée à figurer dans votre fiction, j'ai l'impression d'être dépossédé de mon image. Je sens très bien que vous décontextualisez les photos que vous prenez pour en faire des archives qui racontent une autre histoire. De ce point de vue, la photo de groupe prise par Dettle Flynn avec un viel appareil et développée dans une chambre noire de fortune est remarquable. Tout en étant authentique, c'est une véritable fausse archive. On dirait une photographie de colons africains dans les années 50. Devant cette image, une histoire parfaitement fausse est prête à prendre la parole. Il ne manque plus qu'une légende, et voilà David qui devient un grand explorateur du 19^e...

David Evrard : La question par rapport à la photo c'est : quel est le lieu de l'histoire ? Ce n'est pas de se demander si cette histoire a eu lieu ou pas : une histoire a lieu au moment où tu es devant la photographie, et c'est ça le lieu de l'histoire, qui est raconté et transformé.

Denis Gielen : Donc vous jouez là-dessus clairement.

David Evrard : Dès que tu mets un cadre et le premier cadre est celui du terrain, cela suppose un moment de l'histoire qui est déjà une invention, une fiction, c'est le même rapport qu'au cadre dans le cinéma, dans la photographie, ou dans le texte.

Ivo Provoost : On sait dans quels cadres on intervient, on sait que dans ces cadres-là on crée de la mythologie, qu'on va répondre à certaines figures.

Denis Gielen : Le statut des gens qui sont là a à voir avec ça aussi, à partir du moment où sur la site de B-U il y a des éditeurs, des artistes, des critiques et des gens de Caudiès, elles sont étiquetées, elles ont un statut, et ça fait partie de votre jeu.

Ivo Provoost : Oui, tout ça sera manipulé et prendra forme après, mhhm...

Denis Gielen : Aujourd'hui, les archives occupent une place plus importante que le réel dont elles proviennent. Nous assistons à une sorte de post-production infernale. Si à l'époque, les artistes de Fluxus ne se souciaient pas directement de leurs archivages, ce n'est plus le cas aujourd'hui. Les artistes superposent de plus en plus fréquemment l'espace-temps de l'expérience directe et l'espace-temps de moins en moins différé de l'archive. Dans votre cas, cette dimension est poussée très loin...

David Evrard : Je crois que ça a à voir avec le fait de s'approprier les moyens de raconter son histoire, l'histoire en règle générale. S'approprier les termes de l'écriture. C'est ça qui est intéressant là-dedans. Possible que certains artistes de l'art conceptuel ou fluxus falsaient les choses de manière plus immédiatement jouissive, mais nous, on voit le décalage, on voit la récupération par certaines personnes d'archives ou de pièces qui finalement ne servent que leur individualité ou leur "nom". Mais ça n'a rien à voir avec notre manière d'employer les archives, nous voulons construire quelque chose. Et il ne s'agit pas de renforcer les structures du pouvoir comme elles existent déjà en essayant juste de tirer sa part du gâteau.

Simona Deicolai : Dans le cas qui nous occupe ici, les archives sont de la matière. Ce n'est pas fait pour être ressorti tel quel. Cela fonctionne comme une banque de données.

Ivo Provoost : Le moteur c'est l'observation, une sorte de science

primitive. Pareil de mettre un rat et un chien ensemble, regarder, et se rendre soudainement compte qu'un gigantesque chien est en train de te renifler le cul. Je veux dire, on est partie prenante, voilà ce que ça fait. C'est le vrai voyeurisme, pas du big brother, on réfléchit à notre propre attitude.

Denis Gielen : Alors, quel est le résultat de vos observations d'anthropologues ?

Ivo Provoost : C'est à voir sur place, c'est pas de l'observation scientifique du comportement, le terrain est un plateau qui supporte ces activités et qui en garde des traces par son aménagement. On met en place le cadre d'une expérience. Nos outils sont des outils d'artistes : pelles, pioches...Hahaha... ce sont des indices, liés à des formes.

Denis Gielen : Vous en êtes où ?

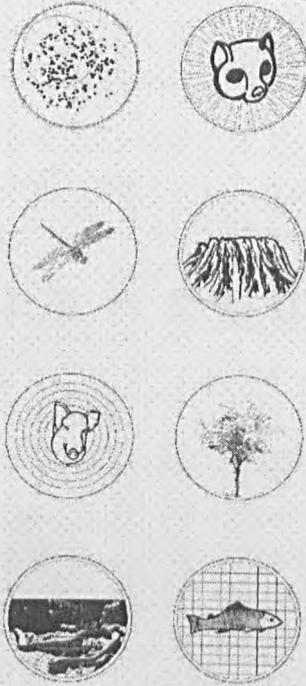
David Evrard : On continue. ■

DAVID ÉVRARD UNDERWOOD

Le projet consiste à investir un terrain au lieu dit "La Borda dels Aragous" (exactement sur le degré zéro du méridien de Paris), en bordure de "La Boutzans", affluent de l'Aude situé sur la commune de Caudiès de Fenouillettes, village principalement viticole entouré de montagnes, dans les Pyrénées-Orientales, en France. BUILDING est une proposition initiée par David Évrard, qui s'est ensuite associé à Simona Denicolai et Ivó Provoost pour gérer les différentes réalisations sur le site. UNDERWOOD est le titre du projet, littéralement "sous le bois". ce nom est tiré d'un marque aujourd'hui disparue de machine à écrire.

Acquis en 1976, et laissé en l'état depuis, le terrain sur lequel se développera l'intervention occupe une superficie d'approximativement 8000 m². Il est constitué d'une grande prairie juste à côté de la route départementale 117, qui se termine par un dénivelé d'au moins 10 mètres jusqu'à la rivière, pris dans une végétation abondante. Dans ce dénivelé, au bord de la rivière, coupée par une cascade en arc de 6 à 7 mètres, existe une ruine du XVIII^{ème}, qui servait autrefois de scierie et de moulin. Le mur principal fait 12 mètres de haut sur 27 mètres de long. Le terrain est donc séparé en plusieurs zones : La prairie, qui sert de campement, le Niveau Zéro, que nous avons défriché cet été, principal lieu de travail et autour duquel s'est aménagé le quotidien. À ce niveau, on a accès au dessus de la ruine qui est composée de trois étages, le rez au niveau de la rivière qui comprend différentes cavités, étage intermédiaire, parcouru d'une galerie souterraine - qui permettait autrefois de faire circuler l'eau et de faire tourner les machines - et l'étage supérieur qui servait à stocker le grain et était habité par les meuniers. Ce moulin a été en fonction jusqu'au début du siècle.

La rivière longe l'ensemble de la prairie, au-dessus de la cascade. À partir de là, les berges du côté de la ruine sont entièrement aménagées pour le moulin.



Zérodeux #11 (Winter 1999), p.24-27

'Building/Underwood'

A P P E N D I X 9.

U N D E R W O O D



pp. 18 & 19 : "Underwood", vues de l'exposition / tentoonstellingsbeelden / exhibition views, Palais des Beaux-Arts / Paleis voor Schone Kunsten, Bruxelles / Brussel(s), 1999

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David Évrard
Catalogue, Production et Documentation
2000, Société des Exposition du Palais des Beaux Arts de Bruxelles

'Building/Underwood'

A P P E N D I X 9.



David Évrard
Catalogue, Production et Documentation
2000. Société des Exposition du Palais des Beaux Arts de Bruxelles

I have extracted from their own project descriptions my features and points of evaluation that link to the notion of 'provision', which I felt relevant to their process and partnership. I subsequently identified four phases in their artwork that relates to the previous phases recognized in *Vernacular's* artworks. The partnership wished that all mentions of the project '**Building/Underwood**' were in chronological order¹, which I have done within the four phases of protocol. The project is fully described and visuals are presented in Appendix 8.

STAGE 1. Situation: identification of the content of the discursive artwork
Nature of the artwork 'Building/Underwood' and objectives between partners

The essence of this 'cultural enterprise'² lays in the 'convivial' partnerships and 'relationship', which was installed towards implementing an economic, cultural, social, administrative living space. The idea is to create (not restore) an infrastructure, an 'ecological' context for the duration of the event, without it being 'public sculpture'. It is an on-going improved living environment that will be explored through the 'relationships' set up with few local inhabitants and visitors (mainly artistic profession) through the summer. A project constructed on the opposition of nature/culture, secular/ordinary by writing its development as it goes along and by living the place (metaphor of the typewriter). They received financial and logistic support from artistic institutions but the project would not have existed without their network of artistic peers and the support of local inhabitants.

September 1997: First encounter at one of David Evrard group exhibitions in Barcelona. The partnership is Simona Denicolaï and Ivo Proovost, and David Evrard who created installation or sculptural actions that are determined and made live by the people of specific contexts in which the artworks are produced.

June 1998: Simona Denicolaï and Ivo Proovost invited David Evrard to Nantes to work on a project called "1998".

August 1998: They met in Brussels and '**Building/Underwood**' was born out of 'convivial' discussion criticising contemporary culture and its institutions. They look for a site isolated from contemporary art institutions (even if later on they realised that they created their own institution through '**Building/Underwood**'). B/U is a proposition initiated by Evrard whose aim,

¹ e-mail conversation with Anne Langlois, co-Director of the artistic organisation 40mcube, 2002 Appendix 17

² David Evrard, interview with Anne Langlois, co-Director of the artistic organisation 40mcube, 2002, Appendix 17

with the partnership Denicolai/Proovost, was to manage the production on site. They looked for a neutral location, isolated from regional or national contemporary art institutions, involving no 'reputation' or 'representation'. No indication of 'financial' positioning of the artwork was ever mentioned.

August 1998: visited Marc Hotermans, a Belgian collector specialising in Le Corbusier and Modern Design (1830-1970) the owner of a piece of land "La Borde dels Aragous", with a river and vines in the French Pyrenees.

The partnership discussed the idea of 'inhabiting' his site, in an experimental and event based approach. They exchanged images and history of the land, the way the owner lived in the land in the 70's and they tasted the wine of Caudiès de Fenouillèdes produced on Hotermans' land by local farmers, in exchange of an annual three hectolitres of wine. The owner welcomed the project concept. The 'ecological' context was found. The task remained to involve the 'civic' context. They continued to formulate and raise mutual 'expectations' between the three of them.

October 1998: David Evrard and Anne Grandhenry made the first visit to the site with the owner's son, where only one side of an old water mill ruin could be visible (approx 12m high by 27m long), the river, the waterfall, and the prairie. The rest was wild (left for 20 years) and was making the reading of the totality of the land impossible. These technical elements were to provide the nature of the 'transaction' and its 'seducing' and 'attracting' aspects for its participants. David described it with the metaphor of a mythic wildness, timeless, violent due to the contracting climate of the area contrasting with the riverside and a vivid greenery.³

March 1999: Simona Denicolai and Ivo Proovost visited the site and the partnership started raising 'evidence' of the existence of 'Building/Underwood' by the production of the first texts and drawings. They searched for information on the organisation and local history of Caudiès and its region.

June 1999: Start of 'Building/Underwood'. The partnership paid a visit to the local Maire and council and received their support. Convivial invitations proposing to 'inhabit the site' were sent out to their artistic network and to local inhabitants to join the event. The condition of this cross-disciplinary partnership was that individual (artists and curators) invited was to develop their own project. 'No attentiveness' to each other was in place. 'Authorship' determined the type of work and structure of the community where people apprehended the space in their own ways. For example, Anne Grandhenry organised and prepared communal meals by collecting monies, by shopping and by cooking for

³ E-mail discussion (02/03) with Anne Langlois, co-Director of the artistic organisation 40mcube, 'DE[S]REGLEMENTS, PROTOCOLES EN SITUATION, Collection Métiers de l'Exposition, Presse Universitaires de Rennes, 2002. Appendix 12C

the whole community; or a lecture was presented by Enzo Riguez in an amphitheatre in one of the communal areas. Again with Alexis, an Irish curator in the textile and tapestries museum in Dublin, she created a dress made in vegetation gathered on the site for Enzo Riguez's lectures. Dettie Flynn, photographer, or Guillaume Jagot realised photographic projects in situ.

Every one in the site contributed to the nature of the 'transaction', part of the 'tool set', as actor in this process and also invited audience. The space existed by the way guests and visitors organised their own politico-cultural negotiations, events and geography.

Summer 2002/04: 'Building/Underwood' creative process was still in progress, through a multitudes of dissemination and exhibitions, through word of mouth, by all the artists who came and produced works in respond or as a consequence of their stay. In the summers of 2002, 2003 and 2004, people still individually visited the site and camped without the original artists partnership presence.

In opposition with *Vernacular*, 'Building/Underwood's setting was a tool to engage visitors in the production of artwork and not specifically to engage with each other in this creative process. They re-created a form of artistic institution, a space for visibility and critical exchange. I am still to be convinced of the need of placing the work in this romantic lost land, and whether this ephemeral community could have been the same in an urban wasteland as, although not formally said, the persons invited were selected as part of the artists network. Following the need of the three artists, Denicolaï, Proovost and Evrard, 'Building/Underwood's setting is a sort of studio, a space for relational and discursive creative process that develop towards the production of artworks. Visitors used the site as a source of inspiration without really taking part in shared intentions.

STAGE 2. Operation: agreeing on the mode of communication within the partnership and monitoring progress, using protocol in the 'habitat' and on the 'set'

For three years (1999, 2000 and 2001), every summer, the artwork 'Building/Underwood' evolved in a natural environment at Caudiès de Fenouillèdes in the Pyrénées Orientales, France. It was along term intervention on the site "La Borde dels Aragous", with a series of interactions and transactions with visitors and local inhabitants. The site was at the same time natural and architectural. It was a stage set to 'attract' participants and raise 'evidence' of the artistic 'transaction'. The creative process consisted of an on-going procedure, with no finality, aiming to organise a wild wood into a liveable and communal space (historic and mental), literally building

underwood. The project questioned the institutional way of working and its modes of diffusion.

Summer 1999/2000/01:

The project was structured on the idea of confronting individuals with a place free of social signification and infrastructure by using the universal cultural mechanism that is art to implement a life style on the site. The experience was intended to work by restructuring existing and natural elements (like in a theatre set, with all the artificiality that comes with it) that make a living environment with structure and rules for a newly formed community.

As part of this fictional element, artists and their guests were assisted by their **'professional competence'**, the **'technical'** issue of this transaction. In the opposite of mass media programs (i.e. Big Brother, Survivor and other 'real life series') the actors/artists were in control of their story lines in this community by preserving their **'authorship'** over their production, material or immaterial. The concept was not just about creating or studying links between individual in an enclosed social environment but to set up a micro-urban living setting. The art production was the on-going process of a life experience including a social logistic, the construction of architectural and human circulation areas, the development of a communicative system, and other modes necessary for the **'interaction of a living community'**.

The partnership **Building/Underwood** did not prepare formalised protocols with the participants in order to achieve their objectives. There was neither the need to address avoiding making **'assumption'** as the protagonists are not evolving toward a mutual production. Their presence on site informed **B/U's** process but led to individual productions. It was a group of friends or groups of artists using the same artistic apparatus, with common wishes of making this project. The partnership Denicolai/Proovost/Evrard had an initial formal communication (phone and internet), as they did not live in the same town. The relationships with the guests and locals started organically with mailing, a poster (at the end of August) and convivial open invitations to inhabit the site. The relationship of Denicolai/Proovost/Evrard to the project has evolved 'from creators to

privileged witnesses'⁴. The communication structure was very organic. People involved were simultaneously producers, actors, scriptwriters and observers, thinking their positions throughout their actions and decisions within the growing structure of the artwork.

However, as indicated by Anne Langlois, the protocol, in terms of relationship between people, dialogue, negotiation or rule, was very much integrated into B/U. They initiated the description of their artwork by a protocol of the request to respect the artwork's chronological order, and had already decided its future diffusion⁵.

Yet, they created a set of protocols that addressed the implementation of the relationship on site and became 'tools' for the discursive 'transaction'.

A 'habitat' protocol consisted in the time spent on the site and the organisation of the land:

- Establishing all the activities, between individuals and the site, within the same conceptual thinking, emotional and practical mode. (Food, walks, land clearing, construction, meeting local representatives and inhabitants, etc.) An area in the wood was cleaned up to become the meeting place (named 'level 0'). A ramp was subsequently made to link the field and 'level 0'.
- The creative process and protocols in practical aspect of life on site such as sharing toilets, kitchen, bathroom, tools and the general space of the site. The beach was cleaned up and became the washing zone ('the bathroom').

⁴ 'La collaboration avec d'autres personnes n'est pas un parti pris ni une recette. C'est une possibilité qui se concrétise autour d'une envie commune, d'une proximité d'idées à un instant donné. C'est l'introduction d'un processus de travail complexe où l'on se remet constamment en question et par lequel toute décision est le résultat d'un dialogue continu à l'intérieur d'un réseau d'idées. C'est une possibilité de s'éloigner de l'identité 'romantique' et individuelle de l'artiste, de faire abstraction et de se placer à l'intérieur d'une société fluide.' Simona Denicolai, "Attention, ceci n'est pas une version définitive", p12, ERBAN Post-Diplôme 1998-1999. 'Partnership with other persons is neither a decision nor a recipe. It is the possibility formalised around a common wish, connected ideas given in a moment. It is the introduction of a complex working process where is constantly questioned, and all decision is the result of dialogue, continue within a network of ideas. It is a possibility to move away from the romantic and individual identity of the artist, to disregard and to place one self within a fluid society.'

⁵ The Building Underwood trio are aiming to disseminate the project through story telling in a form

of a book (a 'best seller'), video (the Golden Palm in Cannes) and an exhibition (at the Getty in Los Angeles and at the Guggenheim in Bilbao). Private projections in cocktail party are also in the programme for Japanese and German banks. E-mail discussion (02/03) with Anne Langlois for 'DE[S]REGLEMENTS, PROTOCOLES EN SITUATION, Collection Métiers de l'Exposition, Presse Universitaires de Rennes, 2002.

More than just building 'houses', this protocol led to another in terms of using this habitat as a story set. The 'staged' protocol consisted of the time spent on the site, the life recording around the built environment:

- Recording all events (meal, a barbecue, sun bathing, two people arguing, a love scene, a discussion, and all activities connecting one or several persons on site), in any medium possible as 'evidence',
- Agreeing on the way people would interact and behave in accordance with the idea of **Building/Underwood** and its physical practicalities.

Evrard names **Building/Underwood** as fiction – a life setting and activities organised by three artists intentions where the relationships are forged by the intention to create artwork, with a scenario and documented process in a real set built. However, it is clear that real life situations occurred and participants begun to interact socially. Yet, at no time Denicolai, Proovost and Evrard meant to organise a utopian hard and lasting construction. In the process of building a place to inhabit, assembling an evolving story, leaving visitors free to produce or just to witness, the protocol was initiated to set the story conceptually and physically. Although in a very organic and add hoc manner, the dissemination ('habitat protocol') and communication/relationship between participants ('staged protocol') were thought through in the same manner as in *Vernacular*. Objects and environment ('ecological context') involved are modelled for social values and for actual functions. Both practices' protocols evolved in time during the evolution of the artwork on site.

The communication reflects the partnership intention where each visitor was free to act –except for the living protocols and rules – and came to produce his or her own work. In living and evolving in the site, visitors interacted in the partnership intentions and '**Building/Underwood's** creative process. The visitors were aware of entering a creating process where they were tools to the development of Denicolai, Proovost and Evrard's own work.

STAGE 3. Execution: Dissemination within the partners (participants) and in the art world

The three artists, Simona Denicolai, David Evrard and Ivo Provoost ran this self-initiated project. Individuals were invited informally to contribute in relation to their respective skills to the creation of the 'micro-urbanism' (e.g. the creation of a small urban community) and to create their own work. There was no start and no finish. In any case the experience could not come to an end but to a breaking off.

June 1999: An introduction and presentation of the project was given to the Mayor gaining his full support. The physical work started on the site of "La Borde dels Aragous", by clearing out an area for the main activities that would

subsequently be called '**le niveau zero**' – a communal area, where all goods were stored, was shared between participants. The best of the existing structures of the land became a space for the daily life, meals, meetings and relaxation. They constructed of a first shelter (5.00x3.00x2.50m high) in pvc piping and protective plastic covers. The main objective of these constructions was to inhabit the site while constructing a new community context. The work was built with limited '**professional competences**' in terms of construction and was not meant to last as permanent building.

End July 1999: '**Evidence**' of the evolution of the artwork was shared during an aperitif aiming to '**attractively**' present the project to the villagers of Caudiès and visits were organised to the site. This was the first meeting and '**attentiveness**' toward local people that would later play an important role in their communication network.

1999/2000/01: In the '**Le niveau 1**', La Prairie was a shared access to the site including access for cars. It was a communal and democratic area including personalised parcels of land where the tents were placed preserving a level of intimacy for every one.

The sole moment where the need for shared physical, as well as intellectual work, was requested from each participant (being at the '**disposal of each other**') was for the construction of B/U living space. The need for a communal construction called for a joint effort (e.g. an infrastructure in order for the community to eat, sleep, communicate, eat, etc). This process established links and ambiguity in the realities of the site between initiating **fictional social functions** and the **basic needs** for a village life. The process in building the camp had **no copyright**. It is a set, life in situ for a documentary that can be '**repeated**' every summer by any visitor. There is no rule attached to its infrastructure. It is an '**ecological**' platform that is being transformed by human activities.

This experience took place during the summer (15-30 August), which was an essential part of its '**relational**' success, in term of process and social construct. The countryside and the good weather is a positive asset for the '**civic**' construct of the project. This was also holiday period, the atmosphere was therefore be a '**summer camp**' bringing with it the good atmosphere, suntan, camaraderie and swimming suits, beautiful girls and boys. The whole experience set in a winter period would surely take on a totally different character.

Finally, the experience and its interpretation were running at different level of interpretation between the participants. The '**technical**' execution of B/U creative process reached mutual expectations of communal spirit in practical terms – as they all had to live together - but not in intellectual or aesthetic terms. Initiated by Evrard the exploration of the limits between art and life did not

transpire in the work of others. This intention remains in the development of Denicolai, Evrard and Provoost's future works.

The presence of artists on site was communicated to the locals but not as an artwork; as well as the transactions, negotiations and process of living in the site were neither presented as an art experience to the same participative locals. Only invited visitors, through the invitation, assumed that they were entering a creative process⁶.

The experience '**Building/Underwood**' is now closed, although some artists are still returning to the site for holiday periods. This artistic production will be visible by the multitude of outputs (appendix 19) in galleries, presented by artists who took part in the process.

STAGE 4. Feedback: No structure in place

The 'social building' in the wood was disseminated under different forms since 1999 and is still now but often unknown by the artists' partnership.

Winter 1999-2000: The partnership visited the site and registered in Caudiès de Fenouillèdes as a charitable 'Association'⁷ bearing the name of '**Building/Underwood**', whose presidency is held by Rachid Lagab, a Caudiès inhabitant. The artwork is now under a charitable status. No further development has taken place since.

June 2000: The second summer event was established by 'repeating' the camp as in the previous summer.

June 2001: The third and last summer event took place. The space will not be hosting the project's original form again. Local inhabitants are now using the constructed and shaped environment by swimming in the waterfalls, illegal smoking in the tower, making a barbecue at the belvedere. Some of the summer participants are thinking of stopping by, should the opportunity arise. However it is not a public sculpture or a tourist site with particular signage. The site is back to the wildness and the work '**Building/Underwood**' not visible anymore in its initial location.

August 2001: An event, '**Open wood**', was organised (24-26 August 2001) that produced 'artefacts' connected to the project - documentaries, exhibition, text. The project participants, like the invited artist Dettie Flynn, constructed archives of the site. Dettie produced a fictional group photo with an old camera and developed it in a homemade dark room. The end result is an 'authentic false

⁶ Discussion with Dettie Flynn, summer 2004

⁷ Law set up in 1920 in France, for partnership acting under a charitable status.

archive'. She created old looking photography as in the 1850's, transporting the group as adventurers from the 19th century!

2002: The Denicolai/Proovost/Evrard trio now concerned themselves with organising the 'evidence' of the story with all its exactitude and its subjectivity. An exhibition⁸ by David Evrard was organised after the second summer event at the Palais des Beaux Arts, Brussels (2000). Other exhibitions of visitors' artists could have been presented with works made during the summer events. The original partnership has no means of knowing about these events. It was part of the agreement with the participants that the event B/U had their 'authorship' and their only requirement was to indicate the context in which these works were made. The creative process B/U was a source of information from which artists can produce and exhibit at an individual level.

I sensed no interest from the partnership or the artists participating to raise feedback from these various summers. The events have taken place, were a source of inspiration, took place in the best condition they could and that was it. Everyone take out his or her own learning experience without feeling the need to share it. There is no shared publication but a multitude of works produce here and there that are and will never get to be connected.

Summary

'Building/Underwood' was a gathering of artists that took place during two summer months for three years. It was an experimental attempt to inhabit a site, as a community by constructing its necessary structures, by exchanging, by 'living the place', by writing, drawing, taking photos, etc. As indicated by its name, the artwork 'Building/Underwood' consists of the process in writing a story under wood. All its outcomes are by-products or post-productions but not B/U itself. These recurrent events invited artists or others professionals to stay on the site with the only condition being that they accepted the philosophy of the event: making a fictional setting intending to study the relationship between the participants and the ephemeral community construction in this rural environment.

This interactive project has 'no copyright'. It is organic and the site is still open for further development. Traces, archives or future production of artists who contributed to the construction of this living environment are now the only 'evidence' of its existence. Each individual is disseminating and mediating separately their own version of their experience with no control from the original partnership of 'Building-Underwood'.

The event 'Building/Underwood' provided a space for reflection; a matrix from which can be constructed artworks, critical writings on art history, sociology or anthropology. The partnership never specialised B/U to artists' productions. The

⁸ Appendix 19

artistic qualities are placed in the protocol's features, identified in B/U, which feed into the critical argument of the relationship between art and life and present artist works and their creative process into a new perspective. Transforming the public display of the art into an exhibition of creative process is 'Building/Underwood's artistic value. It is a new perspective in diffusing and disseminating artists work, in particular oral and discursive production.

It was a site constructed for informal and specific protocol, in which artists lived an artistic experience, archived and documented their joint fiction. The project investigates an alternative cultural infrastructure of diffusion where artists provide to each other's a window of visibility adequate to the relational, site specific and discursive format of their practice. This type of artistic diffusion is already developing as a mainstream practice but not yet institutionalised. New works are produced and disseminated through individual actions and exhibitions, succeeding the diffusion of discursive process created by B/U. Through the protocol installed they created an infrastructure of diffusion and redefined a 'provision' by providing to each other a space to create as well as the relational material for producing art.

4.2.2 Testing the new vocabulary of 'provision' with 'Building/Underwood' through discussion with other artists and peers

The reflective and envisioning frameworks previously described have moved my practice successfully from a language of objects into a language of process as artwork. This 'transaction in progress' is addressed and I am able to recognise the 'provision' in 'Building/Underwood'. However it was not clear whether the protocol as a creative process is my sole artistic interpretation or alternatively it can also be identified by the participants as a 'provision'. A way of testing the reality of 'provision' through discussion was to ask whether the four stages (section 3.2, 3.2.2) that constitute, what I called, my 'protocol' are also recognised – or not - by other artists, participants and viewers of the projects. Questions relevant to the four stages protocol (see section 3. 3.2.3 and appendix 12) were asked and circulated to participants in both 'Building/Underwood' (summary of three years project-1999-2000-2001) and in *Vernacular* ('Transition', 2002). My questions to B/U seem to have raised aspects of their work of which they were not conscious⁹.

The questionnaires addressed contributors and partners of selected projects (Appendix 12):

- *Anne Langlois (AL)*, co-directors of the artistic organisation 40mcube. Anne Langlois had curated, in separate occasions Denicolai/Proovost, Evrard and myself. During the time of my research (2002), she already

⁹ Last e-mail sent to me from David Evrard. Appendix 17

established a written exchange (see appendix 13.c) with Evrard revealing information on their artistic intentions, process and the impact of their partnership onto the artwork. However, she provided a totally external view to the event, as she never physically interacted with the site and its development.

- *Dettie Flynn (DF)*, artist and a B/U contributor. She provided an internal view informed by the experience of the project. She is based in Nantes and currently a part-time PhD research student.
- *David Evrard (DE)*, artist and B/U initiator. He responded to my questions on behalf of the partnership, thus Denicolai and Proovost have also contributed to this questionnaire.

This feedback exercise, which was at any time solicited or in agreement by the artists' partnership, raised the features and characteristics of a practice as 'provision' from participants and creators' point of view. A questionnaire structured on the initial four stages of experience was given to my chosen participants included a set of five questions. The questionnaire developed exploring the value of the 'transaction' between people, their mode of communication in naming such experience and the dissemination of such process beyond the event itself; concluding with the analysis of the potential nature of discursive practice as 'provision'.

STAGE 1. Situation: identification of the artwork as a working context and of the players of this workshop by the authors

In B/U, no artwork was pre-determined. No role, no hierarchy nor professional competences were required. Everyone invited could contribute. People would be coming to an art event in which their varied competence would be solicited.

*'The choice for the guesses was made in a very natural way. They are our generation of artists whom we know the best and stand for their work.'*¹⁰ (Simona Denicolai)

Yet, Anne Langlois (AL) underline this necessity and that although discursive practices are usually isolated from institutional spaces, the institution is still contributing to their visibility 'as a relay or a support structure'. It sets the 'relationship' between artist/curators (the art collector in B/U); it 'finances' and the artwork relies on it for their 'representation' and diffusion. It raises 'evidence' for the work to exist as art as Langlois insisted on

'All partners are important and complementary. All at their level contribute to the visibility of the project. An outsider's view is important. From which the importance of the viewer (institutional),

¹⁰ *'Le choix des invités s'est effectué pour nous de manière très naturelle. Ce sont les artistes de notre génération que nous connaissons le mieux, les amis dont nous défendons le travail.'* Trans. s.bourne from Simona Denicolai, 'Attention, ceci n'est pas une version définitive' – échange de questions et réponses par écrits entre dix personnes entre le 20 mars –14 avril 1999, Erban Post Diplôme 1998-1999. Nantes, 1999, Dettie Flynn

they are the ones who transform this experience into an artistic one.'
 11 (AL)

Yet, Evrard argues that *'few institutions use this prestige to value an artist work or an artwork, but rather for the most they are using art to support the institution'*¹². (DE) The context of B/U was clearly defined at the start of the invitations as an exploration of a new institution (see DF stage 4, p47).

*'Every thing can become an institution. We can work in an apartment, a garage, a museum, a village, a fashion magazine, or an underground magazine, it is all the same'*¹³. (DE)

*'The structure that we installed does not work as a « new gallery » or a « new institution », but as an artistic project. Which explain the difficulty to see the intervention produced by the guesses independently from the general setting of 1998, in which the tension, of « the being there at this moment » and the attached the human tension was essential.'*¹⁴ (SD)

The partnership intentions provided to the visitors are not clear. Evrard intended to interact with his peers' artists by installing a new living community while each artist invited came with their own project to develop. Yet, it seemed clear for all involved that B/U is not a new form of institution but rather an inspiring gathering of artists in search of new works, fully aware that by their presence contributed to an artwork.

Naming criteria for evaluation

Assumption was clearly made in terms of what the content of each individual contribution might be, as although early meetings took place between the original partnership, they did not seem to envisage the project for the same artistic needs. Also, no negotiation between the participants, with regard to the objective and nature of the event, was ever undertaken. People were invited in regard to a particular skill or artistic competence. Without the partnership presence, up to 25 people could be on site at the same time.

¹¹ *'Tous les partenaires sont importants et complémentaires. Tous à leur niveau contribuent à la visibilité du projet. Un regard extérieur est important. (...) D'où l'importance des spectateurs (institutionnels), ce sont eux qui font que l'expérience artistique existe.'* Translation s.bourne

¹² *'Peu d'institutionnels utilisent ce prestige pour valoriser un travail ou un artiste, au contraire pour la plupart ils se servent de l'art pour supporter l'institution.'* Translation s.bourne

¹³ *'Tout peut devenir institution. On peut travailler dans un appartement, un garage, un musée, un village, une revue de mode, ou une revue underground, c'est du pareil au même.'* Trans.bourne

¹⁴ *'La structure que nous avons mise en place ne fonctionne pas comme une « nouvelle galerie » ou « nouvelle institution », mais comme un projet artistique. D'où la difficulté de voir les interventions des invités indépendamment du cadre général de 1998, dans lequel la tension, de « l'être là à ce moment-là » et toute la relation humaine que cela apporte était indispensable.'* Trans. bourne, Simona Denicolai, 'Attention, ceci n'est pas une version définitive' – échange de questions et réponses par écrits entre dix personnes entre le 20 mars –14 avril 1999, Erban Post Diplôme 1998-1999. Nantes, 1999, Dettie Flynn

'At the start, three people shared responsibilities for its conception, its implementation, its communication, and a fourth one for the supply corps. An engineer to bring the electricity on the land, an actor to read texts, a Frac administrator came to take the sun with his kids. Each person who came on the land was written in the project'¹⁵.'(DE)

It was assumed that the evaluation was an individual process and that every person present was able to assess the value of the work for him or herself. No evaluation were shared in an on-going manner.

'Everyone implicated was incited to engage in a daily practice of evaluation. As every little was pre-determined there was a continual automatic process of taking stock in order to identify the next step.' (DF)

No share of expectation, intention and information were planned. The communication of the project was not to be exclusive to artists. However, by being invited by artist, the ecological context was very much informed by artistic code of practice and behaviour existing in the professional field.

'All the artistes (or/and comedians, authors, critics, curators, etc) involved in this project (as collaborators, guest, partners or generals hangers loners) are savvy, ambitious, conscientious, urban, sophisticated, individuals with a healthy interest in the history of arts. A certain experience either as or working with the more traditional (state sponsored) art institutions and with a considerable amount of third level education behind them.' (DF)

However, the unclear nature of the work and the lack of criteria for evaluation cause the mode of communication and dissemination *'difficile à décrire tant tout ce qui se passait constitue le travail, y compris ce qui se passait en dehors de nous.'*¹⁶ (DE) From an external view point to the event, Anne Langlois concludes that all were coming as author to an artwork evolving in two phases: Action under the wood and reproduction of this action at an individual level (AL).

Value beyond event

Although the ecological and relational context allowed for the development of the work (AL), in terms of initial intention, the 'evidence' of this artistic action was to evolve towards the construction of the artistic process **Building/Underwood**. At any time, it was indicated that the local territory could enter this process or help to sustain its creativity.

¹⁵ *'À la base, trois personnes, porteuses du projet pour ce qui est de la conception, de la mise en place, de la communication, une quatrième pour toute l'intendance. Un ingénieur pour apporter l'électricité, un comédien a lu des textes, un gestionnaire du Frac est venu bronzer avec ses enfants. Chaque personne qui passait sur le terrain était inscrite dans le projet.'* Translation s.bourne

¹⁶ *'It is difficult to describe as all that took place constitute the work, including everything that happen outside our own will or presence.'* Translation s.bourne

The system of invitation reproduced, repeated the traditional artistic context and sustained an authored process by the 'proximity' of its participants to the art system. The narration, information on incidents and dialogue aspects (AL) grew inevitably as a "cultural institution" (DF) in its traditional "art form" Creation-Event-Traces (AL). The innovation lies in the curatorial roles played by the three artists (Denicolai/Proovost/ Evrard) and visitors' role, invited to produced and feeding into traditional artists (Denicolai/Proovost, Evrard) authored based work.

STAGE 2. Operation: the authors establish two protocols ('habitat' and 'set') that will guide life and work of each individual (partners) present on site.

Value of experience / mode of dissemination

The communication implemented in the relationship is unclear. Such as the meaning and the role played by the human and physical environment were not shared by the participants. The partnership Denicolai/Proovost/Evrard felt that the human presence was the context, in opposition to Langlois, who felt that the human context relied on the physicality of the territory¹⁷ and was more important than individual participants

*'What did principally nourish us, was the pleasure to be together, on site, to see things functioning, evolving. People and things that surround us are more important than to know how this or that correspond to such analysis or contemporary study.'*¹⁸ (DE)

As the relationships in this human context were levelled in terms of hierarchy, role, competence and skills, the process did not allow for an audience but for a multitude of contributions. The visitor became very quickly an author in the protocol and life in B/U and had no relationship with a traditional visit to a gallery or performance.

*'It was not about to reach an audience. A series of people would come by and we would hope that villagers would be enthusiastic. On the field, we had visits sometimes, but they were very different to what we would define as a gallery or a performance visit in which the public would be integrated.'*¹⁹ (DE)

¹⁷ 'Le context humain – qui depend certainement du context géographique et physique – qui est le plus determinant dans le projet.' (AL)

¹⁸ 'Ce qui nous a principalement nourri, c'est le plaisir d'être ensemble, sur place, de voir les choses fonctionner, évoluer. Les gens et les choses qui nous entourent sont plus importants que de savoir comment ceci ou cela correspond à telle analyse ou étude contemporaine.' Translation s.bourne

¹⁹ 'Il ne s'agissait pas d'atteindre un public. Une série de gens passerait et l'on espérait que les gens du village seraient enthousiastes. Sur le terrain, il y avait parfois des visites, mais qui étaient très différentes de ce que l'on pourrait définir comme une visite d'exposition ou d'une performance dans laquelle le public serait intégré.'

The visitors are integrated to the protocol. They are simultaneously creators of their own work and communicators of B/U's process. The spectators are participants and have a role to play in the discursive form of the work. An insider or outsider viewpoint makes the experience an artistic one. The non-specialised and local public contribute to the visibility of the work in their own way, the specialise one to its visibility as an artwork (AL).

However, Anne Langlois names this transaction and interaction a double reception of the artwork and for its visibility still name the contributors "two different publics": spectators and participants. She identified them as a direct "public" who contributed and created the experience, and the distanced "public" who is addressed through exhibition and post-production of the event.

'As there is a double audience, the "direct" (participants and actors), and the "distanced" ones (viewers, the one who look, inhabitants and the ones who were informed and came to visit) and I think both are valid. The difficulty is the means of informing on these experiences, knowing that there is a part of uncertainty, of deformation due to narration, to the report, or to the transformation into an artistic object²⁰.' (AL)

In the communication of the evolution of 'Building/Underwood', the conventional concept and relationship with the audience has disappeared. No one is at disposal of anyone but each participants work on his/her own necessity and is actors in this protocol and author of their own work. Yet, by there presence, the participant are feeding into the partnership Denicolai/Proovost/Evrard authored based practice.

'From the moment where the artist does not use the audience, where he/she really is integrated in the project as deciding identity and not as a malleable tool, the audience is a determinant as much as the participants and the viewers. As for the specialised public, it is also responsible for making this work and artwork.²¹' (AL)

The lack of role and positioning between artist, participant, viewers, contributors and audience is very unclear. There is no public but never the less this specialised non-public make the work an artwork. This lack of recognition does not help in evaluating the real content of the artwork, or institution, or creative process.

²⁰ *'Comme il y a double public, il y a doubles réceptions, celle du "direct" (participants et acteurs), et celle du "différé" (spectateurs, ceux qui regardent, habitants et ceux qui ont été prévenus et sont venus) et je crois que les deux sont valables. La difficulté est la manière de rendre compte de ces expériences, sachant qu'il y a une part d'aléatoire, de déformation due à la narration, au compte-rendu, ou à la transformation en un objet artistique.'* Translation s.bourne

²¹ *'À partir du moment où l'artiste n'instrumentalise pas le public, qu'il l'intègre réellement dans le projet en tant qu'identité décidant et non comme outil malléable, le public est déterminant, autant les participants que les spectateurs. Quant au public spécialisé, c'est aussi lui qui fait qu'il y a oeuvre d'art.'* Translation s.bourne

Naming criteria for evaluation

Every contributor is responsible for her/his own evaluation of the event as art. There are as many evaluations as there are participants and stages in the evolution of B/U e.g. witnesses of the life in the wood like the locals inhabitants, participants like the local inhabitants and art people, the public during the representation of aspect of the event). There are no common binding criteria and the artwork is known by multiples meanings.

*'There are several evaluations of these artworks as they address several interlocutors, several receptors: the witnesses (inhabitants and participants), the participants (on site or having visited from the art world), and the art public during the reproduction. Each reception is an evaluation at a different level essentially in term of art and social relationship.'*²² (AL)

Dettie Flynn (DF), photographer and B/U participant confirmed that B/U relied on critical network for artists to come to live in the event and contribute to the creation of the artwork²³. Yet none of this critical network is official shared, except at a very informal and friendship level.

Value beyond event

Discursive practices do not need a creative input from the institution but need its recognition and therefore it's 'reputation' to exist in the art context. The institutional critic is part of B/U's 'technical' necessities. B/U proposes subtle means and in terms more radical, to demonstrate what is suppose to be the institution. The diffusion of the work needs to relate to the artistic audience and challenge the current concept of the institution.

The means of operation chosen by B/U remains evolving in a traditional '*representational system (civil as constitutional) and include two things: money and state*²⁴.' (DE).

²² *'Il existe plusieurs évaluations de ces oeuvres puisqu'elles touchent plusieurs interlocuteurs, plusieurs récepteurs : les personnes témoins (habitants et participants), les participants (sur place ou s'étant déplacée du milieu de l'art), le public de l'art lors de la restitution. Chaque réception est une évaluation à différent niveau essentiellement en termes d'art et de relations sociales.'*
Trans.bourne

²³ Collaboration with other people is neither a 'parti pris' nor a recipe; it is a possibility (opportunity), which happens around (because) of a common desire, of a closeness of ideas at a given moment. It is the introduction of a working process in which one constantly question one's self and by which every decision is a continuous dialogue with a set of ideas. Simona Denicolai, 'Attention, ceci n'est pas une version définitive' – échange de questions et réponses par écrits entre dix personnes entre le

20 mars –14 avril 1999, Erban Post Diplôme 1998-1999. Nantes, 1999, Dettie Flynn

²⁴ *'Un système de représentation (civil tel que constitutionnel) et inclus deux choses: argent et état.'*

Such 'representation' of the institutional reputation is visible in the implementation its cultural system validated by: convivial meetings, common will, social importance of its setting, publicity (word of mouth), opening, invitations, event/exhibition of traces, editions of interviews. B/U appears like an artistic institution with its own professional competence: three artistic directors, one person for supplies (meals, barbecues, etc) and multitudes of contributors as work force to generate the content of the discursive process.

In line with the fact that only the art system and its representation takes into account the artistic dimension, Langlois comments that 'The process does not need to be read as art for local' (AL). Thus no research on shared communication had been done concerning the local audience. It was assumed that the villagers would be happy of the presence of this event and would get involved in some way (DE)

'Local culture (community) tolerated B/U's existence by not (or rarely anyhow) refusing the invitations to partnership, but one could not accuse them of sustaining creativity. The 700 residents of Caudiès did not feel concerned. After three years of summer cohabitation there grew a certain inevitable acceptance.' (DF)

STAGE 3. Execution: Dissemination within the partners and in the art world

Value of experience / mode of dissemination

Following the partnership wishes, B/U's phases are described chronologically. The dissemination of the protocol's process is a stage where the work expands itself within its own territory or de-localised itself. Every features or characteristics of the ecological environment act in its own dissemination. 'With other people, it would have been something different.'²⁵ (DE) It can be chronologically summerised as 'elaboration/conception (AL: theory), research (AL: funding search), setting (AL: approach of site), evolution (AL: project, invitation, traces)... (DE)

The whole ecological context (weather, environment, people, art world etc) contributes to the visibility of the artwork. Despite difficulty in understanding the opposition between local and artistic dissemination, Evrard agreed that

'Other similar experience can also work including the one led by art critics'²⁶. (DE)

²⁵ 'Avec d'autres personnes, ça aurait été autre chose.'

²⁶ 'D'autre expérience de ce type peut très bien marcher également y compris mené par des critiques d'art Other similar experience can also work including the one led by art critics.'
Translated s.bourne

Yet no work in dissemination or in passing on the learning from the experience was done in regard to really communicating the type of artwork to the local community and neither the nature of the transaction established with the local community to the art world. This transaction was to inform the artistic process but as we will see below not to become the content of artworks.

'Double reception rather than receptivity. As, for the local audience, I think that the experience has some importance, but the fact that it is art is perfectly secondary. It is the art system that considers the artistic dimension (...) saying that, if it is necessary to choose (the dissemination) of one or the other and to place them in opposition, I do not think so²⁷.' (AL)

Yet, no strategy was clearly indicated neither in place.

Naming criteria for evaluation

It is clear from the start that the value, imposed by the partnership and the visitors, identifies 'Building/Underwood' process as art, in every stage and form of its event. Yet

'Collectors will not buy a piece in a garage and will buy the same piece placed in a gallery²⁸.' (DE)

As well as in the communication stage, the naming of the work in relationship with the institutional critic is essential for its status as art. This allows for the work to take its 'reputation' and official 'representation' form. If the artwork does not come to the institutional space, the institution has to come to the art space like in B/U where invitations were sent to art critics, curators and institutional representatives. Langlois translates the term 'rely' in two ways:

The art system contributes to the artwork "Compter sur = Rely": as an intermediary or a support structure in three ways:

- it introduces the artist with the context,
- it brings a financial support,
- it allows a reproduction of the project allowing it to be endured'.

"dépendre de = Rely": Artworks do not need the artistic institution to realise themselves but rather to exist within this system, as an artwork²⁹.' (AL)

²⁷ *'Double réception, davantage que réceptivité. Car, pour le public local, je pense que l'expérience à son importance, mais le fait qu'elle soit de l'art est parfaitement secondaire. C'est le système de l'art qui prend en compte la dimension artistique (...) À savoir s'il faut choisir (la dissémination à l'un ou l'autre, et les mettre en opposition, je ne crois pas.'* Translation s.bourne

²⁸ *'Des collectionneurs n'achèteront pas une pièce dans un garage et qui achèteront la même pièce dans une galerie.'*

²⁹ *'compter sur' = en tant que relais ou un appui de trois manières différent : soit qu'il met en relation l'artiste et le contexte, soit qu'il apporte un financement, soit qu'il permet une restitution du projet qui permet de le faire perdurer.*

Value beyond event

Despite Langlois' comment in preserving the oral character and enduring the oral life of B-U in its dissemination, the agreement was that each participant creates their own work from his/her experience, which would play the role of making the event visible. *etc 'It is essentially by the proximity, the fact of being there that the artwork are apprehended by others, by the narration, the circulation of information (in the art world), the oral way, etc.'*³⁰ (AL) However, in parallel to these reproductions, the word of mouth, as a tool to seduce or convince (attract), has still played a role, even more when there is no return, or little but not shared.

The dissemination of B/U's protocol is not yet defined as a recipe. Discursive projects are not easy access for participants, let alone for potential audience. Unreliable but the narration has a big part of responsibility in its visibility. The aim would be to share the artistic process to both the art world and the community and communicate it to the art world, which has been done in B/U (AL).

*'The term (project) was interesting for us in what it suppose as relationship, meanings and interpretation that can be understood as much as for psychoanalysis, architecture and cinema. (...) But let aside because in the artistic realm (which is the main realm where we have disseminated on our work), this term does not mean anything anymore. We have wrote that B/U was a cultural apparatus.'*³¹ (DE)

The lack of analytical tools and criteria in terms of authorship and common relationship with their 'audience', does not allow us to address the full perspective offered by B/U, neither by its creators nor by its participants. At the moment, they are still searching to exist with B/U and find a common language with peers for its dissemination process.

STAGE 4. Feedback: Learning and 'taking respective feedback home' about the nature of the transaction. Is it transferable?

'dépendre de': les oeuvres n'ont pas besoin de l'institution artistique pour se réaliser mais davantage pour exister au sein de ce système, en tant qu'œuvre.' Trans.bourne

³⁰ *'C'est essentiellement par la proximité, le fait d'être là que ces oeuvres sont appréhendées par d'autres, par la narration, la circulation des informations (information circulées dans le domaine de l'art), l'oralité.'*

³¹ *'Ce terme (projet) était intéressant pour nous dans ce qu'il suppose comme rapports, noeuds de sens et d'interprétation qui peuvent s'entendre avec la psychanalyse, l'architecture et le cinéma. (...) Mais abandonné parce que dans le milieu de l'art (qui est l'endroit où nous avons communiqué le plus sur ce travail) ce terme ne veut plus rien dire. Nous avons écrit que B/U est un appareil culture.'* Trans.bourne

Raising a 'communal spirit' between the community, council representatives and the artist

This section summarises the responses proposed in both section 4 & 5 in the questionnaire and addresses the feedback on the role-played by the 'communal spirit' in B/U's protocol and the 'transferability' of its process between its participants.

Value of experience / mode of dissemination

The status of B/U creative process is still not clear. Although, I respect the protocol they undertook as a creative and disseminating process, there is an uneasy agreement on the nature of the work between the participants. It was an artwork, a summer holiday or a creative process for future productions. Choose what you want!!! How far are we from the concept of 'provision'.

'I specifically use the term artwork for this type of work that includes several stages. (...) It is an evolution of art. I also use terms such as artistic work, action, experience³².' (AL)

'Ivo, Simona and David were completely clear with themselves, each other and all to whom they presented BIU that what we were dealing with was cutting edge contemporary art. The fact that the project functioned perfectly also as a summer holiday to them posed no contradiction thus was not problematic to those 'in the learning of the experience'.' (DF)

'Assumptions' were made about every contributor knowing the role they played in the visibility of an artwork, in which qualities and values were never shared. The context was to be assessed at an individual level in its different stages. The sole common knowledge and agreement was the invitation, constituting an external sign of an artwork.

Even in the feedback, the role or even the term dissemination is not clear. B/U's process does not constitute an artwork for all involved. Yet, it is an 'evolution of art' (AL) in action/experience; it is an 'institution' (DF), it is a 'cultural apparatus' (DE) and should be communicated as such. I regret that B/U's participants make no distinction between what constitute the creative process, its dissemination and the role played by the multitude of exhibition: *'(The dissemination) is a sort of seductive process ventilated at random. And in that case, as we have talked of meetings or invitations, the dissemination process is integrated to the project, is a part of the project³³.'* (DE)

³² *'Je tiens particulièrement au terme d'oeuvre pour ce type de travail qui comprend plusieurs étapes. (...) C'est une évolution de l'art. J'emploie aussi comme terme travail artistique, action, expérience.'* trans.bourne

³³ *'(la dissémination) sorte de procédé de séduction ventilé au hasard. Et dans ce cas, comme nous avons parlé de rencontres ou d'invitation, le procédé de dissémination est intégré au projet, est une partie du projet'* trans.bourne

As Anne Langlois says *'I think they are imbricated. When B/U participants are going to borrow tools they need in the village, it is dissemination of the project and this is part of it.'*³⁴ (AL) Although executed very informally and sometimes unintentionally, this diffusion criterion constitutes one of the main features of the practice as 'provision'.

Naming criteria for evaluation

B/U's protocol had to meld itself with the local territory to be understood and adapt the 'local spirit' (artistic or not). It is a condition to take into consideration and to integrate at the start of an event to guarantee its success.

*'The project was to be immersed in the invested context, therefore to identify and adopt in a certain way the 'community spirit'. It is certainly the condition to integrate and succeed in such project, to then bring in novelty'*³⁵. (AL)

Despite having been called all names³⁶, the partnership did not use the 'local spirit' as context for the 'artwork'. It is its foundation *'used simply as notes and accepted as knowledge of the territory (AL)'* before bringing 'new aspect' in this territory (AL). *'It is used at the same level than a conversation, a photography, a memory, a walk, a swim, a meal, a reading'*³⁷. (DE)

Yet, the work is not evaluated in regard to its potential impact and role-played in the local community but in relation to institutional critic criteria. Questions on potential impact of this work on the local community raise some interesting responses such as the fear of the lost of its artistic status.

*'To search for one own language is perfectly written in the art world – even if this one is not inspired from a non artistic status – (and) is the more or less secrete ambition (...) of the majority of artists'*³⁸. (DE)

Anne responds by a different question:

*'Has this practice got a status other than artistic? Multitudes of artists inspired themselves from other practice than art for their work (...) but that does not stop them making art'*³⁹. (AL)

³⁴ *'je crois qu'ils sont imbriqués. Quand les participants de B/U vont chercher au village un outil dont ils ont besoin, c'est de la dissémination du projet et cela fait partie du projet.'* trans.bourne

³⁵ *'Le projet était de se fondre dans le contexte investi, donc de cerner et adopter un tant soit peu 'l'esprit communal'. C'est sans doute la condition pour être intégré et réussir de tel projet, pour ensuite y apporter du 'nouveau'* trans.bourne

³⁶ *'les communautés hippies, d'artistes comme Monte Verità, mais aussi le parcours touristique ou le Vietnam.'* (DE)

³⁷ *'utilisées simplement (comme) notes et prises en considération comme connaissance du terrain.' 'utilisées au même titre qu'une conversation, une photographie, un souvenir, une promenade, une baignade, un repas, une lecture'* trans.bourne

³⁸ *'C'est parfaitement inscrit dans le milieu de l'art arriver à créer son propre langage -sans que celui-ci ne soit inspiré d'un statut non artistique- est l'ambition plus ou moins secrète (...) de la majorité des artistes'* trans.bourne

Value beyond event

The protocol between the participants and artists on site is greatly enabled by a more or less successful integration to the 'communal spirit'. Yet, in any case this role is acknowledged in its diffusion and this relationship is also in any case a foil to B/U. The protocol was primarily initiated to serve artists and their peers.

'The relationship established with some of them (locals) has naturally evolved towards regular visits; We have helped a young wine grower to tidy his vines, he showed us some spots in the mountains, how to pick up trouts by hand. (...) It is about human relationship. Not a strategy'⁴⁰. (DE)

This artistic protocol in place was less known to the locals who were sometimes not coming to the site at all. B/U constructed this new community in an artistic way of life, integrating existing institution rather than led this institution to integrate a potential new way of diffusion. If in its evolution the protocol relied too much to the 'communal spirit', the artistic fiction is forgotten for the benefit of local necessities and demands. But in B/U this relationship is not sufficiently acknowledged as enabler of the creative process. Yet, they have contributed to local activities and in exchange provided a new space for local activities, adding to the 'local spirit' by the mean of new rituals to the one existing already⁴¹.

It was difficult for Evrard to identify the value and qualities of B/U's diffusion within the site. They did not have its full control and compared it to a 'phenomenon close to publicity (DE)'. To all people questioned, the term value did not seem appropriate towards the action of 'words of mouth' in a context where there are such few visuals as in discursive practices (AL).

As there are negotiations, transactions and interactions with the 'communal spirit', the protocol offered a form of transferability that is not acknowledged by the protagonists. Although the practice's initial directive belongs to artist, it is also shared through its management and creative process (AL). Locals now use the site and B/U is now locally registered under a charitable status.

'It is interesting that the project's diffusion escaped us. We supported the idea that people take ownership of this project, talk about it, write about it, create one's own story from it'⁴². (DE)

³⁹ 'Cette pratique a-t-elle un statut, autre qu'artistique? Quantité d'artistes s'inspirent de statuts autres que ceux de l'art dans leur pratique (...) Mais ça ne les empêche pas de faire de l'art.' trans.bourne

⁴⁰ 'Le rapport avec quelques-uns d'entre eux a normalement évolué vers des visites régulières. Nous avons aidé un jeune vigneron à défricher ses vignes, il nous a montré quelques coins dans la montagne, comment on "cueille" des truites à la main (...) Il s'agit de rapport humain. Pas de stratégie.' trans.bourne

⁴¹ 'C'est en présentant les choses ainsi (en établissant des relations) que nous avons pu organiser une conférence dans le village, utiliser leur système de publication, puis, le dernier été, la lecture d'une fiction diffusée sous la forme d'un feuilleton sur l'ensemble des hauts parleurs. (Note: dans tout le village il y a des diffuseurs, depuis la mairie, quotidiennement, les annonces officielles, des impôts aux annonces de mariages se font par ce biais).(DE)'

Artists are strongly defined as authors at the start of the process but in its evolution they rather justified their presence and contribution to B/U as a transferable method. Rather than looking at B/U as an authored protocol in a narrative dissemination, they rather create new works to exist as artists.

'Evrard has presented traces of this experience at his exhibition at the Palais des Beaux Arts in Brussels in 2000 (appendix 19.A). Magazines have published written interviews about B/U and informal discussions are circulating. The contemporary art system give a lot of importance on social aspect, many ideas are circulating by oral means, for instance a project exists because they are many exchanges over it during openings, meetings and mainly in the corridors of these meetings⁴³.' (AL)

Building/Underwood has raised new criteria. It has offered the opportunity to conceive the diffusion, the dissemination of a work in a different manner, at the moment of the experience by inviting the artistic institution at the heart of the artwork process. Instead, the opportunity was seen to create new works (as a new institution). Its participants did not pursue this potential in terms of new dissemination criteria of an artwork (by lack of understanding, clarity or pressure from the group or the visitors). Their ambition being to exist within the art world, they redirected B/U's discursive value towards a more traditional form of diffusion.

'Whether a second creation (a finished art object, an artwork that can be integrated to an exhibition); whether an object realised in situ to which a public is invited; whether raw traces, elements extracted from the context, documents that are connected to the project and reproduce narratively by using video recording, photography, sound, texts... and that can be presented in an exhibition, an edition. Knowing that a trace can become an artwork on the artist decision⁴⁴.'(AL)

⁴² 'C'est intéressant que ce projet nous échappe. Nous sommes pour que tout le monde s'approprié ce projet, en parle, écrit dessus, fabrique sa propre histoire à partir de cela.' trans.bourne

⁴³ 'Evrard a exposé des traces de cette expérience lors de son exposition au Palais des Beaux Arts de Bruxelles en 2000 (Appendix 19.A). Des magazines ont édité des entretiens écrits sur BU et des discussions informelles circulent. Le système de l'art contemporain donne beaucoup d'importance à l'aspect social, beaucoup d'idées circulent oralement, c'est-à-dire qu'un projet existe aussi parce qu'il y a échange dans les vernissages, dans les rencontres et surtout dans les couloirs de ces rencontres.' trans.bourne

⁴⁴ 'Soit une seconde création (un objet d'art fini, une oeuvre qui peut intégrer une exposition) ; soit un objet réalise sur place auquel le public est convié ; soit des traces plus brutes, des éléments extraits réalisés sur place, des documents qui collent au projet et en rendent compte plus narrativement en utilisant l'enregistrement vidéo, photographique, sonore, l'écrit... et qui peuvent être présenté dans une exposition, une édition. Sachant qu'ensuite, une trace peut devenir une oeuvre si l'artiste le décide.' Trans.bourne

Individuals Questioned	David Evrard	Anne Langlois
Selection Criteria for contributors	Artist in the partnership 'Building Underwood'	DEA student in Critics and Art History, using <i>Building Underwood</i> as a case study in her section artistic protocols
Format of the enquiry	Sections sent by e-mail on return of the answers of the previous section	Sections sent by e-mail on return of the answers of the previous section
Dates of the questionnaires send out	Section 1: 28/7/03 Section 2: Section 3: Section 4: Section 5:	Section 1:28/07/03 Section 2:14/08/03 Section 3:5/08/03 Section 4: 10/08/03 Section 5: 26/09/03
Primary data	Questionnaires & copied emails	Questionnaires & copied emails

Questionnaire	Anne Langlois	Claudia Zeiske
Project selected	'Carte Blanche: de Calais à St Louis' - 2002	'Vernacular', Banff, 2000 'House@work', Banff, 1999
Selection Criteria for contributors	DEA student trained to be a curator & art critic Was an organisation partners in 'Carte Blanche....'	Curator of the exhibition and project
Format of the enquiry	Sections sent by e-mails on return of the answers of previous section	Sections sent by e-mails on return of the answers of previous section
Dates of the questionnaire send out	Section 1:28/07/03 Section 2:14/08/03 Section 3: 5/09/03 Section 4: 10/09/03 Section 5: 26/09/03	Sections 1-5: 6/11/03
Primary data	Questionnaires & copies of e-mails	Questionnaires & copies of e-mails

SECTIONS	QUESTIONS based on the 12 features of provisions previously presented.
<p>1. VALUING AND NAMING THE WORK</p>	<p>What are the modes of dissemination that evaluate and give a name to this art practice?</p> <ol style="list-style-type: none"> 1. In the planning of the work, how do you think the work relies to the current institutional critic system to create its story? 2. In implementing and organising the project, what major mode of dissemination (exhibition, event, etc...) was used in the different phases of the creative process? 3. Can you describe the structure of the work? 4. In the feedback, who do you think evaluate the practice? 5. Who sustains the creative process, the local culture or the art institution? Is it ? If so how? 6. In the learning of the experience, would you name the work other than an 'artwork'? Why? 7. What type of dissemination do you think the project needs after the event?
<p>2. RELATIONSHIP WITH THE AUDIENCE</p>	<p>How is the relationship to audience made visible in the art experience?</p> <ol style="list-style-type: none"> 1. In the planning of the work, whose audience the project addresses? And why? 2. In the implementation and the organisation of the project, is the environmental context more important than the human context? 3. Do you think that the structure of the work and its relationship to its audience would benefit from addressing local institutions in its dissemination instead of the current art critic institution? 4. In the learning of the experience, would you think the artist should consider inviting others professionals to contribute to the creative process. What would their role be? 5. How do you think the relationship to the audience contributed to the creative process? 6. Is the outcome of this relationship defer when lived in the art experience instead of the postproduction of the art experience?
<p>3. DISSEMINATION OF THE WORK DIDACTICS</p>	<p>What are the modes of dissemination that make the work visible?</p> <ol style="list-style-type: none"> 1. In the planning of the work, how would you characterise the different phases of the project? 2. How do you see those phases contributing to the construction of the story? 3. What partnerships do you see as more important than others? 4. In the implementation and the organisation of the project, can you define the relationship between the dissemination process and the creative process? 5. What difference do you make in the dissemination process between the event in-situ and the event 'exhibition'? 6. In the feedback, how would you go about leading the visitor on

	<p>understanding the nature of such project?</p> <p>7. How do you think the project should rely on marketable product to communicate the work? (expo, catalogue, etc)?</p> <p>8. What is the value of the word of mouth in the context of the event?</p> <p>5. In the learning of the experience, how do you see the dissemination of a project? Should it be about the process or about the impact of a product/event used during the process?</p> <p>6. Could this practice benefit from being dissociated from the institutional critic and create its new language inspired from a non-artistic status? Why?</p>
<p>4. DISSEMINATION OF THE WORK</p> <p>COMMUNAL SPIRIT</p>	<p>Is the practice all about dissemination or is it sustain by a communal spirit?</p> <p>1. In the planning of the work, what were the intentions in regard to the notion of communal spirit?</p> <p>2. In implementing and organising the project, how were used the local historical, geographical, etc information provided?</p> <p>3. In the structure of the work, would you relate the work to the tradition of the 'artist shaman'? Why?</p> <p>4. What are the project impact and contributions to the local communal ritual?</p> <p>5. In the feedback, what do you think the local interpretation of the project would be?</p> <p>6. In the learning of the experience, do you think this idea of communal ritual has consequences on the art practice? Which one?</p>
<p>5. TRANSFERABILITY</p>	<p>Does the art project relationship with the communal spirit indicating that the practice is transferable rather than authored based?</p> <p>1. In the planning of the work, how would you define the administrative and creative methods, authored or a transferable product?</p> <p>2. In implementing and organising the project, would you describe the process of the work as an authored creative process rather than a transferable product? Why?</p> <p>3. Is the outcome of the project an authored or a transferable product?</p> <p>4. In the feedback, do you feel there is a large part of transferability in the different stage of the project?</p> <p>5. In the learning of the experience can the artwork or its method is transferable?</p>

13 août 2003 Anne Langlois
Réponses questionnaire Stéfanie Bourne, section 1

Building Underwood, Simona Denicolaï, David Evrard, Ivo Provoost.
Transition, Stéfanie Bourne.

SECTION 1: VALUING AND NAMING THE WORK

Question 1. (je ne sais pas si j'ai bien compris la question, " rely " dans le sens de " compter sur " ou de " dépendre de " ? tu me diras)

Pour ces œuvres, le système de l'art me semble contribuer à l'oeuvre en étant un relais ou un appuis de trois manières différentes : soit parce qu'il met en relation l'artiste et un contexte (*Transition*), soit parce qu'il apporte un financement (*Transition*, *Building Underwood*), soit parce qu'il permet une restitution du projet (*Transition*, *Building Underwood*) qui permet de le faire perdurer.

Si c'est " dépendre de ", ces œuvres n'ont pas besoin de l'institution artistique pour se réaliser mais davantage pour exister au sein de ce système, en tant qu'œuvre.

(I'm not sure if I understood the question, "rely" in the sens of "to count on" or to "be responsible to"? You'll tell me)

For these artworks, the art system seems to contribute as a relay or a support in three different means: or because it create the relationship between the artist and the context ('*Transition*'), or for its financial contribution ('*Transition*', '*Building Underwood*'), or because it allows a reconstruction of the project ('*Transition*', '*Building Underwood*') to make it enduring.

If it's "to be responsible to", these artwork don't need the artistic institution to be created but mostly to exist in the heart of a system as "oeuvre'.

Question 2.

Transition et *Building Underwood* utilisent majoritairement l'événement, B.U. également l'exposition puisque David Evrard a exposé des traces de cette expérience lors de son exposition au Palais des Beaux arts de Bruxelles en 2000. Comme autre mode de diffusion de ces projets des revues comme 02 ont édité des entretiens sur B.U., et enfin, un mode dissémination informel : on en parle. Le système de l'art contemporain donne beaucoup d'importance à l'aspect social, beaucoup d'idées circulent oralement, c'est une dimension à prendre en compte. C'est à dire qu'un projet existe aussi parce qu'il y a échange dans les vernissages, dans les rencontres, et surtout dans les couloirs de ces rencontres. D'autant plus que des projets comme *Transition* et *Building Underwood* se prêtent à la narration. '*Transition*' and '*Building Underwood*' use mostly the event, '*Building Underwood*' usse also the exhibition as David Evrard exhibited traces of the event at his exhibition at the Palais des Beaux Arts in Brussels in 2000. Others modes of Dissemination are revues like 02 that have edited interviews on B.U. and finally, an informal mode of dissemination: teh word of mouth. The contemporary art system takes importance on the social aspect, many ideas are mediated orally, it's a dimension of importance. What I means is that a project also exists because there is exchange during the openings, the conferences, and above all in the corridors of the conferences. All the reason that projects like '*Transition*' and '*Building Underwood*' are made for narration.

Question 3.

Deux temps : action – restitution.

Two phases: Action and reconstruction.

Question 4.

Il existe plusieurs évaluations de ces œuvres puisqu'elles touchent plusieurs interlocuteur, plusieurs récepteurs. Les personnes qui sont témoins du projet (les habitants d'Acigné, ceux de Caudiès de Fenouillèdes), celles qui y participent (des personnes étant sur place ou s'étant déplacé pour comme pour B.U., donc des gens vivant à proximité et des gens du milieu de l'art). Et enfin le public de l'art lors de la restitution du projet.

Chaque réception provoque forcément une évaluation, mais cette évaluation est faite à différents niveaux, essentiellement en termes d'art et de relations sociales.

There are several evaluations of these artworks as they are connected to several interlocutors, and receptors. The persons witnesses of the project (inhabitants in Acigné, and the one of Caudiès de Fenouillèdes), the ones who contributed (the persons local or who came to see the work, like for B.U., so person who live locally and people from the art network). And finally the art audience during the project reconstruction events.

Each reception prompt an evaluation at different levels but essentially in terms of art and social relationships.

Question 5.

A l'état actuel des choses, en ce qui concerne *Transition*, les récepteurs directs de l'œuvre sont les habitants d'Acigné et l'institution politique plus que l'institution artistique. Pour B.U. c'est un peu le même cas, sauf que l'information a circulé dans le domaine de l'art et que des personnes se sont déplacées pour y participer. C'est essentiellement par la proximité, le fait d'être là, que ces œuvres sont appréhendées par d'autres, et après comme je le disais plus haut par la narration, la circulation des informations, l'oralité.

In the current situation, concerning 'Transition', the direct receptors of the artwork are Acigné inhabitants and the politic institution more than the artistic institution. It's similar for B.U., except that information has circulated in the artistic context and that people have travelled to contribute. It's essentially done with proximity, through the fact of being there, that both of these artwork can be apprehended by others. Then after, as I was saying earlier, it's the narration, the information travel, the oral character.

Question 6.

Je tiens particulièrement au terme d'œuvre pour ce type de travail qui comprend plusieurs étapes, même si ce terme n'est pas très approprié en soit tant il y a un décalage entre une peinture, par exemple, et ce type de travail artistique. Sans doute est-ce en réaction à certains dires comme quoi " ce n'est pas de l'art ". C'est une évolution de l'art. J'emploie aussi comme termes travail, projet (terme fourre-tout) artistique, action, expérience.

I feel strongly on calling 'oeuvre' those two type of work that consist of several stages, even if this term isn't very appropriate in itself with the their gap with painting, for example, and this kind of artistic work. May be in reaction to gossips saying that 'it's not art'. It's one evolution of the art. I also use terms like work (hotchpotch), project artistique, actions, experience.

Question 7.

Je pense que ces projets ont en effet besoin d'exister dans le monde l'art. Après se pose la question de la manière dont ils y existent. La forme peut varier, et je vois trois orientations possibles et deux statuts possibles : soit une seconde création, qui produit un objet d'art fini, une œuvre qui peut intégrer une exposition ; soit un objet ou un événement réalisé sur place auquel le public est convié ; soit des traces plus brutes, des éléments (objets...) extraits ou réalisés sur place, des documents, qui collent au projet et en rendent compte plus narrativement en utilisant l'enregistrement vidéo, photographique, sonore, l'écrit... et qui peuvent être présentés dans une exposition, une édition... Sachant qu'ensuite une trace peut devenir une œuvre si l'artiste le décide. David Evrard lors de son exposition au palais des Beaux-arts de Bruxelles a à la fois présenté des photographies et des panneaux (je ne sais pas de quelle technique il s'agit) représentant des icônes qu'il a constitué de B.U.. Ensuite chaque artiste ayant créé, continué son travail habituel dans les Pyrénées diffuse ensuite un peu de ce projet lorsqu'il présente ses œuvres, à condition bien entendu qu'il précise le contexte de réalisation.

Pour *transition*, l'événement dans le cadre de la biennale était une forme apparente de l'œuvre, la partie immergée de l'iceberg, comme nous en avons déjà parlé, et l'édition en est une documentation.

Personnellement, d'après ce que j'ai vu en général pour l'instant, l'événement réalisé sur place auquel le public est convié à assister et le mode documentaire me convainquent davantage que la création d'autres œuvres. Je les trouve souvent plus approprié, mais peut-être est-ce lié à mon envie d'aller voir sur place, d'en savoir plus sur ce qui s'est passé, et le fait que j'ai envie qu'on me raconte justement. Une œuvre réalisée dans un deuxième temps est souvent plus abstraite et crée un autre propos, une distance. Elle devient autre chose qui souvent se lisse.

I think that those projects do actually need to exist within the art world. Afterward, the question rise of how they exist. Forms can varied, and I can see three possibilities and two possible status: as a creation, that produce a finished art product, an 'oeuvre' that can integrate an exhibition; or an object or an event realised in-situ to which the audience is invited; or rough traces, elements (objects) extracted or reallised in-situ, documentation, that stick to the project by telling the story using recorded videos, photography, sound, texts, ...and that can be presented in an exhibition or an edition...Knowing that a trace can become an 'oeuvre' if the artist decides it. David Evrard during his exhibition at the Palais des Beaux Arts in Brussles has both presented photography and panels (I don't know the technique used) presenting constituted icons from B.U. Thereafter, each artist having done their project, continued their own individual project within B.U. in the Pyrénées, disseminate a bit of B.U. when presenting their own work, with the condition of course that they indicate the context of their creation.

For 'Transition', the event in the context of the bienale was what made the artwork visible, the visible part of the iceberg, as we already talked about it, and the edition its document. Personally, after what I saw so far, the event in-situ, inviting the audience and your current mode of dissemination are more convincing than the creation of other artwork related to the event. I find them often

inappropriate, but may be it's connected to my curiosity to go and see it in-situ, to get to know more about what happen and wanted to be told about it. An artwork realised in a second phase is often more abstract and create another message, a distance. It becomes something else that often smooth itself.

September 2003

Anne Langlois

Réponses questionnaire Stéphanie Bourne, section 2

SECTION 2: RELATIONSHIP WITH THE AUDIENCE

How is the relationship to audience made visible in the art experience?

Comment la relation au public rend-elle visible l'expérience artistique?

1. In the planning of the work, whose audience the project addresses? And why?

Dans le cadre de la 'conceptualisation' du projet, à quel public pensiez-vous que le projet s'adresserait-il? Et pourquoi? (cette question concerne uniquement 'Carte Blanche...')

Je détermine deux types de publics : les participants (les habitants d'Acigné qui ont travaillé avec toi), et les spectateurs (deux types de spectateurs : les habitants d'Acigné en général, et le public des expositions, prévenu par le biais de la biennale. Il y a donc ceux qui participent, qui sont aussi acteurs, et ceux qui sont en dehors de l'action, qui regardent. Ce sont deux types de perceptions différentes, aussi « valables » l'une que l'autre. Carte blanche s'adresse en fait certainement à un plus large panel de personnes qu'un tas d'autres œuvres.

2. In the implementation and the organisation of the project, is the environmental context more important than the human context?

Dans le cadre de la mise en oeuvre et de l'organisation du projet, le contexte géographique et physique est-il plus important que le contexte humain?

Non certainement pas. C'est le contexte humain - qui dépend certainement du contexte géographique et physique - qui est le plus déterminant dans le projet.

3. Do you think that the structure of the work and its relationship to its audience would benefit from addressing local institutions in its dissemination instead of the current art critic institution?

La relation entre le public et l'expérience artistique peut-elle être davantage visible par une dissémination locale plutôt que par le biais de la critique artistique actuelle?

Je parlais plus haut d'une double réception, et je parlerais davantage de réception que de visibilité. Car pour le public « local » on va dire, je pense que l'expérience a son importance, mais le fait qu'elle soit de l'art est parfaitement secondaire (il me semble, tu me diras ce que tu en pense). C'est le système de l'art qui prend en compte la dimension artistique. Tu touches des mondes différents, l'un spécialisé, l'autre non. A savoir s'il faut choisir l'un ou l'autre, et les mettre en opposition, je ne crois pas. Les deux me semblent importants pour tes projets.

4. In the learning of the experience, would you think the artist should consider inviting others professionals to contribute to the creative process. What would their role be?

Dans le cadre de l'étude de l'expérience artistique, pensez-vous que l'artiste devrait inviter d'autres professionnels à contribuer au procédé créatif. Quel serait leur rôle?

Je n'ai pas vraiment de réponse à cela. S'il s'agit d'étudier, d'observer, la contribution d'un critique peut être intéressante, peut-être qu'un ethnologue serait intéressé aussi bien qu'il n'aurait pas de regard artistique, ce qui est dommage à mon avis... Un autre artiste aurait sans doute plutôt tendance à participer qu'à observer. Mais un regard extérieur est important, je ne vois pas trop l'intérêt d'une expérience qui reste en vase clos. D'où l'importance des « spectateurs », ce sont eux qui font que l'expérience artistique existe.

5. How do you think the relationship to the audience contributed to the creative process?

Comment pensez-vous que la relation avec le public contribue au procédé créatif?

A partir du moment où l'artiste n'instrumentalise pas le public, qu'il l'intègre réellement dans le projet en tant qu'identité décisive et non comme outil maléable, le public est déterminant, autant les participants que les spectateurs. Quant au public spécialisé, c'est aussi lui qui fait qu'il y a l'œuvre d'art...

6. Is the outcome of this relationship defer when lived in the art experience instead of the postproduction of the art experience?

Le résultat de cette relation serait-elle différente si elle est vécue in-situ ou en différée dans la postproduction de l'expérience artistique (expo, catalogue, etc.)?

Forcément la relation à l'expérience artistique est différente selon si on la vit ou si l'on en regarde les traces. Comme il y a un double public il y a une double réception, celle du « direct », et celle du « différé », et je crois que les deux sont valables. Il y a des tas d'expériences qui sont très viables en tant que traces, qui conservent toutes leurs qualités en tant qu'œuvres sans qu'on n'y ait assisté. La difficulté est la manière de rendre compte de ces expériences, sachant

que c'est qu'il y a une part d'aléatoire, de déformation... due à la narration, au compte rendu, ou à la transformation en un objet artistique. La distance en terme de temps, et le fait que cela soit fait par une ou plusieurs personnes amène forcément une interprétation du projet. C'est à prendre en compte.

Septembre 2003

Anne Langlois

Réponses questionnaire Stéphanie Bourne, section 3

SECTION 3: DISSEMINATION OF THE WORK

What are the modes of dissemination that make the work visible? Quels sont les moyens de dissémination rendant l'oeuvre visible?

1. In the planning of the work, how would you describe the different phases of the project?

Dans le cadre de la planification du travail, comment décrivez-vous les différentes phases du projet?

BU : projet en « théorie » - recherche de financement – approche du « terrain » - projet – invitation – traces.

Transition : méthode de travail – Biennale – approche du « terrain » - projet – invitation.

2. How do you see those phases contributing to the construction of the story?

Comment voyez-vous ces phases contribuer à la construction de l'histoire, du projet?

Je ne comprend pas, elles sont à la fois le projet et son histoire.

3. What partnerships is more important for the visibility of the work?

Quel est le partenaire le plus important pour la visibilité du projet?

Ils le sont tous et sont complémentaires : habitants d'Acigné et de Caudiès, municipalités, Biennale ou frac et drac. Et tous à leur niveau contribuent à la visibilité du projet.

4. In the implementation and the organisation of the project, can you define the relationship between the dissemination process and the creative process?

Dans la mise en oeuvre du projet, pouvez-vous définir la relation entre le procédé de dissémination et le procédé créatif?

Je crois qu'ils sont imbriqués, le procédé créatif comprend celui de dissémination. Quand tu passe un article dans ouest France pour Transition, quand tu vas voir l'adjoind à la culture, la boulangère, quand tu fais ton action et que tu cherche des personnes pour peindre la rue, quand tu peins la rue... Il me semble que tout cela fait partie et de la création et de la dissémination. Quant à BU c'est la même chose, quand ils vont chercher au village un outil dont ils ont besoin (c'est un exemple bidon), c'est de la dissémination du projet, et cela fait partie du projet.

5. What difference do you make in the dissemination process between the event in-situ and the event 'exhibition'?

Quelle différence faites-vous entre les moyens de communication du projet in-situ et ceux de son 'exposition'?

Aucun, si ce n'est que des publics différents sont sans doute ciblés.

6. In the feedback, how would you go about leading the visitor on understanding the nature of such project?

Comment accompagnez-vous le visiteur dans sa compréhension d'un tel projet?

En expliquant le projet dans son ensemble pour BU, en expliquant ta méthode de travail pour Transition.

7. How do you think the project should rely on marketable product to communicate the work?

Comment la communication du projet doit-elle s'accompagner de produits commerciaux?

Qu'est-ce que tu entend par « produits commerciaux » ? Je ne vois pas, et je ne crois pas qu'il doivent y avoir des produits commerciaux. A vendre à qui ?

8. What is the value of the word of mouth in the context of the event?

Quelle est la valeur donnée au 'bouche à oreille' dans le contexte du projet?

Je pense que le bouche à oreille est très important dans ce type de projets, et sur le terrain, là où se déroule le travail, l'information selon laquelle un artiste... et dans le monde de l'art. Surtout quand il n'y a pas vraiment de restitution comme c'est le cas de Transition, ou peu comme c'est le cas de BU. Mais, on parle de BU dans le domaine de l'art malgré tout.

5. In the learning of the experience, how do you see the dissemination of a project? Should it be about the process or about the impact of a product/event used during the project?

Les moyens de dissémination ont-ils été appropriés? Ces moyens de dissémination ont-ils révélé le procédé ou l'impact de l'événement?

Approprié ou pas, je ne juge pas, cela dépend de ce que veulent les artistes. Je ne pense pas en effet que ni Transition ni BU ne soient des projets limpides, faciles d'accès, lisibles au premier coup d'œil. Il faut creuser, faire des efforts et des recherches pour en savoir plus. Pourquoi pas ? L'aléatoire et la narration font partie de ces projets.

6. Could this practice benefit from being dissociated from the institutional critic and create its new language inspired from a non-artistic status? Why?

Cette pratique pourrait-elle bénéficier de sa dissociation avec le milieu artistique et créer son propre langage inspiré d'un statut non-artistique? Pourquoi?

Je répondrais par une autre question : cette pratique a-t-elle un statut, autre qu'artistique ? Si oui cela m'intéresse de savoir lequel. Sinon il me semble que des tas d'artistes s'inspirent de statuts autres que ceux de l'art dans leur pratique : artiste chef d'entreprise, anthropologue... Il me semble que c'est ce que tu fais avec ton travail, tu t'es créé ta propre approche, ton propre langage, mais ça ne t'empêche pas de « faire de l'art ». L'art permet de faire beaucoup de choses. Quant à BU, si des tas de gens ont eu ce projet de s'installer en communauté à la campagne, celui-ci a été communiqué au sein du monde de l'art, et il a été je crois communiqué dans le coin comme étant de l'art. Mais il n'est pas « dissocié » du milieu artistique, ils ont des subventions etc. Et il y a une intention artistique au départ. Tu sais Duchamp et le ready made...

Septembre 2003 Anne Langlois
Réponses questionnaire Stéphanie Bourne, section 4

SECTION 4: COMMUNAL SPIRIT

Is the practice all about institutional dissemination or is it sustained by a communal spirit?

La pratique est-elle révélée uniquement au travers des moyens de dissémination institutionnel ou soutenue par un esprit communal?

1. In the planning of the work, what were the intentions in regard to the notion of communal spirit?

Dans la planification du projet, quelles étaient les intentions par rapport à la notion d'esprit communal?

Qu'entends-tu par esprit communal, dans le sens d'esprit local, par rapport à la commune ou communauté investie ? Je vais le prendre dans ce sens. Je pense qu'autant pour Transition que Building Underwood le projet était de se fondre dans le contexte investi, donc de cerner et adopter un tant soit peu « l'esprit communal ». C'est sans doute la condition pour être intégré et réussir de tels projets, pour ensuite y apporter du « nouveau ».

2. In implementing and organising the project, how were used the place/location historic/geographical information provided?

Dans la mise en oeuvre du projet, comment étaient utilisées les informations locales données sur l'histoire, la géographie, etc.?

Je ne pense pas qu'elles étaient « utilisées » mais simplement notées et prises en considération, comme connaissance du terrain.

3. In the structure of the work, would you relate the work to the tradition of the 'artist shaman'? Why?

Dans l'événement, compareriez-vous le travail à la tradition de 'l'artiste shaman'?

Je ne connais pas la tradition de l'artiste shaman, mais je peux l'imaginer. J'hésite entre oui et non, sans doute un peu des deux. Sans doute que pour Transition davantage que pour BU. Car toi tu es en contact beaucoup plus direct avec un groupe de personnes, tu les sollicite, tu les intègre dans un événement et tu reste « meneuse ». BU moins car ils imitent vraiment la vie, je pense que rapidement les habitants ont intégré les artistes et ont oublié la fiction, le projet artistique, mais je ne suis pas sûre de ce que j'avance.

4. Has the project made impact or contributed to present or future local communal ritual?

Le projet a-t-il eu un impact ou a-t-il contribué aux rituels communaux locaux présents ou futurs?

Oui certainement, autant pour Transition que pour BU vous avez ajouté des rituels locaux, vous en avez produit des supplémentaires à ceux existants.

5. In the feedback, what do you think the local interpretations of the art project structure (place and time) were? Dans le cadre des retombées, quelles étaient les interprétations locales de la structure (lieu et temps) du projet artistique?

C'est une question à laquelle je ne peux pas répondre, n'ayant pas questionné les personnes d'Acigné et Caudiès à ce propos.

6. In the learning of the experience, do you think this idea of communal ritual has consequences on the art practice?
Pensez-vous que l'idée de rituel communal ait eu des conséquences sur la pratique artistique?
Oui sans doute, pour les mêmes raisons d'intégration citées ci-dessus. Sans doute définissent-elles les projets Transition et BU.

Septembre 2003 Anne Langlois
Réponses questionnaire Stéphanie Bourne, section 5

SECTION 5: TRANSFERABILITY

Does its relationship with the communal spirit indicating that the practice is transferable rather than authored based?

Cette relation avec l'esprit communal indique-t-elle une pratique ouverte à chacun ou plutôt une pratique marquant l'empreinte de l'auteur?

1. In the planning of the work, how would you define the administrative and creative methods, authored or a transferable product?

Dans la cadre de la planification du projet, définiriez-vous la gestion et le procédé créatif comme appartenant à l'auteur ou comme pouvant être utilisés par tout à chacun?

Bien sûr qu'il appartient à l'auteur, mais il est partagé avec d'autres. Et c'est l'auteur qui choisi de partager la gestion et le procédé créatif.

2. In implementing and organising the project, would you describe the process of the work as an authored creative process rather than a transferable product? Why?

Dans la mise en oeuvre du projet, décririez-vous le procédé du travail comme un procédé créatif d'auteur, ou comme un moyen utilisable par tout le monde? Pourquoi?

Il est un procédé créatif d'auteur comme un autre. Maintenant il est tout à fait possible que quelqu'un quelque part ait le même procédé, en étant artiste ou en ne l'étant pas d'ailleurs. Donc il peut tout à fait être utilisable par tout le monde. Vu que c'est une méthode de travail, difficile de savoir si quelqu'un n'a pas la même, et d'empêcher qui que ce soit d'avoir la même. A moins peut-être de déposer cette méthode (et encore).

3. Is the outcome of the project an authored or a transferable product?

L'issue du projet est-elle celle d'un auteur ou d'un produit commun?

Elle est celle d'un auteur puisqu'il y a un auteur, même si cela peut s'apparenter à un produit commun.

4. In the feedback, do you feel there is a large part of transferability in the different stage of the project?

Dans le cadre des retombées, avez-vous ressenti la marque de l'auteur dans les différentes étapes du projet?

Oui bien sûr, la présence des auteurs, autant dans Transition que dans BU est très marquée dans le sens où se sont des personnalités qui sont très présentes et meneuses dans toutes les étapes des projets.

5. In the learning of the experience can the artwork or its method is transferable?

L'oeuvre ou sa méthode seraient-ils utilisables par d'autres personnes?

Oui sans doute puisque c'est une méthode, elle peut donc être appliquée telle quelle. Maintenant elle donnerait certainement autre chose en étant appliquée par quelqu'un d'autre.

E-mail Discussion
February - September 2003

Anne Langlois

DE LA PART DE : stefaniebourne@ifrance.com

Date : 15/02/2003 11:31

A: anne langlois (ann.langlois@wanadoo.fr)

SUJET : Re: Rep:Re: Merci pour ton entretient avec D. Evrard

Bonjour Anne,

Merci pour les informations que je recois de 40mcube.

Ton nom est récemment apparu lors d'une conversation e-mail avec David Evrard. J'ai contacté David dans le cadre de ma thèse, pour leur projet Building Underwood. Un projet contextuel sans finalité mais avec une continuité dans l'espace institutionnel. Un contre-exemple de mon travail Vernaculaire.

David m'a envoyé la conversation e-mail que tu as eue avec lui l'an dernier. La direction et l'objectif de ton entretien est un peu différent du mien mais je voulais te remercier. Tu m'as fourni déjà une bonne base de travail.

Par contre je suis très intéressé par ton questionnement sur la notion de protocole dans le travail d'artiste? Crois-tu que je peux accéder à cette publication de l'université à laquelle tu as participé?

De plus je serai très intéressé de connaître ton point de vue à ce sujet sur le travail réalisé à Acigne dans le cadre d'Arvos arts. J'ai réalisé, un peu tard que le projet 'Carte Blanche' a été visualisé comme un projet final alors qu'il n'était qu'un nouveau lien, un début d'une nouvelle forme de dialogue entre la commune et les habitants sur un projet de longue date. Je sais que je n'ai pas vraiment été présente et que j'ai été un peu bougonne, mais je n'ai pas vraiment eu de retombée de la part d'artistes.. Étais-je vraiment si froide et méchante envers tout le monde?

Acigne étant très réceptif et intéressé, je souhaite poursuivre ce travail au travers d'une publication. Ce n'est bien sûr qu'à l'état d'ébauche.

A très bientôt
Stéphanie Bourne.

Message du 21/02/2003 12:41

De : Stéphanie Bourne <stefaniebourne@ifrance.com >

A : anne langlois <ann.langlois@wanadoo.fr >

Copie à :

Objet : Rep:Re: Merci pour ton entretien avec D. Evrard

Bonjour,

Je crois avoir une copie de 'DE[S]REGLEMENTS...' à Rennes. J'ai dû le lire très rapidement pour oublier son contenu si rapidement. Une seconde lecture est à l'ordre du jour...

David Evrard a été vraiment super et m'a envoyé de nombreux documents y compris ses publications. Il me demande des informations sur mon travail en retour ce qui est vraiment problématique car je n'en ai pas.

Documenter mon travail a toujours été très difficile, le 'protocole' étant justement le travail lui-même. Jusqu'à l'année dernière, je ne voyais pas l'intérêt pour des personnes qui ne sont pas concernées par le travail, d'en être informé. Tu seras heureuse d'entendre que je suis sortie de mon égoïsme... La thèse m'a grandement aidé à faire le tri et à ne conserver que ce qui était important pour le travail. J'ai de nombreuses diapos, cd room graves, coupures de presse et bien d'autres qui en fait ne sont que les conséquences du travail. Ces informations ont une autonomie qui a souvent une lecture trompeuse pour celui qui ne connaît pas le contexte dans lesquelles elles ont été conçues; et donc par rapport à la méthode de travail entreprise et le travail en lui-même. Cette méthode en question n'est pas particulière à Acigne, c'est un travail en cours que j'ai commencé en 1991, d'un projet à l'autre elle se forme. C'est cette caractéristique que je souhaite diffuser et non l'image d'une rue peinte en blanc qui n'est en fait qu'accessoire et n'avait (je crois) aucun intérêt en tant que telle. Tu as raison la publication semble la solution. Malheureusement, je ne suis pas vraiment douce avec les lettres.

Je me suis lancée un petit challenge. J'avais proposé à Bernard Corlay de réaliser une publication sur le projet de la résidence 'Transition'. Mais au lieu de se concentrer sur l'événement 'Carte Blanche' je souhaite rendre visible la partie invisible de l'iceberg (comme tu dis). Je te tiens informée si tu es intéressée. Pour le moment ce n'est qu'une idée. Je n'ai pas la participation de B. Corlay, pas de financement et encore moins de partenaire s'y connaissant en publication (car ce sera ma première). Dis-moi ce que tu en penses et si l'on devrait développer notre conversation dans cette direction, peut-être.

Par contre, je suis tout à fait intéressée de discuter avec toi du point de vue du spectateur de la biennale qui était bien sûr très différent de celui d'un habitant d'Acigne. À l'origine, je ne voulais pas que cet événement prenne part dans les journées de la biennale, mais...les choses étant ce qu'elles sont elles prennent souvent le volant avant que tu n'es appuie sur le frein. Grosse erreur, je pense.

A bientôt
Bien à toi
Stéphanie

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)

Date : 20/02/03 à 18h30

À : stefaniebourne@ifrance.com

SUJET : Re: Merci pour ton entretient avec D. Evrard

Bonjour Stéfanie,

c'est drôle qu'on se retrouve sur ce projet Building Underwood. En ce qui concerne l'édition de la MST à laquelle j'ai participé, il s'agit de «DE(S)REGLEMENTS, protocoles en situation », édité aux Presses universitaires de Rennes en mai 2002. Je n'en ai malheureusement pas d'exemplaire à te donner vu que je n'en reçu que deux, dont l'un est chez David Evrard, justement.

Je suis contente que cet entretien te serve, bien que je ne le considère pas tout à fait comme aboutit, j'aimerais le retravailler. Il est certain qu'à Acigné les spectateurs de la biennale n'ont vu que la partie apparente de l'iceberg, soit cela ne te dérange pas et ton travail comprend en gros deux partie, l'une visible - ou publique - et l'autre non, soit il faut en effet trouver un autre moyen de diffusion, de compte rendu de ce travail dans sa totalité. L'édition est un bon moyen. Ca m'intéresse tout à fait de discuter avec toi de ce travail à Acigné, que j'ai trouvé vraiment pertinent dans sa totalité, car la partie visible même avait une espèce d'autonomie. Elle tenait debout sans qu'on ait besoin d'expliquer que tu avais travaillé pendant longtemps avant, avec des rencontres des personnes de la ville etc. Et je crois que c'est important.

Enfin voilà, on peut en reparler si tu veux.

Bien à toi

A bientôt

Anne

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)

Date : 24/02/03 à 11h15

À : stefaniebourne@ifrance.com

SUJET : Re: Rep:Re: Merci pour ton entretient avec D. Evrard

Bonjour Stéfanie,

moi cela m'intéresse de discuter de ton travail avec toi, car il fait partie de mes préoccupations dans le cadre du DEA d'histoire de l'art sur lequel jetravaille depuis l'année dernière, dont le sujet est abordé dans ce texte du catalogue de la MST, c'est à dire des artistes qui travaillent par immersion dans un lieu/milieu/domaine qui n'est pas le leur, et pas forcément, a priori, celui de l'art (je pèse mes mot). J'avoue que j'y avais pensé au moment de la biennale, et puis après j'ai un peu eu besoin d'oublier cette biennale ! et n'y ai pas repensé. Mais ton travail est certainement dans la lignée de ma recherche.

Ce qui m'intéresse est ta méthode de travail, ainsi que, nous avons commencé à en parler, la questions des traces et de la "restitution" dans le domaine de l'art. Donc voilà, je ne sais pas ce que tu en penses. en ce qui concerne ton impression d'avoir été désagréable pendant la biennale, je ne crois pas que les autres artistes t'aient perçue de cette manière, je n'en ai pas eu d'écho en tout cas. Quant à nous, nous avons bien compris que tu avais ta barque à mener, et ça s'est très bien passé d'ailleurs, pas de problème.

bien à toi

Anne

DE LA PART DE: anne langlois a écrit :

Bonjour Stéfanie,

c'était très bien la discussion l'autre jour, je me sent un peu moins seule dans cette recherche et ça m'a donné des idées, notamment au niveau de ces questions de méthode et d'analyse.

comme convenu voici mon plan de travail, pour l'instant, sans doute va-t'il évoluer encore un peu mais en gros c'est ça.

bien à toi

Anne

Message du 18/04/03 23:50

De : stefaniebourne <stefaniebourne@ifrance.com>

A : ann.langlois@wanadoo.fr

Copie à :

Objet : Re: plan

Bonjour Anne,

Oui, c'est tres important de parler. La recherche est un procede tres solitaire, si je ne tente pas d'echanger avec des praticiens (artistiques ou non) sur des points de recherche que l'on a en commun, je perds la boule. On me reproche souvent de trop parler, mais au diable l'avarice. C'est pour mon bien etre spirituel!

Merci de ton plan de travail. Il eclairsi deja beaucoup sur ta perspective de travail. Tu verras avec mon plan (comme le tiens il va surement se transformer legerement dans l'annee a venir) que l'on vient de directions totalement opposees mais on se rejoint sur plusieurs chapitres (III. L’art et la vie ou l’immersion de l’art. et IV. La relation au spectateur, ou l’absence de spectacle.). Souviens-toi, je fais une recherche pratique et non theorique, meme si je dois etre au courant des actualites en recherche theoriques.

J'aurais deux questions sur le contenu de ton plan: 1. N'est-il pas important d'amener ton point de vu personnel sur cette question de l'immersion de la pratique artistique?

2. La recherche contextuelle semble prendre beaucoup de place dans ton plan par rapport a la question de l'immersion'.(qui n'est en fait qu'un faux pretexte.....Qui s'immerge, l'art ou l'artiste? Aucun.....Ce n'est que l'histoire d'un protocol.....une diplomatie necessaire.....)

Je ne suis pas du tout au courant des structures d'enseignement en France. De ce fait, je ne sais exactement en quoi consiste un DEA, excepte qu'il vienne apres une maitrise. Escuses-moi si ces questions sont inappropriees.

Je t'envoie par la poste une copie du dernier bouquin de Francois Matarasso. As-tu une adresse ou je peux l'envoyer?

Bien a toi et a bientot
Stefanie

NB: mon francais est un peu anglisiser parfois, escuses-moi.

Objet: Re: Re: plan

Date: ?

De: anne langlois <ann.langlois@wanadoo.fr>

A: stefaniebourne <stefaniebourne@ifrance.com>

bonjour Stéfanie,

merci pour ton plan que je vais regarder attentivement, je t'envoie un mail ensuite.

mon adresse : 31 boulevard Magenta 35000 Rennes

bien à toi

Anne

Objet: Re: Re: plan

Date: Thu, 1 May 2003 11:22:32 +0200 (CEST)

De: anne langlois <ann.langlois@wanadoo.fr>

A: stefaniebourne <stefaniebourne@ifrance.com>

Bonjour Stéfanie,

J'ai bien reçu le texte par la poste et je t'en remercie (dis-moi si je te dois quelque chose pour l'envoi). J'ai regardé ton plan et il me semble tout à fait intéressant dans son orientation. Je vois en gros ce que tu veux dire par le terme « provision », mais j'ai un peu de mal à le comprendre de manière précise. Est-ce un terme que tu as définis ou est-il employé dans le business ?

J'aime bien ton approche « self-reflection of society as medium », je ne l'avais pas formulé comme ça et cela me semble juste. Lorsque tu parles de « mutation of the service industry », tu parles du domaine de l'entreprise ou du côté de l'art ?

En effet la grande différence entre nos deux recherche est cet aspect contextuel par rapport à l'art, qui m'est demandé par mon prof car c'est le grand souci de l'histoire de l'art : légitimer un(e) oeuvre par ses antécédents. Toi tu sembles partir du domaine de l'entreprise et du point de vue de la société, et dans sa relation à elle (c'est sans doute la méthode sociologique ?) La première partie de mon plan m'a beaucoup gênée et continue à me gêner dans le sens ou je sais que je ne peux pas faire quelque chose d'exhaustif donc ce sera partiel. Je m'y plie un peu pour cet exercice, et je vois assez mal de quelle manière l'intégrer autrement dans mon plan. C'est ce qui donne cet effet de « peu personnel » dans la recherche certainement.

Ceci dit je vais sans doute encore changer des choses dans ce plan, et je pense que je vais encore étudier le tiens.

Sinon je voulais te poser quelques questions sur ton travail, je t'en mets quelques une à suivre, si tu es d'accord bien entendu.

1. Ton travail semble demander certaines conditions, de lieu, de contexte. Quels sont-ils ?

2. Il fait intervenir des personnes extérieures, de quelle manière les approches-tu ? A Acigné la biennale de la jeune création permettait cette approche, presque comme un alibi, y-a-t'il toujours un contexte artistique à la base de ton travail ?
3. Mets-tu en place un protocole avec ces personnes ? Si c'est le cas, est-ce toujours le même ou change-t-il selon les projets ?
4. Il me semble que lorsque tu te présente tu ne te qualifie pas d'artiste mais de statisticienne, pourquoi ?

Voilà, à très bientôt
Anne

DE LA PART DE :
anne langlois (ann.langlois@wanadoo.fr)
Date : 12/05/03 à 12h44
À: stefaniebourne
SUJET : Re: Re: plan

Bonjour Stéfanie,
bien sûr c'est d'accord pour début juin, en fonction de ton emploi du temps. Malheureusement nous avons été exclus du projet de publication à vos arts et nous nous en inquiétons aussi. Ils ne nous ont même pas prévenu que cette édition allait se faire : ce sont les artistes qui nous ont prévenus ! On n'avait ce qu'on peut faire mais je pense que là, nous sommes impuissants. bien à toi et bon courage pour ton retour en France
Anne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)
Date : 16/06/03 à 18h16
À: ann.langlois@wanadoo.fr
SUJET : Questions
Bonjour Anne,

Voici enfin les reponses promises. je joins aussi le texte que nous avons concocté avec Bernard pour la publication. Je n'ai pas de nouvelles de Rennes Metropole....

N'hésites pas à me contacter si certaines reponses ne sont pas claires.

À bientôt
Stefanie

REPONSES AUX QUESTIONS D'ANNE LANGLOIS VENDREDI 13 JUIN 2003

1. **Ton travail semble demander certaines conditions, de lieu, de contexte. Quels sont-ils ?**

Mon travail n'a aucune condition de lieu, de contexte, d'heure, de race, de nombre ou de temps. Je peux très bien travailler avec une famille de quatre ou une communauté de 5000 habitants.

Ma pratique est un protocole créatif que j'applique dans des contextes de partenariat. La seule condition est le partenariat. Sans être alimenté par le contexte et la nature du partenariat, le travail n'existe pas. Tu peux dire, je suppose, que les relations entre individus et l'espace social sont mes conditions de travail.

2. **Il fait intervenir des personnes extérieures, de quelle manière les approches-tu ? A Acigné la biennale de la jeune création permettait cette approche, presque comme un alibi, y-a-t'il toujours un contexte artistique à la base de ton travail ?**

Les projets ont tous une nature et origine différentes. Je réponds souvent à des appels d'offre de pratiques professionnelles variées, proposant une approche individualisée à un sujet social ou lié à l'espace social. Il est très difficile et souvent très laborieux de mettre en place un partenariat lorsqu'il n'y a pas de demande. Je propose toujours un détournement de la demande initiale sur un projet contenant des perspectives plus créatives mais il y a, à la base de tout projet, une volonté quelconque de la part des partenaires. Il est important d'être conscient qu'une telle méthode de travail constitue souvent une prise de risque pour les partenaires. Cette prise de risque est nécessaire pour que le projet fonctionne et est souvent un élément décisif dans la sélection de mon projet. Il est pour moi une règle élémentaire dans le partenariat. Les partenaires doivent être en mesure de prendre des risques, des responsabilités et des engagements dans un procédé dont ils ne connaissent pas les conséquences et aboutissements. Leur seule garantie est le fait que le processus de création est basé sur la qualité de notre échange et que le projet peut-être

interrompu à tout moment. Intégrer des partenaires dans le procédé créatif veut aussi dire les intégrer dans la part de risque de ce procédé.

A Acigne c'était l'occasion de travailler avec un partenariat a-priori volontaire et de ce fait réduisait grandement ma part de travail 'd'éducation' et de négociation.

Mes projets ont rarement été liés au contexte artistique. Je n'ai jamais voulu faire valoir ma pratique ou la valoriser par rapport au modèles proposés par l'institution. Je pense que c'est une pratique à part entière qui a besoin de ses propres modes de diffusion et de valorisation. Ceci dit, je recherche toujours la nature et la définition de cette pratique. Néanmoins ces dix dernières années, le contexte artistique a contribué au financement du développement et de l'affinement de ma pratique.

3. **Mets-tu en place un protocole avec ces personnes ? Si c'est le cas, est-ce toujours le même ou change-t-il selon les projets ?**

Le protocole est toujours le même avec une adaptation par rapport au contexte et aux personnes que j'adresse. C'est une sorte de négociation progressive et une chronologie d'évènement. Cette chronologie peut-être utilisée par n'importe qui mais son interprétation rend chaque évènement unique.

1. Se mettre d'accord sur les objectifs du projet
2. Choisir ses méthodes indicateur et de contrôle de la progression du projet
3. Mettre en place le travail visuel d'interprétation ou de métaphore de la discussion engagée
4. Analyser et évaluer la qualité du protocole engagé
5. Echange des retombées du projet et planification future (si approprié)

4. **Il me semble que lorsque tu te présentes tu ne te qualifies pas d'artiste mais de statisticienne, pourquoi ?**

Mon statut professionnel n'est pas encore très identifiable. Par expérience, le fait de me présenter en tant qu'artiste est préjudiciable au projet car la pratique n'a rien en commun avec le modèle de travail de l'artiste pratiquant en contexte institutionnel ou en galerie. Je préfère utiliser des métaphores de modèle professionnel autres de façon à mettre en place un meilleur échange dans le partenariat et pour le bénéfice du projet tenter d'évacuer toutes idées préconçues, y compris celles sur le travail d'artiste.

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)

Date : 17/06/03 à 11h22

À : Stéfanie Bourne

SUJET : Re: Questions

Bonjour Stéfanie,

Je trouve le texte pour le catalogue de la Biennale très bien, très clair, et je trouve ça bien que Bernard Corlay en ait écrit une partie, c'est à l'image du projet.

Sinon, merci pour les réponses. J'ai des précisions à te demander par rapport à deux d'entre elles, que voici :

1.2. Quand je parle de conditions et de contexte spécifiques, c'est par rapport au domaine de l'art. C'est à dire que tes besoins ne sont pas un espace d'exposition de tant de m2, mais plutôt une association, un village, un groupe, non ?

2.2. De quels types d'appels d'offre de pratiques professionnelles profites-tu pour réaliser ton travail ?

Et enfin, une nouvelle question :

5. Peux-tu me parler de « Vernacular » ? Est-ce un titre générique à ton travail ou concerne-t-il un projet précis ?

merci d'avance,

bien à toi

Anne

DE LA PART DE : Stéfanie Bourne (stefaniebourne@ifrance.com)

Date : 21/06/03 à 15h17

À : ann.langlois@wanadoo.fr

SUJET : Rep:Re: Questions

Bonjour Anne,

Voici les reponses a tes questions. Mon histoire de contexte n'est pas tres clair. Tu as peut-etre mis le doigt sur quelque chose que je dois clarifier.

A plus tard
Stefanie

Bonjour Anne,

Je pense que Bernard etait etonne que je lui demande de contribuer au catalogue. Ca a ete un peu long car il est tres occupe. Je voulais un texte que l'on aurait travailler ensemble mais cela donnait trop de travail. Donc ca a ete la question de quelques e-mails. Internet....

Ca serait dommage maintenant que le catalogue ne se fasse pas. J'attends la rentree pour recontacter Rennes Metropole.

QUESTIONNAIRE ANNE LANGLOIS

VENDREDI 20 JUIN 2003

Bon a nous maintenant:

1.2. Quand je parle de conditions et de contexte spécifiques, c'est par rapport au domaine de l'art. C'est à dire que tes besoins ne sont pas un espace d'exposition de tant de m², mais plutôt une association, un village, un group non?

Tu as raison. Mon espace de travail n'est pas des metres carres meme si la gérance de ces m'est primordial dans chaque projet. Ils font partie de mes outils de visualisation du protocole.

Tu décries ces contextes comme des lieux physiques (village) et institutionnels (association). Je les vois plutôt comme des espaces de vie. La façon don't les gens rentrent dans une boulangerie, les mouvements de foule, de circulation dans un espace urbain ou rural. Les contextes qui m'interessent ne sont pas des objets definis et permanents ils sont en evolution avec la vie qui les entoure.

C'est là où je ne m'identifie pas du tout avec le monde de l'art. Je travaille avec des contextes qui sont principalement lie au mode de vie des gens mais pas des lieux definis. Si tu vois la difference. Le domain de l'art ne peut pas travailler dans ce contexte indefinie, cet entre deux. Par contre l'urbaniste, le sociologue, parfois même l'archéologue ou le statisticien, oui; et ils se réfèrent tous à des éléments objectivés mais leur travail n'est pas dependant de l'espace physique. Je ne ressens pas le besoin de référé ce travail au monde artistique en l'adaptant aux contextes de l'art

Jusqu'à maintenant, seules mes conditions de financement m'ont rattachees aux contextes du domaine de l'art que tu decries, pas mon travail directement.

2.2. De quels types d'appels d'offre de pratiques professionnelles profites-tu pour réaliser ton travail ?

J'ai énoncé les activités dans la question 1.1. Ceci dit, je viens aussi d'envoyer des dossiers dans deux centres artistiques contemporains.

5. Peux-tu me parler de « Vernacular »? Est-ce un titre générique à ton travail ou concerne-t-il un projet précis ?

A l'origine, 1994, Vernaculaire était ce qu'on appelle en anglais un 'parapluie' regroupant des projets ayant une même approche de l'espace public. A l'époque j'entreprenais des projets d'art public 'commerciaux' qui étaient mon revenu principal alimentaire. Je ressentais le besoin de separer cette activité des projets de Vernaculaire qui répondaient rarement à une demande, qui étaient plus entreprenant et que souvent je ne pouvais pas expliquer!

C'est lorsque j'ai commencer à analyser les projets de Vernaculaire dans le cadre de ma thèse que je me suis rendu compte que le point commun entre ces projets n'était pas la production finale mais d'avantage la méthode d'approche et de négociation utilisée dans chaque lieu. *Vernaculaire* est devenu le nom de mon protocole, de mon travail. Je souhaiterais presque pousser cette méthode, ce protocole, à son maximum de façon à ce que mon nom d'artiste disparaisse de mes projets et qu'ils deviennent presque le nom d'un produit, le nom d'une pratique (utopic? peut-être.)

C'est un peu rapide et je ne suis pas encore tres clair dans mon discours. Mais je sens que ca s'eclairci, progressivement. N'hesites pas a me recontacter.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 28/07/03 à 15h40

À: ann.langlois@wanadoo.fr

CC : 40mcube@free.fr

SUJET : Recherche Anne desesperement, fini les vacances

Bonjour,

Je me demandais si tu pourrai repondre a cinq themes comprenant chacun sept questions. Tu recevras un theme a la fois. Le hic, c'est que tu devras me renvoyer deux questionnaires-reponses: un qui s'applique a ta comprehension de l'evenement d'Acigne 'Carte blanche:...' et le deuxieme sur le projet Building Underwood de David. Les questions sont les memes, mais tu devras faire un petit exercice d'esprit dans tes reponses. Qu'empenses-tu? est-ce faisable?

Ou en es-tu dans tes ecrits? Ca devrai bientot etre la fin?

A bientot

Vernacular/stefaniebourne.

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)

Date : 29/07/03 à 10h40

À: Stefanie Bourne

SUJET : Re: Recherche Anne desesperement, fini les vacances

Bonjour Stéfanie,

oui je suis encore vivante !

Mon mémoire s'appelle « L'art par immersion », mon directeur de recherche est Jean-Marc Poinot (critique et historien de l'art) à l'Université Rennes 2 dans la section Histoire et critique des arts.

On peut avoir un aperçu de mon travail dans le texte du catalogue MST que je t'avais indiqué : « Immergeons-nous à présent » in *De[s]reglements, protocoles en situation*, Rennes : Presses universitaires de Rennes (coll. Métiers de l'exposition), 2002.

En ce qui concerne les équivalences de diplôme, je ne les connais pas vraiment. Le DEA (Diplôme d'Etudes Approfondies) se situe après la maîtrise et avant la thèse, ce qui correspond à la 5ème année d'étude après le baccalauréat.

Dis-moi si tes profs veulent un résumé ou une présentation de ce travail, je ne sais pas...

Sinon je voulais justement t'écrire pour te parler d'une invitation que nous avons en Lorraine, à Forbach, par un lieu d'exposition associatif qui s'appelle Castel coucou. Il s'agit d'une carte blanche à 40muce pour inviter un artiste à réaliser une résidence de 15 jours et une exposition aux mois d'avril ou mai prochain. Cette proposition nous paraissant trop rigide, Patrice et moi avons commencé à la remettre en question en demandant si la résidence pouvait être plus longue, découpée en plusieurs fois, à une autre période, et si on pouvait envisager une édition plutôt qu'une exposition. Donc nous sommes en tractation. Nous avons pensé à toi et à ton travail. On peut peut-être en parler de vive voix (je n'ai pas ton numéro de téléphone donc voici le notre : 02 99 38 65 91, et tiens au fait nouvelle adresse aussi : 11 rue François Broussais 35700 Rennes). Sachant que nous n'accepterons cette invitation que si toutes nos conditions, en concertation avec l'artiste, sont acceptées.

Je suis bien entendu d'accord pour répondre et réfléchir à tes questions, j'aime bien l'exercice.

Voilà, sinon le bébé n'est pas encore là, dans trois semaine normalement (peut-être avant ce serait pas mal) mais en tout cas il va bien. L'été se passe bien, entre cette attente et le dea, que je dois rendre fin août pour une soutenance en septembre.

Et toi, es-tu bien installée à Paris ? comment se déroule ton été, boulot / vacances ?

Bien à toi et à bientôt

Anne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 29/07/03 à 14h24

À: ann.langlois@wanadoo.fr

SUJET : voici-voilà

Ha ben te voila, ca fait plaisir de t'entendre!

Merci des informations sur ton memoire. En fait, tu vas etre cite dans les references d'une publication par rapport a la notion de protocol dans une publication de l'universite. Je pense que ce que tu as donne, ca sera parfait. Si mon directeur de recherche demande plus d'information, je lui donne ton adresse e-mail directement. C'est OK?

(. . .) Sinon, tu trouvera ci-joind la premiere partie du questionnaire, je souhaiterai que tu l'appliques dans l'ordre de ton choix au projet Building Underwood (meme si tu ne l'a pas visite, tu en as connaissance de part tes recherches) et au projet SB de residence 'Transition' a Acigne (c'est a toi de voir a quel moment l'action artistique a debute dans les deux projets) Je commence a etre courte en temps donc je n'ai pas traduit les questions. Par contre tu peux y repondre en francais! Contactes-moi si tu as des doutes sur le contenu du questionnaire. Tu recevras la deuxieme section en retour des reponses de la section I. Merci

Bonne chance pour tout, si c'est une consolation, mise a part le bebe, nous sommes toutes deux dans de beaux draps, attachees a un bureau en plein ete, c'est pas humain.... Mon installation a Paris est une catastrophe mais bon il y a urgence. Je dois finir cette these pour Octobre. On fera l'etat des lieux plus tard.

Bien a vous et toi, prends soin de toi.

Stefanie

DE LA PART DE: anne langlois (ann.langlois@wanadoo.fr)

Date : 30/07/03 à 09h40

À: Stefanie Bourne

SUJET :

Re: voici-voila II

oubliee d'attacher le questionnaire!!!!

Message du 28/07/03 15:41

DE LA PART DE: Stefanie Bourne

A : ann.langlois@wanadoo.fr

Copie à : 40mcube@free.fr

Objet : Recherche Anne desesperement, fini les vacances

Bonjour,

Je me demandais si tu pourrai repondre a cinq themes comprenant chacun sept questions. Tu recevras un theme a la fois. Le hic, c'est que tu devras me renvoyer deux questionnaires-reponses: un qui s'applique a ta comprehension de l'evenement d'Acigne 'Carte blanche:...' et le deuxieme sur le projet Building Underwood de David. Les questions sont les memes, mais tu devras faire un petit exercice d'esprit dans tes reponses. Qu'en penses-tu? est-ce faisable?

Ou en es-tu dans tes ecrits? Ca devrai bientot etre la fin?

A bientôt

Vernacular/stefaniebourne.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 07/08/03 à 08h38

À: ann.langlois@wanadoo.fr

SUJET : Questions sur 'Carte Blanche'/Building Underwood?

Bonjour Anne,

(...)Est-que je peux te poser une question pour une réponse très franche? J'ai envoyé le questionnaire à David Evrard, Dettie Flynn et toi-même. Je n'ai de réponse pour la première section de personne. Les questions sont-elles trop

ANNE LANGLOIS A P P E N D I X 10.

difficiles, ennuyantes? dois-je les résumer? J'ai envoyé le premier questionnaire à David, voilà plus d'un mois. Je m'inquiète. Je devrai peut-être modifier les questions pour les prochaines sections car il me faut toutes les réponses pour fin septembre.

Qu'en penses-tu? Merci de ta franchise
A bientôt
Stefanie

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)
Date : 08/08/03 à 18h52
À: Stefanie Bourne
SUJET : Re: Questions sur 'Carte Blanche'/Building Underwood?
Bonjour Stéfanie,

(...) En ce qui concerne tes questionnements, je n'ai pas encore répondu à ton entretien car je boucle un texte pour l'édition de notre dernier projet, Chantier public, qui sortira en septembre. J'ai regardé tes questions, elles me semblent claires et précises, même si je doute un peu de mon anglais approximatif (si tu les a en français je les veux bien, sinon je me débrouillerai avec). Est-ce que David Evrard les a eu en anglais ? car je ne suis pas sûre qu'il soit très fier en anglais non plus. En tout cas avec moi David a toujours mis du temps à répondre à mes questions, et n'a toujours pas répondu à mes deux dernières, qui doivent dater d'il y a deux mois à peu près. N'hésite pas à le relancer. Quand à Detty Flynn, je suis allée il y a un moment à Nantes pour voir son travail réalisé dans le cadre de Building Underwood et je ne suis pas sûre qu'elle est pris toute la mesure de ce projet. Il m'a plutôt semblé qu'elle était allé là-bas, qu'elle y a continué son travail photo et voilà. Je me dis peut-être qu'il y a un décalage car tu es très avancée à un niveau de réflexion et de théorie sur ton travail – et sur le leur - et que eux n'en sont peut-être pas là (et peut-être que moi non plus d'ailleurs). Certains artistes ne sont pas les mieux à même de parler de leur travail, aussi paradoxal que cela puisse paraître (ce n'est pas un jugement dépréciatif mais un constat).

Le mieux est de les appeler et de leur poser franchement la question, tu seras fixée. Ces entretiens me semblent centraux dans ta recherche, peut-être faut-il qu'ils le soient moins. C'est un peu ce que j'ai du faire, car sinon tu n'avance pas, malheureusement, et qu'il ne faut pas que ta réflexion dépende de la leur.

Voilà mon avis, je m'occupe au plus vite de te répondre.

A bientôt
Anne

DE LA PART DE : Anne Langlois (ann.langlois@wanadoo.fr)
Date : 12/08/03 à 13h07
À: Stefanie Bourne
SUJET : Re: Questions sur 'Carte Blanche'/Building Underwood?
j'espère que je n'est pas été trop abrupte dans mon dernier mail, dans ce que je dis sur les artistes... il ne s'agit pas d'un jugement, et encore moins d'un jugement négatif. à plus
Anne

DE LA PART DE :
Stefanie Bourne (stefaniebourne@ifrance.com)
Date : 12/08/03 à 13h46
À: ann.langlois@wanadoo.fr
SUJET : Rep:Re: Questions sur 'Carte Blanche'/Building Underwood?
Bonjour Anne,

Non pas du tout. Je viens de relire ton e-mail. Tes commentaires étaient assez juste. C'est la raison pour laquelle j'ai accepté d'entreprendre cette thèse. Je pense que les artistes devraient être capable de parler de leur travail et donc d'acquiescer les mêmes outils que le critique de façon à être pro-actif, établir un échange et non être passif par rapport à l'écriture de leur travail. Il est malheureux que nous n'ayons pas cette formation en école d'art. Je pense que mon approche de ma thèse est très différente de la tienne, car je suis praticienne avant tout, mais elle nous permet d'avoir un dialogue, enfin j'espère.

J'ai reçu les premières réponses de Dettie. Tu avais raison. Elle a utilisé l'espace de Bu pour continuer sa démarche et définie l'événement de BU comme un institution artistique. Chose à laquelle je n'avais pas du tout pensé. Je voyais BU comme une pratique, où un certain protocole en accord avec les artistes devait être accepté par les visiteurs. Enfin,

j'attends le reste des questionnaires. C'est patissant! Et oui, il me faut peu de chose.

Prends soin de toi. Ne t'inquiète pas je ne m'offusque pas vraiment. Je suis juste un peu parano car j'ai des grands pieds et ouvre ma bouche souvent au mauvais moment. C'est tout, sinon je crois avoir bon caractère, comme on dit!

A bientôt
Stefanie

DE LA PART DE : anne langlois (ann.langlois@wanadoo.fr)

Date : 14/08/03 à 16h04

À: stefaniebourne@ifrance.com

SUJET : question section 1

Stéfanie,

voici mes réponses, j'espère pas trop à côté de la plaque car je ne suis pas sûre d'avoir saisi la subtilité de toutes les questions. Donc si tu veux des précisions...

bien à toi et bon travail

Anne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 14/08/03 à 16h27

À: ann.langlois@wanadoo.fr

SUJET :

Pardon, j'ai réussi à les ouvrir. Je te fais part de mes commentaires au plus vite. (questionnaire compris car tu auras le droit à la deuxième section, que je traduirai pour toi...)

Merci

A bientôt

Stefanie

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 14/08/03 à 20h07

À: ann.langlois@wanadoo.fr

SUJET : questions section 2

Anne,

Merci pour la première section, les problèmes de traduction sont en fait intéressants! Je fais un résumé après la section 5 et te contactera si nécessaire. Mais jusqu'à présent tout est bien, même très bien.

J'ai traduit cette deuxième partie de façon à épargner un peu de ton temps.

Merci

A bientôt

Stefanie

DE LA PART DE : Anne Langlois (ann.langlois@wanadoo.fr)

Date : 03/09/03 à 16h24

À: Stefanie Bourne

SUJET : questions 2

Voici mes réponses à la deuxième vague de tes questions.

à plus tard

Anne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 05/09/03 à 10h30

À: ann.langlois@wanadoo.fr

SUJET : Questionnaire section 3

re-Bonjour,

Merci de tes reponses pour sections 2. Souviens-toi j'essaie d'intentifier les caracteristiques communes entre Building Underwood et Vernaculaire. J'ai donc besoin que tu adresses les deux pratiques dans tes reponses. Je realise que ce n'est pas toujours evident.

Voici la section 3 sur les moyens de communication utilises dans les deux pratiques.

Bonne chance, entre deux biberons....

Bien à toi.
Stefanie

DE LA PART DE : Anne Langlois (ann.langlois@waanadoo.fr)

Date : 06/09/03 à 18h23

À: Stefanie Bourne

SUJET : Re: Questionnaire section 3

Je répond vite je m'épatte ! il faut dire que c'est la seule chose que j'arrive à faire entre deux biberons. Mon dea, c'est une autres paire de manches. Mais bon, ton questionnaire m'aide aussi à mettre mes idées au

clair. Tu as raison j'ai répondu de manière générale aux questions précédentes, j'ai davantage ciblé cette fois-ci.

à plus

Anne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 08/09/03 à 08h34

À: ann.langlois@wanadoo.fr

SUJET : Questionnaire section 4

Merci beaucoup pour cette efficacite. Voici l'avant derniere, section 4.

Je sais que c'est impossible, mais si je peux t'aider pour ton DEA, n'hésite pas a me le dire. Je n'ai moi-meme plus que deux mois. Il va falloir que l'on se motive mutuellement!!!!

Si tu as le temps, peux-tu m'indiquer en quoi ces questions d'aident a

Eclairssir le sujet que tu etudies?Quelles sont les idees clef qui t'aide? Je suis un peu dans le brouillard dans mon analyse, ca pourrait peut-etre me declancher quelque chose!!!

Bon biberons

Bien a toi.

Stefanie

06 68 66 53 51

DE LA PART DE : Anne Langlois (ann.langlois@waanadoo.fr)

Date : 25/09/03 à 16h32

À: Stefanie Bourne

SUJET : <Pas de Sujet>

Bonjour Stéfanie,

comment vas-tu depuis ton passage à Rennes ?

voici la section 4 de tes questions.

Anne, Patrice

DE LA PART DE : Anne Langlois (ann.langlois@waanadoo.fr)

Date : 26/09/03 à 16h49

À: Stefanie Bourne

SUJET : Re: questionnaires 5

Sinon en pièce jointe mes réponses à ton questionnaire, est-ce que ça va les réponses ?

Bien à toi

Anne

SECTION 1: VALUING AND NAMING THE WORK

Section 1: Question générale de cette section: Quels sont les moyens de communication permettant d'évaluer et de donner un nom à cette pratique artistique?

1. In the planning of the work, how do you think the work relies to the current institutional critic system to create its story?

Dans la création de son histoire, quelle relation le projet entretient-il avec la critique institutionnelle actuelle?

Personnellement, j'ai lu certaines choses et vu quelques oeuvres de critiques ou d'artistes qui se sont revendiqués de "la critique institutionnelle", dont Renée Green, Fareed Armaly, Ute Meta Bauer, Regina Moller ou Andréa Fraser. Je me suis régulièrement acheté la revue "october" et j'en ai parfois tiré quelques enseignements. C'est un bon magazine, il me semble mais cela dépasse le cadre strict de la critique institutionnelle. Même si ce mouvement m'a intrigué, c'est au même titre que plein de choses, et si certaines choses m'ont inspirées, ce n'est pas différents des choses qui m'ont inspirées dans le sport, la science, la mode, la politique, le son, la ville, mes amis ou tout autre chose vue, ressentie, pensée etc... Ce n'est en tout cas pas quelque chose dont j'ai envie de me revendiquer. Et sûrement pas dans le cadre de B-U. Je crois que l'époque a ceci de bon que l'on peut travailler dans un appartement, un garage, un musée, un village, une revue de mode ou une revue underground c'est du pareil au même. Je dit cela tout en sachant bien que tout le monde ne réagit pas comme cela, il y a des collectionneurs qui n'achèteront pas une pièce dans un garage et qui achèteront la même pièce dans une galerie. Mais ça c'est merdique. Le seul truc c'est que l'institution comprend deux choses: l'argent et l'état. Des moyens de productions et l'appartenance à un système de représentation, disons, civil, au sens constitutionnel. Et cela met sur l'institution une belle couche de vernis. C'est totalement factice. Généralement grossier. Mais cela participe d'un système dans lequel nous sommes, qu'on le veuille ou non, tout a fait inscrit et qui se comprend à l'intérieur de notions telles que l'état, le droit, la représentation, etc... Peu d'institutionnel utilise ce prestige pour valoriser un travail ou un artiste, au contraire, pour la plupart il se sert de l'art pour supporter l'institution. C'est en ce sens que, dans bien des cas, une analyse critique des comportements et façons dont l'institution s'emploie (principalement au travers des expositions) est très importante. Mais je pense qu'aujourd'hui il y a des moyens beaucoup plus subtils, et donc à terme je crois plus radicaux, de s'employer à démonter/remonter ce que suppose l'institution (ou d'autres formes de comportements sociaux à caractère institutionnels) que la pédagogie didactique dont "la critique de l'institution à l'intérieur de l'institution" s'est faite maître.

2. In implementing and organising the project, what major mode of dissemination (exhibition, event, etc..) was used in the different phases of the creative process?

Dans la mise en oeuvre du projet, quel est le principal moyen de communication (exposition, événement, etc..) utilisé dans les différentes phases du procédé créatif?

La rencontre et la publicité.

3. Can you describe the structure of the work?

Pouvez-vous décrire la structure du travail?

À la base, trois personnes, porteuses du projet pour ce qui est de la conception, de la mise en place et de la communication (Simona Denicolai, David Evrard, Ivo Provoost). Une quatrième pour toute l'intendance (Anne Grandhenry). Cela pour l'ensemble du projet. Autour de cela, chaque personne qui passait sur le terrain était inscrite dans le projet. Un ingénieur a étudié comment amener de l'électricité. Un comédien a lu des textes. Un gestionnaire de FRAC est venu bronzer avec ses enfants. Des artistes sont venus discuter, prendre des photos. Plein de gens se sont mis au travail pour les réalisations. Parfois des gens du village. C'est difficile à décrire tant tout ce qui se passait constitue le travail. Y compris ce qui se passait en dehors de nous...

4. In the feedback, who do you think evaluate the practice?

Une fois le projet réalisé, qui évalue la pratique?

L'ensemble des personnes directement engagée dans le projet. Par exemple, cela nous intéresserait beaucoup que quelqu'un fasse l'interview des gens qui sont passés, qui ont investi Building-Underwood d'une manière ou d'une autre. Ça ce serait un beau travail à faire si l'on veut prendre l'ampleur des réalisations.

5. Who sustain the creative process, the local culture or the art institution? Is it both and how? Qui nourrit le procédé créatif, la culture locale ou l'institution artistique? Est-ce les deux et comment?

C'est beaucoup plus que cela et beaucoup plus simple. Cette question est un peu dure, presque morale. Ce qui nous a principalement nourri c'est le plaisir d'être ensemble, sur place, de voir les choses fonctionner, évoluer. Les gens et les choses qui nous entourent sont plus importantes que de savoir comment ceci ou cela correspond a telle analyse ou étude contemporaine.

6. In the learning of the experience, would you name the work otherwise than an artwork? Why?

A la suite de l'expérience, nommeriez-vous le projet autrement qu'une oeuvre d'art? Pourquoi?

Nous avons réfléchi au terme "projet". Ce terme était vraiment intéressant pour nous dans ce qu'il suppose comme rapports, noeuds de sens et d'interprétations, qui peuvent s'entendre avec la psychanalyse, l'architecture, le cinéma. C'était bien et tout a fait approprié a ce que nous voulions développer sur place. Mais nous avons abandonné ce terme parceque dans le milieu de l'art (qui est l'endroit ou nous avons communiqué le plus sur ce travail) ce terme ne veut plus rien dire. Dans les dossiers de présentation nous avons écrit: Building Underwood est un appareil culturel.

7. What type of dissemination do you think the project need after the event? Quel genre de communication pensez-vous que le projet ait besoin après l'événement?

C'est intéressant pour nous que le projet nous échappe, du moins jusqu'à un certain point. Nous sommes pour que tout le monde s'approprie ce projet, en parle, écrive dessus, fabrique sa propre histoire a partir de cela. Nous sommes aujourd'hui les témoins privilégiés de ce projet. Il y a eu pratiquement 25 personnes cet été sur le terrain à un moment donné. Ils ont reconstruit des choses, rencontrés des gens sur place, pris des photographies, envoyé des cartes postales. Nous n'y étions pas.

SECTION 2: RELATIONSHIP WITH THE AUDIENCE

Section2: Question générale de cette section: Comment la relation au public rend t-elle visible l'expérience artistique?

1. In the planning of the work, whose audience the project addresses? And why? Dans le cadre de la 'conceptualisation' du projet, à quel public pensiez-vous que le projet s'adresserait-il? Et pourquoi?

Nous n'avons pas fonctionné comme cela. Il ne s'agissait pas d'atteindre ce que les publicitaires ou les commerciaux d'entreprises appellent "un public cible". On pensait bien qu'il y avait une série de gens qui passeraient, et on espérait que les gens du village serait enthousiastes. C'est tout.

2. In the implementation and the organisation of the project, is the environmental context more important than the human context? Dans le cadre de la mise en oeuvre et de l'organisation du projet, le contexte géographique et physique est-il plus important que le contexte humain?

A égalité. Le coté humain est essentiel, évidemment, mais tout l'environnement a participé pleinement du projet. Ailleurs, cela aurait été autre chose. Avec d'autres personnes ça aurait été autre chose. Cela est évident. C'est l'essentiel du truc.

3. Do you think that the structure of the work and its relationship to its audience would benefit from addressing local institutions in its dissemination instead of the current art critic institution? La relation entre le public et l'expérience artistique peut-elle être davantage visible par une dissémination locale plutôt que par le biais de la critique artistique actuelle?

Je ne sais pas. D'autres expériences de ce type peuvent très bien marcher également, y compris menées par des critiques d'art.

Et je ne comprends pas bien l'opposition que vous faite entre les "dissemination locale" et la critique artistique actuelle... L'un n'empêche pas l'autre.

4. In the learning of the experience, would you think the artist should consider inviting others professionals to contribute to the creative process. What would their role be?

Dans le cadre de l'étude de l'expérience artistique, pensez-vous que l'artiste devrait inviter d'autres professionnels à contribuer au procédé créatif. Quel serait leur rôle?

Est-ce que vous parlez en général ou dans le cadre de Building Underwood? Dans le cadre de B-U nous avons invité plein d'autres professionnels. Et c'est absolument la spécificité de Building Underwood, tout le monde participait de l'affaire, professionnel ou chomeur, amateur ou non... C'est vraiment ce qui a fait la particularité de Building Underwood : un nivellement général des rôles, des hierarchies et des compétences. Pas de public. De la publicité, mais pas de public. Dans ce cadre, sur ce terrain, il y avait parfois des visites mais qui était très différentes de ce que l'on pourrait définir comme une visite d'exposition ou d'une performance dans lequel le public serait intégré.

5. How do you think the relationship to the audience contributed to the creative process?

Comment pensez-vous que la relation avec le public contribue au procédé créatif?

Il n'y a pas de public a proprement parlé dans ce projet...

6. Is the outcome of this relationship defer when lived in the art experience instead of the postproduction of the art experience?

Le résultat de cette relation est-elle différente si elle est vécue in-situ ou en differée dans la postproduction de l'expérience artistique (expo, catalogue, etc)?

Oui, a ce moment là il y aurait effectivement un public...

SECTION 3: DISSEMINATION OF THE WORK

Section 3: Question générale de cette section: Quels sont les moyens de dissémination rendant l'oeuvre visible?

1. In the planning of the work, how would you describe the different phases of the project?

Dans le cadre de la planification du travail, comment décrivez-vous les différentes phases du projet?

Nous avons décrit les différentes phases du projet dans l'interview écrite que nous avons réalisée avec Anne Langlois. Ces phases ont pourrait peut-être les résumer comme suit: élaboration/conception - recherche - mise en place -évolution - ...

2. How do you see those phases contributing to the construction of the story?

Comment voyez-vous ces phases contribuer à la construction de l'histoire, du projet?

D'une manière très pratique. Le temps, comme l'environnement ou l'ensemble des participants a permis de faire évoluer ce travail, a la manière d'un récit.

3. What partnerships is more important for the visibility of the work?

Quel est le partenaire le plus important pour la visibilité du projet?

Michael Jackson.

4. In the implementation and the organisation of the project, can you define the relationship between the dissemination process and the creative process?

Dans la mise en oeuvre du projet, pouvez-vous définir la relation entre le procédé de dissémination et le procédé créatif?

Ce terme de dissémination est assez beau. Cela fait penser au pollen qui s'envole et cherche le fruit a faire bourgeonner. Une sorte de procédé de séduction ventilé au hasard. Et dans ce cas, comme nous avons parlé de rencontres ou d'invitations, le procédé de dissémination est intégré au projet, est une partie

du projet.

5. What difference do you make in the dissemination process between the event in-situ and the event 'exhibition'?

Quelle différence faites-vous entre les moyens de communication du projet in-situ et ceux de son 'exposition'?

Il y a déjà eu des expositions personnelles qui étaient relatives à Building Underwood. Dans ce cas, l'artiste employait son expérience, sa situation, etc... de manière subjective, en organisant une série d'éléments dont Building Underwood peut-être l'objet central ou un thème. Il y a également eu des conférences, qui font partie, sur un mode descriptif et interprétatif, de la publicité de Building Underwood. A trois, nous avons plusieurs fois réfléchi à l'organisation d'une exposition, mais nous n'avons encore arrêté aucune forme précise. D'autre part, nous avons invité un écrivain de fictions, Joel Napolillo, qui est passé deux étés sur le site, à réaliser une nouvelle à partir de ce travail.

6. In the feedback, how would you go about leading the visitor on understanding the nature of such project?

Comment accompagnez-vous le visiteur dans sa compréhension d'un tel projet?

Nous réfléchissons à cela, s'il y a lieu, lorsqu'il s'agit de l'expérimenter.

7. How do you think the project should rely on marketable product to communicate the work?

Comment la communication du projet doit-elle s'accompagner de produits commerciaux?

Je suis incapable de répondre à cette question de manière pertinente. La seule chose que je peux dire est que nous vendons des tirages de notre poster qui étaient des tests de l'imprimerie sur des papiers déjà imprimés (avec en fond, donc, des choses très locales).

8. What is the value of the word of mouth in the context of the event?

Quelle est la valeur donnée au 'bouche à oreille' dans le contexte du projet?

Je ne sais pas comment comprendre le terme de "valeur" dans cette question. Il me semble juste que le bouche à oreille a bien fonctionné, que nous n'en avons pas complètement la maîtrise mais que c'est un phénomène, comme les conférences, qui est du domaine de la publicité. Peut-être plus intéressant.

9. In the learning of the experience, how do you see the dissemination of a project? Should it be about the process or about the impact of a product/event used during the project?

Les moyens de dissémination ont-ils été appropriés?

Oui, ça a été. Nous avons fait avec les opportunités, comme pour le magazine zero-un et le magazine zero-deux.

Ces moyens de dissémination ont-ils révélé le procédé ou l'impact de l'événement?

Peut être en partie le procédé (car nous avons directement publié des travaux réalisés par d'autres gens que le groupe de base). L'impact, je ne suis pas sûr.

10. Could this practice benefit from being dissociated from the institutional critic and create its new language inspired from a non-artistic status? Why?

Cette pratique pourrait-elle bénéficier de sa dissociation avec le milieu artistique et créer son propre langage inspiré d'un statut non-artistique? Pourquoi?

Je ne crois pas. Beaucoup d'artistes ont mimés, copiés, falsifiés des procédures, prérogatives, comportements allant de l'entreprise à la rock-star. C'est parfaitement inscrit dans le milieu de l'art. Arriver à créer son propre langage - sans que celui-ci ne soit inspiré d'un statut non-artistique - est l'ambition plus ou moins secrète, plus ou moins romantique, plus ou moins marginale, c'est selon, de la majorité des artistes. Et sans doute la notre également, mais il n'y a pas de marche à suivre pour cela, il y a à bosser, à faire des choix. Ce qui n'empêche pas que l'on puisse se retrouver dans le travail d'un autre. Parcequ'on sait pertinemment que c'est une logique pervertie qui, de fait, s'oppose à son épanouissement par une simple exigence technique, c'est le fait que pour reconnaître un langage particulier il faut une série de conditions communes et permanentes pour qu'un langage puisse être reconnu comme tel. C'est un cercle vicieux. Si demain vous croisez un extraterrestre, il faudra qu'il y ait quelque chose de commun entre vous qui reconnaisse l'existence d'un signe pouvant être apprécié comme du langage. Si des extraterrestres prennent la forme d'une petite pluie fine en octobre, sans plus d'annonce, il est fort à parier que la rencontre ne va pas se faire. Si, statistiquement, un galet sur cinq des plages de Normandie essaye

de communiquer, et cela depuis plus de mille ans, c'est raté. Il faut que soit les galets, soit les humains adaptent quelque chose. Ce qui n'empêche pas qu'il puisse avoir leur langage propre. Pour les artistes, c'est pareil. Il y a toujours bien un moment où il faut dire: ceci est mon langage. Et a ce moment là, c'est fini. Cela fait partie d'un système de société. Mais c'est ça qui est intéressant. On ne peut pas dissocier les sexpistols de la musique même s'ils ont refusés, à l'époque, la plupart des choses que proposaient l'industrie de la musique.

SECTION 4: COMMUNAL SPIRIT

Section 4: Question générale de cette section: La pratique est-elle révélée uniquement au travers des moyens de dissémination ou soutenue par un esprit communal?

1. In the planning of the work, what were the intentions in regard to the notion of communal spirit?

Dans la planification du projet, quelles étaient les intentions par rapport à la notion d'esprit communal?

Je suppose que vous voulez parler de "communauté". Pour nous c'était très simple. Un groupe de gens réunis à un moment donné sur un terrain, à l'intérieur d'un cadre... Si vous voulez parler d'esprit commun, on peut dire que nos intentions, eh bien, n'étaient pas mauvaises.

Avec Building-Underwood nous avons traversé plein de références esthétiques : les communautés hippies, les communautés d'artistes comme Monte Verità, mais aussi le parcours touristique ou le Vietnam.

2. In implementing and organising the project, how were used the local historical, geographical, etc information provided?

Dans la mise en oeuvre du projet, comment étaient utilisées les informations locales données sur l'histoire, la géographie, etc?

Comme des éléments de la collection de Building Underwood, au même titre qu'une conversation, une photographie, un souvenir, une promenade, une baignade, un repas, une lecture, ...

3. In the structure of the work, would you relate the work to the tradition of the 'artist shaman'? Why?

Dans l'événement, compareriez-vous le travail à la tradition de 'l'artiste shaman'?

Non.

4. What are the project impact and contributions to the local communal ritual?

Quels ont été l'impact et les contributions aux rituels communaux locaux?

Comme c'est parfois le cas en pareille circonstance, nous avons pratiquement divisé le village en deux. Les pour. Les contre. Nous avons beaucoup investi le rapport au village, d'une part à la mairie et d'autres part aux habitants, certains d'entre eux étant aujourd'hui de véritables relations. Nous avons pratiqué et formalisé, dans le cours du travail, un des folklores les plus prisés: l'apéro. Ca c'est une institution. Ne pas prendre l'apéro c'est participer à un véritable système d'exclusion. C'est en organisant des apéros sur le terrain, qui est excentré par rapport au village, que nous avons pu prendre réellement contact avec quelques personnes originaires de Caudies. Le rapport avec quelques d'entre eux a normalement évolué vers des visites régulières. Nous avons aidé un jeune vigneron à défricher ses vignes, il nous a montré quelques coins dans la montagne, il nous a montré comment on "ceuille" des truites à la main et plein d'autres trucs ... Il s'agit là de rapports humains. Pas de stratégie. Il se fait que la "différence de culture" était particulièrement riche. Nous étions -et sommes encore- très impressionné par la sensibilité et la générosité de certaines personnes en regard de notre travail sur place. Et comme souvent dans les rapports avec les gens qui travaillent la terre, le fait que l'on ne "chome pas" sur le terrain nous a sans doute rendu, en partie, sympathique. Le fait que des filles soient allés défricher la vigne également. Ils n'avaient jamais vu ça. Décrire les choses ainsi paraît même absurde, car le rapport avec les gens là-bas n'est en rien un faire-valoir du projet. Nous développons des choses à l'intérieur d'un système culturel qui a ses codes et nous avons pu le mettre en perspective dans un paysage ou rien n'est fait pour que ces systèmes, ces langages, ces modes de fonctionnement puissent s'inscrire. Néanmoins, le fait artistique est une approche qui nous semblait naturelle et saine vis-à-vis de l'institution locale, en l'occurrence la mairie. C'est en présentant les choses ainsi que nous avons pu organiser une conférence dans le village, utiliser leur système de publication, puis, le dernier été, la lecture d'une fiction diffusée sous la forme d'un feuilleton sur l'ensemble des hauts parleurs. (note: dans tout le village il y a des diffuseurs, depuis la

mairie, quotidiennement, les annonces officielles, des impôts aux annonces de mariages se font par ce biais).

Des la conception du projet, la notion de culture était très présente. Très loin de toute idée du High and Low - je parle ici de la conception pas des constructions. Simplement, on a voulu confronter nos propres manières d'être et de faire exister des choses à celle d'un paysage (au sens large) différent de celui dans lequel nous avons travaillé jusque là, où nous avons toujours été confronté à des procédés plus urbains...

5. In the feedback, what do you think the local interpretations of the project were?

Dans le cadre des retombées, quelles étaient les interprétations locales du projet?

Comme nous le disions plus haut, nous avons séparé le village en deux. Le bouche-à-oreille, ou, pour être plus exact, la rumeur, a tourné à plein durant nos séjours sur place. On faisait des films pornos. On était une secte. On était des dealers. Ce genre de trucs.

6. In the learning of the experience, do you think this idea of communal ritual has consequences on the art practice? Which one?

Pensez-vous que l'idée de rituel communal ait eu des conséquences sur la pratique artistique?

Qu'est-ce que vous entendez par rituel? par communal? par Rituel Communal?

SECTION 5: TRANSFERABILITY

Section 5: Question générale de cette section: Cette relation avec l'esprit communal indique-t-elle une pratique ouverte à chacun ou plutôt une pratique marquant l'empreinte de l'auteur?

1. In the planning of the work, how would you define the administrative and creative methods, authored or a transferable product?

Dans le cadre de la planification du projet, définiriez-vous la gestion et le procédé créatif comme appartenant à l'auteur ou comme pouvant être utilisés par tout à chacun?

Oui, c'est vrai. C'est un truc d'auteur, sur le moment. On a fait évoluer cette position. Mais dès le départ c'est nous qui avons mis le truc en place, essayé de le récupérer lorsqu'il se dégradait, c'est nous qui avons insufflé des choses et qui avons définis la plupart des formes sur le site. Mais ces formes sont le contexte, donc un moment du projet, des éléments du projet, non sa finalité. Au début, on a travaillé une forme expérimentale de micro-urbanisme. Donc, le contexte. Mais les rapports avec les gens et avec les participants a dépassé complètement cela en le faisant évoluer, en le transformant. D'auteur, nous sommes devenus témoins. C'est notre position actuelle.

2. In implementing and organising the project, would you describe the process of the work as an authored creative process rather than a transferable product? Why?

Dans la mise en œuvre du projet, décririez-vous le procédé du travail comme un procédé créatif d'auteur, ou comme un moyen utilisable par tout le monde? Pourquoi?

Sans vouloir faire l'imbécile avec votre question, la réponse la plus appropriée est un procédé créatif d'auteur utilisable comme un moyen par tout le monde. Pourquoi? Eeh bien parceque, et beaucoup de nos réponses tournent autour de cela, l'intérêt de Building Underwood c'est la confusion.

3. Is the outcome of the project an authored or a transferable product?

L'issue du projet est-elle celle d'un auteur ou d'un produit commun?

Ce projet est sans issue.

4. In the feedback, do you feel there is a large part of transferability in the different stage of the project?

Dans le cadre des retombées, avez-vous ressenti la marque de l'auteur dans les différentes étapes du projet?

Oui, un peu trop sans doute (si vous entendez par marque de l'auteur: Simona Denicolai, David Evrard, Ivo Provoost). Mais c'est sans doute à nous de mettre en place quelque chose pour que Building-Underwood puisse apparaître comme un processus commun élargi. Plus haut, il y avait une question sur la dissémination dont la réponse est adaptée également à cette question.

5. In the learning of the experience can the artwork or its method is transferable?

L'oeuvre ou sa méthode seraient-ils utilisables par d'autres personnes?

Absolument. Mais il faut qu'ils soient fort!

David Evrard pour Building-Underwood, 2003.

E-mail Discussion

February - October 2003

David Evrard

February 2002

Chère Mme Bourne,

Nous avons bien reçu votre message.

En ce moment, nous travaillons à l'édition qui fera suite à ce projet. L'ensemble des personnes qui sont passées sur le terrain durant un ou plusieurs des trois étés ont été invitées à réagir par une intervention. Nous, de notre côté, voyions comment organiser l'ensemble des archives que nous avons et comment les "augmenter" par un travail d'écriture ou de dessins.

En parallèle, nous voudrions monter en un film les vidéos que nous avons tournées. Nous avons une quarantaine d'heures d'images. Nous espérons pouvoir en tirer une bonne heure, ou une bonne heure et demie, mais nous n'avons pu encore, faute de temps, chercher de véritable production pour ce projet. Lorsque nous aurons fini de travailler ces éléments, nous irons les présenter à Caudiès, aux gens du village. Ensuite, nous voulons monter une exposition, une scène artificielle pouvant contenir, sinon les véritables données de cette expérience, au moins la mise en scène des éléments qui y ont été travaillés.

Cela devra comprendre de l'architecture, de la cuisine, du théâtre autant que du dispositif "plastique".

Comme vous habitez à Rennes, vous devez peut-être connaître Patrice Joly, le rédacteur de zerodeux? Il devrait, je pense, suivre les développements de ce projet. Il est assez rare, c'est vrai, que nous ayons reçu des mails de personnes que nous ne connaissons pas. C'est très bien que vous nous ayez écrit. Il est écrit "Vernaculaire" sous votre adresse. Qu'est-ce que c'est? Et le studio One, votre autre adresse. Je dois bien vous avouer que nous sommes tout à fait curieux. N'hésitez pas à nous recontacter via ce mail

ou
c/o David Evrard
12 rue Jules Bouillon
B-1050 Bruxelles
Tel: +32 (0)2 512 14 26

S'il se passe quoi que ce soit, nous ferons suivre. Bien à vous,
Building Underwood

Objet: Recherche d'information sur Building Underwood.

Date: Wed, 08 Jan 2003 16:06:36 +0000

De: stefaniebourne stefaniebourne@ifrance.com

A: building_u@yahoo.com

Cher David Evrard,

Tout d'abord merci de votre réponse. Je suis desolée d'avoir mis tout ce temps afin de vous répondre a mon tour. Les necessites du quotidien ont legerement devie mes activites de ces dernier mois.

Je suis ce que l'on peut, peut être encore, nommée une artiste et je mène un projet d'étude s'intitulant 'Vernaculaire'. Il regroupe des projets (Ecosse, France, Autriche) a 'audience spécifique' dont le processus créatif est a la fois mène par le public et moi-même. Les sujets de base n'ont absolument rien a voir avec l'inclusion ou l'exclusion, ou autre domaine social, mais davantage une volonté de donner aux participants les moyens de développer, de prolonger, de nourrir un débat déjà existant, ou non, etc. Chaque projet n'est donc pas un produit fini mais davantage une méthode de travail en évolution et des idées en devenir.

Je suis en Ecosse (Glasgow) depuis 10 ans. J'ai consacré ces trois dernières années a une thèse que je souhaite compléter en fin d'année 2003 (!!!). C'est dans le cadre de ces recherches que je m'intéresse a votre structure de travail de votre projet 'Building Underwood' et a votre méthode de 'production'. Je

DAVID ÉVRARD A P P E N D I X 10.

recherche a défining des pratiques inter-disciplinaires activent dans le domaine public, comme 'Building underwood' ou 'Vernaculaire', par leurs caracteristiques en tant que processus creatif (pratique artistique) et non par rapport au role tenu par "l'artiste", ou encore par rapport a leur place dans le systeme institutionnel.. Le caractere inter-disciplinaire apporte une dimension qui pourrait je pense lier ces processus creatifs au domaine de la prestation et non de la production-fabrication.

Je serai tres interesse de pouvoir vous rencontrer afin d'echanger nos points de vue a ce sujet.

Je vois que votre adresse est a Bruxelles. Venez-vous sur Paris parfois, nous pourrions peut-etre nous y rencontrer? Comment se deroule votre projet d'edition? Je suis effectivement originaire de Rennes mais je n'ai malheureusement pas rencontrer Patrice Joly. Je connais néanmoins la publication zero deux ou j'ai eu connaissance de vos travaux.

Bien a vous et a peut-etre a bientot.

Stefanie Bourne

Objet: retour sur Building Underwood.
Date: Sun, 12 Jan 2003 06:00:58 -0800 (PST)
De: Building Underwood <building_u@yahoo.com
A: stefaniebourne <stefaniebourne@ifrance.com>
Chère Stéphanie Bourne,

Bien sûr, nous pourrions nous rencontrer. Si je viens à paris, je vous le ferais savoir. Si vous venez à Bruxelles, n'hésitez pas à me contacter.

Ces derniers mois nous avons eu, avec Anne Langlois (également de Rennes) un échange suivi de courrier par voie électronique, un jeu de questions réponses. Je vous ferais parvenir une copie, je pense que cela pourrait compléter votre appréciation. Je suis tout à fait intrigué (également) par cette notion de prestation que vous développée, c'est quelque chose qui m'intéresse très fort, même si je ne le mettrais pas en opposition directe avec les notions de fabrication/production, vu que je pense, ou tout au moins je me pose la question de la "qualité" dans la fabrication d'objet dits "de prestation". Sinon, je vous souhaite tout le meilleur pour votre travail, et pour cette année qui commence.

Bien à vous
David Evrard.

Objet: Re: retour sur Building Underwood.
Date: Tue, 14 Jan 2003 13:23:17 +0000
De: stefaniebourne <stefaniebourne@ifrance.com>
A: Building Underwood <building_u@yahoo.com>
Cher David Evrard,

Je vous remercie de m'envoyer ce jeu de questions établi avec Anne. Il repondra surement a certaines des questions dont j'avais l'intention de vous envoyer vous evitant d'y avoir a repondre une seconde fois!

Si vous avez l'occasion d'un nouvel echange electronique avec Anne, dites-lui 'Bonjour' de ma part. Je viens de terminer un projet avec 40mcube sur Rennes Metropole (La biennale A vos Arts). Elle vous a peut-etre parlee de cet evenement.

La notion de prestation s'est developpee dans la tentative de definition de pratiques artistiques, se deroulant dans le domaine public et dans un context de participation, qui ne fabriquent pas d'artefact en temps que finalite mais qui peuvent en utiliser comme outils. Au niveau de l'industrie de service vous avez aussi une evolution de la 'prestation de service' (a objectif defini avec un 'produit-service' marketable) a 'l'object de prestation' (avec intervention du monde du design notamment dans le domaine du renouvellement des ressources, ou la table faisant aussi office d'ecran a acces a internet); puis de 'l'object de prestation' a la 'relation de service' relevant d'une economie inter-subjective (du ressort de la communications et des medias par exemple). Vous devez deja connaitre ces donnees mais c'est a la suite de lecture sur la 'relation de service' que se sont reveles des paralleles avec le milieu artistique.

Dans chacun de ces produits nous pouvons parler de 'qualite' de procede néanmoins certains ne sont plus du domaine de la notion de produit palpable et ne sont pas dependant d'une fabrication en temps que finalite mais comme moyen.

Enfin je ne sais pas trop ou tout cela me mène, encore moins si vraiment associer des termes comme 'prestation' et 'processus créative' éclaircira le statut de ces pratiques artistiques. Je suis heureuse d'avoir trouvé un interlocuteur afin d'appliquer cette notion sur une autre pratique que la mienne. (Si vous me le permettez, afin d'investir cette notion en long et en large et d'identifier ses limitations). La seule autre pratique en France que j'ai rencontrée est celle du Bureau d'Étude mais qui se rapproche davantage de celle d'activiste (Group Material aux USA) qui est déjà un domaine beaucoup plus défini et identifié par tous.

Bien à vous

Stefanie Bourne

Objet: les lois de l'attraction
Date: Thu, 16 Jan 2003 04:24:11 -0800 (PST)
De: Building Underwood <building_u@yahoo.com>
A: stefaniebourne <stefaniebourne@ifrance.com>

Chère Stéphanie Bourne,

Ah bien, comme qui dirait, le monde est petit (mais c'est vraiment une stupide expression si on y réfléchit...). Je ne suis jamais allé à Rennes, et je suis heureusement surpris de cette convergence d'intérêts -je veux dire, avec Anne, ...- Il y a peut-être quelque chose de spécial dans cette ville...

> La notion de prestation s'est développée dans la tentative de définition de pratiques artistiques, se déroulant dans le domaine public et dans un contexte de participation, qui ne fabriquent pas d'artefact en temps que finalité mais qui peuvent en utiliser comme outils.

Je crois ceci assez intéressant, car cela fait appel à une possible définition, et, donc, à une possibilité de positionnement théorique ou pratique quant à la notion de prestation. J'ai été récemment invité à participer à un séminaire d'architecture dont il s'est (entre autre) dégagé qu'un des enjeux actuels de la pensée critique pouvait être les actuelles avancées des sciences cognitives dont une partie (et j'irais plus naturellement dans cette direction il me semble) se situe à la suite de la phénoménologie -et c'est en ce sens que je parlais d'objet de prestation, ou, plutôt, de la prestation comme objet- et un autre courant dit de biologie cognitive qui suppose une forme darwiniste, appelée la biologie évolutionniste, et qui suppose qu'une forme de création est le résultat d'une maturation "naturelle" de l'individu dans la société -mais on sait comment ces théories sont récupérées sans nuances par les ultras du capitalisme qui, à travers le darwinisme, suppose que la "loi du plus fort" est une loi naturelle (et les conservateurs de ce courant de renchérir, malgré le fait qu'il s'oppose de fait à l'idée qu'avant l'homme était un singe etc..., avec l'idée que ces lois sont donc celles de dieu) mais soit, ne nous embrouillons pas.

Il y a un aspect pratique de la prestation (comme vous le dites, associée à l'idée de service, peut-être comme l'a travaillé Andréa Fraser ou Group Material) mais il me semble que tout l'intérêt est justement de se confronter à la définition des activités prestataires, à en déterminer le sujet. Parce que le travers reste (et je pense que certains artistes sont là-dedans) l'idée que l'artiste est entré dans une économie du tertiaire, alors que je crois fermement que l'artiste "fabrique" (réfléchit, investit, convoque, détourne, qu'importe...) du patrimoine. Et ce dans tout les sens de ce mot. C'est à dire, à terme, qu'il fabrique de l'environnement (de l'ambiance ou du savoir, de la pose ou de la structure, là encore, tout cela est complexe). Mais j'aime à penser cela sur un plan, disons, historique, dans l'ordre d'un récit. Cela m'intéresse, par exemple, de comprendre comment les romans et films noirs des années 40 /50 ont "fabriqué", dans l'interstice des fictions, l'image de certaine ville... Et il est possible, il me semble, de réfléchir l'idée de prestation dans cet ordre, comme une réflexion (cf: l'image miroir de Lacan, qui reste un texte intrigant) sur la notion de structure contextuelle (qui emploie qui, à quel moment, à quel fins...) et en quoi cela engage une définition autant de "l'objet" artistique que du contexte dans lequel on le situe.

>

> Dans chacun de ces produits nous pouvons parler de 'qualité' de procédé néanmoins certains ne sont plus du domaine de la notion de produit palpable et ne sont pas dépendant d'une fabrication en temps que finalité mais comme moyen.

>

A-B-S-O-L-U-M-E-N-T

C'est en cela qu'il faut penser ces "prestation" dans un système, disons, d'inscription(s), dans une économie, qui les dépasse.

Voilà deux trois idée qui me viennent comme cela, en écrivant,... En espérant que cela pourra ajouter un peu de matériel à votre réflexion. Je vous ferais ce courrier (l'échange avec Anne Langlois) et, en même temps, je réfléchirais un peu à savoir si je peux interpréter la notion de prestation en regard du projet "Building Underwood". J'en parlerais avec Simona et Ivo, avec qui j'ai fait ce travail.

Bien à vous, A plus tard, David Evrard.
DE LA PART DE : Building Underwood (building_u@yahoo.com)

Date : 23/01/03 à 14h25

À : stefaniebourne

SUJET : Re: retour sur Building Underwood.

—Chère Stéphanie Bourne,

Je vous ai posté hier l'entretien que j'ai fait avec Anne langlois ainsi que quelques documents sur mon travail, afin que vous puissiez voir quelques images.

J'ai envoyé cela à votre adresse à Rennes.

Bien à vous,
david

DE LA PART DE : Building Underwood (building_u@yahoo.com)

Date : 20/02/03 à 14h28

À : stefaniebourne

CC : SUJET :

Re: Merci, courrier bien reçu.

--Bonjour,

Donc vous avez reçu mes documents.

Si vous en avez de votre travail, je serais heureux

d'en recevoir

12 rue Jules Bouillon

1050 Bruxelles

Belgique

Bien à vous,
David Evrard

Objet: Re: retour sur Building Underwood.

Date: ??????

De: stefaniebourne <stefaniebourne@ifrance.com>

A: Building Underwood <building_u@yahoo.com>

Bonjour,

J'espere pouvoir vous envoyer quelques choses dans les mois a venir.

Ma pratique consiste essentiellement en ma methode d'interaction dans un contexte donne. Une sorte de protocole individualise que j'appelle 'Vernaculaire'. J'ai toujours reagis contre la diffusion (exposition, catalogues ou autres) de mes projets et jusqu'a maintenant je n'ai jamais produit de materiel sur mes projets (par contre j'ai des tonnes d'archives videos, diapos, coupures de presse, invitations, etc. que je refuse de montrer car elles ne sont que des archives et elles n'ont jamais ete concues dans le but d'institutionnaliser le projet. Ce sont les consequences du projet et non le travail en lui-meme). Jusqu'a l'annee derniere (2002), je ne voyais pas l'interet pour des personnes qui ne sont pas concernees par le travail, d'en etre informe. Je dois avouer que j'avais tord et je suis en train de m'efforcer de trouver un format de diffusion de la nature de ce protocole 'Vernaculaire'.

De plus votre utilisation de l'exposition m'a ouvert a un autre mode de penser des structures de diffusion institutionnelles, meme si je ne suis pas encore arrivee a en etre totalement convaincue.

Par contre votre mode de travail m'a seduit (si je peux m'exprimer ainsi) et les informations sur Building Underwood m'ont donnees une dimension dont je n'avais pas du tout realisee (notement le concept de projet, exposition, evenement comme construction d'archives, de recit). Ce qui est l'oppose de ce que j'essaie de definir: les investigations, les negociations, le protocole en tant que travail a part entiere. Corrigez-moi si je vous ai mal lu.

DAVID ÉVRARD A P P E N D I X 10.

Je dois preparer un essai pour l'universite dans les semaines a venir mais des que possible je vous envoie une serie de questions qui prolongera la discussion que vous avez eu avec Anne.(merci de me l'avoir fait parvenir. Elle est tres instructive).

Je dois formuler mes questions en anglais pour ma these. Pouvez-vous lire l'anglais ou voulez-vous que j'y attache une courte traduction?

Merci encore de votre aide et contributions.Bien a vous, stefanie bourne
DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 24/02/03 à 12h28
À : Stefanie Bourne
SUJET : go ahead, make my day!
-Chère Stéphanie,

Je suis très heureux que mon travail vous aie séduite -hehe- non, c'est bien. N'ayons pas peur des mots!

Oui, je peux lire l'anglais mais j'ai parfois besoin d'un bon dictionnaire! Si vous pouviez y attacher une courte traduction, ce serait bien. Par contre, si vous le permettez, je vous répondrais en français.

Sinon oui, je suis très intéressé par les constructions de récits, par les systèmes d'institutions, par la construction historique, par la notion d'administration, d'état, de milieu, etc... A dire vrai, je ne peux pas me faire à l'idée que l'art soit détaché de la "société" et, d'une manière générale, je suis attentif au fait que chaque personnes a la capacité de fabriqué "son" histoire, pour le moins, du récit. Je m'intéresse à cette tension, quelques peu abstraites, qui peut exister entre l'album de famille et les archives nationales, entre un roman et un manuel d'histoire, et, à travers cela, comment l'artiste peut créer ses propres "institutions" même si elles sont souvent plus théoriques que commerciales... Mais bon, c'est assez compliqué... En tout cas, cela fait appel à beaucoup de choses... Et je me rends compte que je n'exprime ici que des éléments parcellaires, très génériques. Je suis également en recherche par rapport à cela (par ex, j'essaie souvent de comprendre comment on peut comprendre un "mot" par ses différents sens.INSTITUTION, per ex. Le mariage est une institution, le droit et la justice sont des institutions, certains batiment dévoués aux fonctions publiques sont des institutions, dont ceux de l'art...) et ce que je sais maintenant, c'est que la notion de "position" est un concept tout à fait intéressant (pensez aux rapports entre la géographie et la politique, entre la mesure et la dimension)...

Okay, j'arrete là et attends votre prochain mail avec impatience.

Bien à vous,
David Evrard.

De: Building Underwood <building_u@yahoo.com >
A: stefaniebourne <stefaniebourne@ifrance.com >
Date: 11/06/03
Objet: Re: J'ai pensé que ceci pourrai vous intere
Chère Stéphanie,

I hope everything is okay for you. I wait for your questions.
Thank you.

Date : 11/06/03 à 15h28
À : building_u@yahoo.com
Dear David,

Je suis vraiment desolee. Toutes les semaines la traduction des questions est en haut de ma liste, mais je ne suis toujours pas arriveem'y tenir.

Je viens de demenager sur Clichy a Paris, mais je vous ecris toujours de Glasgow et suis toujours etudiante a Aberdeen jusqu'en Janvier 2004.

Tout ceci n'a pas de logique et n'est encore moins une escuse. Je vous(et me)promets de vous envoyer la premiere partie et le premier theme du questionnaire en debut de semaine prochaine. Comme un theme va alimenter les questions du theme suivant, cela me permettra de les mettre a jour et surtout de ne pas vous faire repeter les meme reponses.

Un bonne nouvelle. Une publication est train de se faire de mon dernier projet en France. Des que j'en

DAVID ÉVRARD A P P E N D I X 10.

recois mes copies, je vous en envoie une, cela vous donnera un peu plus d'information sur mon travail.

A tres bientôt, merci
stefanie

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 14/06/03 à 13h46

À: building_u@yahoo.com

SUJET :

Rep:Re: J'ai pensé que ceci pourrai vous interesser

Dear David,

Here we are, finally.

Je joins le debut du questionnaire et le traduction en deux dossiers separes. Please be patient with my french. Although I've only left france 11 years ago, I've picked up to much english grammar.

Good luck and many thanks for everything. Do not hesitate to contact me if you wish further explanation on some of the questions.

Regards
Stefanie Bourne

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 15/07/03 à 10h30

À: building_u@yahoo.com

SUJET : Rep:Re: Questionnaire

Bonjour David,

Vous etes peut-etre en vacances...mais je voulais vous dire, si vous pensez que le questionnaire est trop long, trop lourd,.....n'hesitez pas a me le renvoyer sans les reponses. Je le retravaillera et le resumerai si necessaire.

Bien a vous
Stefanie B.

De: Building Underwood <building_u@yahoo.com >

A: Stefanie Bourne <stefaniebourne@ifrance.com >

Date: 15/07/03

Objet: Re: Questionnaire

Chere Stéphanie,
je rentre juste d'un montage d'expo. Je me penche sur le questionnaire des la semaine prochaine, a très bientôt,
david.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 18/07/03 à 10h30

À: building_u@yahoo.com

SUJET : Rep:Re: Questionnaire

Bonjour David,

Pas de probleme, prenez votre temps. Je m'inquietais juste que vous ayez peut-etre 'lost your interest'.

J'ai une version resumer du questionnaire si vous pensez que certaines questions sont repetitives.

Merci

Comment c'est deroule votre expo?

A bientôt
Stefanie

DAVID ÉVRARD A P P E N D I X 10.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 31/07/03 à 19h30

À: building_u@yahoo.com

SUJET : Rep:Re: Questionnaire

Bonjour David,

Au cas ou vous auriez des difficultés avec le premier questionnaire, voici un résumé sur 7 questions. Elles ne sont pas traduites mais je pense qu'elles sont plus claires que celles envoyées précédemment.

N'hésitez pas a me contacter.

Merci.

Stefanie

De La part de : Building Underwood (building_u@yahoo.com)

Date : 08/08/03 à 11h47

À: Stefanie Bourne

SUJET : Re: Rep:Re: Questionnaire

I'm sorry I was in another palce, again. Now I'm back in brussel for a while so I do it! Thanks for all, David

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 19/08/03 à 19h32

À: building_u@yahoo.com

SUJET : Bonjour

Bonjour David,

Jamais deux sans trois!

J'ai pensé

-premièrement, avoir les traductions serait plus rapide pour vous et,

-deuxièmement, avoir la totalité des questions vous donnera sans doute un meilleur aperçu de ce que j'essaie définir. Je sais que devais vous envoyer une section à la fois afin de vous éviter de vous répéter dans vos réponses. Donc si vous sentez que les questions s'entrecroisent indiquez le.

En fait ce que j'essaie d'identifier dans Building Underwood sont les moyens qui mettent une pratique comme la votre visible, sans avoir recourt aux moyens traditionnels de présentation (expo, catalogue, etc.). Vous interprétez d'ailleurs ces moyens différemment, si j'ai bien compris. Avoir des réponses à ces questions me permettrait de ne pas faire d'impair dans mon analyse de votre pratique. Vous pourrez bien sur en avoir lecture avant sa publication.

Donc voici la troisième version! Je suis désolé de vous matraquer de ces différentes versions, ce n'est pas vraiment professionnel. Je suppose ma seule excuse est que je suis toujours en apprentissage.

N'hésitez pas à me contacter.

Je viens de recevoir le catalogue de mon projet à la participation à la Biennale à Rennes. Bien sûr, j'en suis très mécontente (je n'ai pu avoir le contrôle du design et mise en forme) mais cela vous donnera une idée de ce que je fais.

Bien à vous

Stefanie

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)

Date : 10/09/03 à 12h01

À: building_u@yahoo.com

SUJET : Rep:Re: Rep:Re: Questionnaire

Bonjour David,

Je serai peut-etre sur Bruxelles ce samedi 13 et dimanche 14 Septembre (Confirmation ce soir ou

DAVID ÉVRARD A P P E N D I X 10.

demain). J'ai pense que nous pourrions peut-etre nous rencontrer et passer le questionnaire au crible. J'enregistrerais l'entretien plutot que d'avoir les reponses ecrites. Je vous ferai voir le transcripte avant de l'utiliser, bien sur.

Qu'en pensez-vous? Il n'y a aucune obligation, de plus vous n'etes peut-etre pas libre ce week-end. Tenez-moi au courant.

Bien a vous, Stefanie
DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 15/09/03 à 14h23
À: Stefanie Bourne
SUJET : Re: Rep:Re: Rep:Re: Questionnaire

Dear Stephanie, I'm so sorry to make no answer yet. I have too much things to do with date line this september and in august i was in a lot of things with my young son and everythings... I'm so sorry. The next week, I take time to make the answer. Be sure of that.
So you don't come the last week-end? Maybe later?
See you,
david.

DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 16/09/03 à 10h45
À: Stefanie Bourne
SUJET : Re: Rep:Re: Rep:Re: Rep:Re: Questionnaire
Bonjour David,

Merci de me rassurer. Building Underwood est mon cas d'etude principal. Sans votre collaboration, je dois changer toute la structure de ma these. Du moment que je sache que vous etes toujours en contact et que le questionnaire sera de retour avant la fin de septembre (??) tout va bien. Encore une fois n'hesitez-pas a me contacter si vous avez des doutes sur des questions. Je debute les derniers chapitres sur l'analyse du model 'provision'. Si je recois vos reponses fin septembre, je pourrais vous envoyer mes premieres ebauches en Octobre (en anglais maheureusement).

N'ayant pas reçu de vos nouvelles (et mes amis n'etant pas libre), nous avons annule notre voyage a Bruxelles. Neanmoins, je souhaiterai vous rencontrer avant la fin de ma these qui doit etre rendue en fin novembre (???)

Je vous envoie par la poste le catalogue de mon dernier projet, longuement promis.
A bientot, bonne chance dans vos dead line.
Stefanie

DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 16/09/03 à 10h45
À: Stefanie Bourne
SUJET : Re: Rep:Re: Rep:Re: Rep:Re: Questionnaire
Okay, pas de probleme, envoyez moi un mail ou je peux vous joindre la semaine prochaine par telephone au cas où je voudrais discuter les questions.

Mon tel: home: +32 2 512 14 26
studio : +32 2 203 95 55
a bientot,
david.

DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 28/09/03 à 23h57
À: Stefanie Bourne
SUJET : Reponses
Bonjour Stéfanie,
voici les reponses à votre questionnaire. Le text est de David Evrard pour Building/Underwood.

A bientôt,
simona, david, ivo

DAVID ÉVRARD A P P E N D I X 10.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)
Date : 29/09/03 à 11h37
À: building_u@yahoo.com
SUJET : Rep:Reponses
 Bonjour David,

Merci beaucoup. Je regarde tout cela et vous garde au courant du developement de la publication.
 Bien a vous et merci
 Stefanie Bourne

DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 29/09/03 à 15h01
À: Stefanie Bourne
SUJET : Re: Rep:Reponses

—I really hope that's great for you. I place one or two jokes. Tell me what you think, Ivo and simona (my partner) read it before the text was send... That's why it takes two or three days more...

I hope you see that I put a lot in these answers,
 Well, I hope to read you soon about all of that...
 Thanks for your interest,
 David

DE LA PART DE : Building Underwood (building_u@yahoo.com)
Date : 09/10/03 à 10h17
À: Stefanie Bourne
SUJET : Ask for more

Dear stephanie,
 So, You read this? Are you happy? If you want more, ask me!
 Yours,
 David.

DE LA PART DE : Stefanie Bourne (stefaniebourne@ifrance.com)
Date : 10/10/03 à 17h39
À: building_u@yahoo.com
SUJET : Rep:Ask for more
 Bonjour David,

J'ai lu vos reponses cet apres-midi. Vous donnez l'impression de vous etes amuse! Et moi qui croyais que mes questions etaient un peu 'steriles'!!! J'ai bien aime votre humour sur certaines reponses. Honnetement, comment avez trouvez la structure des questions (confuse, surprenante, difficile a comprendre,....)

Je dois maintenant creer un recit analytique resumant vos reponses, celles d'Anne Langlois et de Dettie Flynn. Ce qui ne va pas etre facile. Je vous recontacterai surement vers la fin du mois de facon a clarifier certain points.

De plus je reviens de Barcelone, une conference, organisee par le Public Art Observatory, qui a un peut bouversee mon plan de travail! J'avais un papier a presente et cela ne s'est pas presente aussi bien que je le pensais. J'ai encore beaucoup de travail sur le 'language' que j'utilise dans la presentation de cette these. De plus je dois aussi me battre contre les prejuges des universitaires sur les artistes praticiens entreprenant une these, contexte de recherche jusqu'a maintenant reserve aux theoriciens.....

J'ai rencontrer une curator italienne Lorenza Perelli qui m'a parle d'un collectif d'artistes qui etait a la fois sur Barcelone et Bruxelles. J'ai pense que c'etait vous, mais non: City Mined. Les connaissez-vous?

Voila ou j'en suis, sur une pile de travail!!!!
 A bientot

stefanie

DE LA PART DE : Building Underwood (building_u@yahoo.com)

Date : 17/10/03 à 11h09

À: Stefanie Bourne

SUJET : Re: Rep:Ask for more

Vos questions etaient bien. C'est vrai que c'est parfois un peu "dur", sec. Mais cela ne me derange pas. Si je ne sais pas quoi dire, eh bien je fais une blague, ...

Nous nous sommes fait la réflexion, lorsque j'ai fait lire les reponses a Ivo et Simona que vous posiez des questions (notamment tout le rapport au public) a partir d'n point de vue que nous ne connaissons pas, comme si vous vous interessiez a quelque chose en particulier dans ce travail dont nous n'avons pas vraiment connaissance... mais bon, j'espere tout de meme avoir été suffisamment exhaustif. Il ne faut pas hésitez a me demander d'autres choses s'il y a lieu... Sinon, oui, je connais un peu city-mind... ce sont essentiellement des architectes.

J'ai bien reçu la publication de "a vos arts" et c'est interressant. C'est dommage que ce ne soit pas plus développé. Si j'ai bien compris vous avez recouvert une ue de "neige" en plein été? C'est cela? En tout cas cela avait l'air pas mal.

Je ne sais pas ce que c'est le public art observatory. Vous pourriez m'en dire plus?

Bien à vous,
david.

Il y a un vernissage de Simona et Ivo à "Pougues les eaux" au centre d'art Samedi prochain, et j'y serais. Si cela vous interesse...

DAVID ÉVRARD A P P E N D I X 10.

BUILDING UNDERWOOD

Entretien avec Anne Langlois

for building_u@yahoo.com

Date: Fri, 01 Feb 2002 10:48:35 +0100 (MET)

From: "anne langlois" <ann.langlois@wanadoo.fr> | **Block Address**

To: building_u@yahoo.com

Subject: entretien

Bonjour David, Ivo et Simona,
j'imagine qu'Ivo et Simona t'ont parlé de mon mail, David, je n'avais pas tes coordonnées par te contacter également. Je commence donc une recherche de dea sur des artistes qui travaillent par immersion dans un lieu, un milieu ou un contexte spécifique. Il me semble que Building Underwood rentre tout à fait dans ces case ! Mais je ne connaît que superficiellement le projet, c'est la raison pour laquelle je souhaite vous poser quelques questions et entamer un dialogue avec vous à ce propos... par mail car je ne peux vraiment pas venir à Bruxelles en ce moment. Donc, voici la première question, il y en aura plus d'une de basique comme celle-ci.
A très bientôt
Anne

1- Quel a été le point de départ de votre projet « Building Underwood » ?

Réponse

ann.langlois@wanadoo.fr

Chère Anne Langlois,

Nous répondrons volontier à toutes vos questions. Simplement, nous devons exiger ceci, vu le caractère particulier du projet et le contexte qui a généré son évolution.

Voici ce que nous désirons: vos questions devront respecter la chronologie/ du travail. Nous ne reviendrons pas sur les éléments décrits. Nous serons heureux de travailler avec vous l'évaluation du projet, tant que cet échange écrit respecte cette règle. Nous serons attentifs à restituer le plus fidèlement possible, par la description écrite, les éléments de Building Underwood sur lesquels vous désirez correspondre.

En échange de l'acceptation de ce protocole, nos réponses pourront contenir des éléments pouvant déborder vos questions, si nous considérons qu'il y a lieu de vous fournir quelques informations qui, peut-être, ne seraient pas connues. Il vous sera donc bien sûr possible de revenir sur les éléments de chaque dernière réponses.

Ceci dit, lorsque vous penserez clora cet échange respectant la chronologie (été 1998 > 2002 > ...), qui aura donc la forme d'un dialogue narratif, vous pourrez, si vous le jugez pertinent, conclure sur un "prologue" en revenant sur les termes de l'échange par une série de questions.

Dans le cas où nous produirions de nouveaux éléments relatifs à ce projet, lectures, conférences, expositions, etc... nous vous le ferons bien sûr savoir.

J'espère que ceci vous conviendra.

1- Quel a été le point de départ de votre projet « Building Underwood » ?

J'ai rencontré Simona et Ivo à Barcelone en septembre 1997. Ils sont venus voir une exposition à laquelle je participais. Ils m'ont invité à travailler sur le projet "1998" à Nantes. J'ai produit une exposition qui a eu lieu dans les containers fin juin, début juillet. Cette rencontre a été déterminante pour nous trois, autant sur le plan humain que "professionnel".

Fin juillet début août 1998, nous nous sommes revus à Bruxelles et le projet est né d'une conversation. Je dirais que cette conversation confondait un rapport à la culture contemporaine et aux localisations de sa destination. Nous avons parlé de structures, d'appareils, d'organisations, de méthodes ou de besoins. Ce n'était alors qu'une idée, une projection fantôme, née de l'observation d'un livre d'archéologie contemporaine sur les techniques de travail et de construction dans les Cévennes. Le gros truc des artistes, que ce soit individuel ou collectif est le "faire", est de le faire. Nous avons décidé de le faire. Il nous fallait, donc, trouver un site vierge, éloigné de toute institution contemporaine (quoique, mais nous pourrions y revenir plus tard, nous considérons qu'un folklore, une manière de s'exprimer, de se déplacer, de construire, de penser son environnement, ou toutes autres manières de produire de la valeur, symbolique, morale ou marchande, relève "systématiquement" d'un contexte institutionnel), en tout cas consacrée à l'exploitation de l'art actuel. Nous sommes allés rendre visite, courant août, à Marc Rotermans, collectionneur belge, spécialiste du Corbusier et du design moderne (1930 - 1970), propriétaire de ce que nous savions alors être un terrain avec une rivière et des vignes autour dans les pyrénées. Nous lui avons parlé d'"habiter" ce lieu, dans un rapport expérimental et événementiel. Il nous a raconté son histoire, la manière dont il a pu l'acquérir, puis l'exploiter, en touriste, durant les années 70. Nous avons vu des images diapositives. Nous avons goûté le vin local. Il faut savoir que Marc Rotermans, qui a abandonné le terrain à son sort il y a une vingtaine d'années, a placé ses vignes en fermage à des paysans locaux et reçoit donc de cette exploitation trois hectolitres annuels du vin de Caudès de Fenouillèdes.

Marc Rotermans a accueilli notre idée avec beaucoup d'enthousiasme. A trois, nous avons continué à imaginer le projet, à fantasmer l'exploitation de ce site et à interpréter notre intervention là-bas. Nous savions maintenant que ce terrain regorgeait de coins divers, qu'il y avait une magnifique cascade, une immense ruine (anciennement un moulin), des bois et une vaste prairie. Toutes les images que nous avons vues alors ne nous préparaient pas véritablement à la matérialité du site, vu qu'elles dataient de plus de vingt ans. Au moins, nous savions tout le pittoresque que nous pourrions en dégager comme esthétique. Le seul plan en notre possession était alors celui du cadastre, lié aux actes de propriété. Avec Colin Rotermans, le fils du propriétaire, Delphine, son amie de l'époque et Anne Grandhenry, nous sommes allés, en Octobre 98, à quatre, visiter le terrain. Cette courte visite ne nous a fait apparaître qu'une partie de la ruine, dont le mur principal longeant la rivière, haut d'environ 12 m. et long de 27, la cascade, la rivière et les berges ainsi que la prairie. Le reste n'était qu'un amas inextricable de ronces, d'arbres, de pierres. Nous étions incapables de visualiser le terrain dans son ensemble. Il n'en reste pas moins qu'une sensation, difficilement exprimable autrement que par l'image ou quelques métaphores, quelque chose de sensationnel donc, une forme de sauvagerie mythique, d'intemporalité, de rigueur, de violence dues à la sèche aridité de l'environnement contrastant avec les berges de la rivière, couffues d'une

végétation pratiquement indescriptible, s'est pleinement dégagée de cette première visite.
 A la suite, nous avons produit les premiers textes et quelques esquisses. Simona et Ivo sont allés visiter le terrain dans le courant du mois de mars 1999. Nous devions nous y installer dès le début du mois de juin.

David Evrard
 Building Underwood

De: "anne langlois" <ann.langlois@wanadoo.fr>
 Sujet: 2ème question
 A: <david_evrard@caramail.com>
 Date: 06/02/2002 11:58:50

Bonjour David, et merci pour cette réponse riche. Bien entendu je suis d'accord avec la règle que vous voulez mettre en place pour ce travail, je vais m'y tenir.
 à bientôt
 Anne

Voilà donc ma deuxième question :

2. De quelle teneur étaient les textes et esquisses que vous avez produit à ce moment là, jusqu'à quel point avez-vous déterminé le projet avant de partir ?

De: "anne langlois" <ann.langlois@wanadoo.fr>
 Sujet: du nouveau
 A: <building_u@yahoo.com>
 CC: <david_evrard@caramail.com>, <denicolai_provoost@yahoo.com>
 Date: 18/02/2002 11:43:39

Bonjour David, Ivo et Simona,
 J'ai bien reçu votre première réponse et le protocole de l'entretien me plaît plutôt bien (même si c'est un exercice difficile, je me suis rendu compte aussitôt après avoir envoyé ma 2ème question qu'il y en avait une autre que j'aurais aimé poser, je me rattraperai ensuite). Cette question de protocole me plaît d'autant plus que je vais écrire un texte dans le catalogue de la Maîtrise des sciences et techniques de Rennes (formation que j'ai suivie, comme Eva d'ailleurs), et qu'ils planchent sur cette question de protocole dans le travail des artistes. Cette notion est aussi très présente dans mon sujet de dea. J'aimerais donc aborder Building Underwood dans ce texte, mais je voulais connaître votre disponibilité quant à cet entretien que nous avons commencé, car le texte est à rendre dans un mois. Donc, ça risque de speeder.
 Voilà les nouvelles, dites-moi ce que vous en pensez.
 A très bientôt
 Anne

De: "anne langlois" <ann.langlois@wanadoo.fr>
 Sujet: questions protocoles
 A: <david_evrard@caramail.com>
 Date: 23/02/2002 15:29:06

Bonjour David,

voici une liste des questions que je me pose et que je souhaite vous poser sur le protocole qu'a pu développer Building Underwood. J'en met une série pour un plus grande efficacité, pour que vous puissiez avoir une vision d'ensemble, et compléter les lacunes. Seriez-vous d'accord d'associer des visuels pour illustrer ce texte ? merci d'avance pour les réponses, à plus tard
Anne

Ivo Simona,
qu'est-ce que vous pensez de ceci. Voyez donc ce que vous auriez envie de rajouter, corriger, etc... J'ai mis les réponses à la forme collective, il me semblait que vu le contenu des questions c'était ce qu'il y avait de mieux.
Je n'ai donc pas renvoyer le truc à Anne Langlois. Dites moi si vous êtes okay.
À tout de suite,
david

1. Sachant que Building Underwood est un projet collectif - voire communautaire - et un projet de vie - même s'il est momentané -, avez-vous mis en place un ou des protocoles entre vous (qu'il s'agisse d'un protocole écrit, énoncé ou induit) ?

- nous n'avons pas directement formalisé de protocole écrit entre nous. La plupart des éléments qui nous liaient au départ du projet étaient, sur le plan humain, tacites et sur le rapport à l'élaboration du projet, vu que nous n'habitons pas, à l'époque, dans la même ville, fabriqué au coup par coup. Les seules choses que nous nous étions dites au départ étaient que Building Underwood était également un sujet sur lequel nous pouvions travailler individuellement.
À un certain moment, nous avons regretté l'absence de protocole, ou, plus exactement, de contrat définitif entre nous, car cela a pu créer quelques confusions.
Effectivement, nous ne devons pas confondre contrat, termes des engagements pris entre plusieurs parties et protocole, littéralement "ce qui est collé en premier" et désigne un ensemble de règles et devoirs établis afin de conformer ou de corriger des rapports, qu'ils soient humains, sociaux, diplomatiques ou informatiques.
Nous pouvons dire que le premier véritable protocole a été induit par un enchaînement de circonstances aliéné au formes que devait prendre ce travail. En l'occurrence, sur le terrain, il s'agissait d'entreprendre l'ensemble des activités sur un même plan théorique, émotionnel et pratique. Préparer la nourriture, faire une promenade, peller, défricher, penser les constructions, rencontrer le maire ou les gens du village, etc...

2. À quel moment a-t-il - ou ont-ils - été mis en place, avant chaque séjour, une fois sur place, avant chaque étape du projet ?

-Ce premier véritable protocole a été vécu collectivement lorsque nous étions tout les trois sur le terrain, dès juin 1999. Par ailleurs, nous avons établis une correspondance, sous la formes de lettres, invitations à Building Underwood, que nous avons produites dès ce premier été. Il faut dire que nous avons fait les choses de manière assez naturelles, même si nous discussions du sens et des termes de nos invitations, elles n'étaient pas définies de manière absolues. Même c'est peut-être là que nous nous sommes réellement confronter à la détermination de règles qui devaient amener les termes de ce projet. Ces invitations, si elles restaient ouvertes, proposaient en sous-texte d'habiter ce terrain. C'était donc une invitation plus conviviale que celles qui peuvent être émises lorsqu'il s'agit d'assister à un spectacle.

3. Quel est ce ou quels sont ces protocoles ?

-Venez passer un moment avec nous à "la bordé delà aragous" sur le terrain de Building Underwood.

4. S'il existe un protocole entre vous, en existe-t-il un avec les personnes qui vous rendent visite ? Quel est leur rôle dans le projet, sachant par exemple que l'été dernier il fallait une invitation pour venir ?

-Premièrement, les protocoles établis avec les gens qui venaient nous rendre visite étaient ceux liés à l'organisation spatiale du terrain. Nous avons déterminés des endroits de réserve pour la toilette, la cuisine, les outils, et, plus loin, sur une circulation générale liée au terrain. Le premier travail que nous avons réalisé, avant que quiconque ne vienne nous rejoindre, était de dégager une aire -la niveau zéro- sur laquelle sera concentrée une grande partie des activités, ainsi qu'une rampe d'accès à cette surface. Les formes du terrain ont également été exploitées telles quelles. Il ne s'agissait pas d'un espace utopique, puisque ce n'était pas projectif. Ce projet, plus que de maison, d'habitation a été organisé autour du récit, d'un récit permanent, entraîné de se faire.

Les gens présents avaient tout loisir pour arranger le temps de leur présence sur place. Beaucoup nous aidaient directement, d'une manière ou d'une autre.

Mais voici tout l'intérêt du protocole comme nous l'avions mis en place: quoiqu'il se passe, il s'agissait pour nous de l'enregistrer autant que possible. Les constructions sur place étaient le décor de l'ensemble des événements produits (ici, nous entendons par événement: un repas, un feu, un bronzage, une engueulade, une scène d'amour, une discussion, ou toutes activités touchant directement une ou plusieurs personnes sur le terrain). Deuxièmement: c'est faux, il n'y avait pas d'invitation particulière le dernier été, simplement, nous avons préparé un événement particulier, sous la forme d'une visita et d'une fête et, pour ce dernier week-end d'août, nous avons fait une affiche.

5. En existe-t-il un autre avec les personnes vivant dans les environs ?

-Les premiers contacts pris avec des gens du village l'étaient par l'intermédiaire de la mairie ou nous avons été présenter notre projet et discuter des possibilités de relations. Fin juillet 1999, nous avons fait une annonce pour un apéro, présentation du projet et visite du terrain. C'est à ce moment là que nous avons rencontrés des gens qui prendront par la suite une place importante dans le projet.

En outre, les rapports avec les gens de la région ont d'abord été plus formels car il s'agissait essentiellement de demandes de notre part ou d'interviews.

À part quelques personnes, qui sont devenus des "habitués", nos rapports avec les gens du villages étaient organisés autour de rencontres, lectures, interventions,...

Nous avons également chercher à recueillir le plus de documents possibles sur le fonctionnement et l'histoire de la localité et de la région.

6. Qu'avez-vous prévu en ce qui concerne les traces du projet, quelles formes prennent-elles, comment et où voulez-vous les montrer ?

-Plus haut dans l'interview, nous avons parlé de récit. C'est donc sous cette forme que nous allons élaborer le livre et la vidéo qui seront les produits dérivés de ce projet. D'autre part, nous réfléchissons aux formes d'expositions possibles de ce travail. Nous voulons que le livre devienne un best seller. Nous voulons avoir la palme d'or à Cannes pour la vidéo. Nous voulons exposer ce projet au Getty à Los Angeles et au Guggenheim à Bilbao. Par ailleurs, nous organisons des séances privées de projections diapositives lors de cocktails mondains principalement pour des banques

allemandes et japonaises.

-Sur la question à proprement parlé du protocole il faut ajouter ceci : nous voulons insister sur un double protocolaire basé sur "l'habitat" et "le décor". L'habitat étant le contenu du temps passé sur place et le décor en étant les formes. Cela a évolué. C'est pour cela que nous voulons interpréter ce projet en termes de récits. Mais notre propre rapport aux rôles a également évolué et nous pouvons dire que nous sommes passés de concepteurs à témoins privilégiés.

>Message du 22/02/2002 11:46
 >De : david evrard <david_evrard@caramail.com>
 >A : anne langlois <ann.langlois@wanadoo.fr>
 >Copie à :
 >Objet : protocoles
 >
 > feu vert
 >

De: "anne langlois" <ann.langlois@wanadoo.fr>
 Sujet: Re: protocoles
 A: <david_evrard@caramail.com>
 Date: 05/03/2002 10:58:08
 Télécharger Entêtes Traduire

Bonjour david,
 c'est ok pour les réponses protocole pour l'instant, sauf deux :
 - Est-ce un projet communautaire, dans le sens "mise du commun des biens" ?
 - Est-ce que cela continue l'été prochain ? Avez-vous prévu une date de fin de ce projet ? Si oui l'avez-vous prévu en amont ou en cours du projet ?
 Voilà pour l'instant.
 En ce qui concerne les photos, je n'ai pas de nouvelles de la MST.
 J'aimerais avoir trois ou quatre visuels de RU, peut-être une vue du terrain avant/après, et des vues de vous, des personnes invitées et des voisins sur le terrain. A part ça je vous laisse libre choix. Je ne sais pas encore si ce sera couleur ou n/b, mieux vaut de la couleur, au cas où. Je pense qu'elles seront présentées sous forme de vignette, mais là aussi je m'avance.
 Pour te préciser un peu le cadre de cette édition : il s'agit de la publication qui accompagne l'exposition de la Maîtrise des sciences et techniques des métiers de l'exposition en art contemporain. Ils ont travaillé cette année sur ces questions de protocole, mais au sens large du terme (comme moi je le prend d'ailleurs).
 D'autres auteurs écrivent depuis d'autres points de vue : un texte de Brian Holmes qui évoque l'autonomie artistique et les décalages entre les pratiques actuelles et l'institution (diffusion/travail en réseau // centralisation/concentration). Un texte de Zerg Zabunyan, qui développe une définition de ce qu'est une communauté aujourd'hui, il s'appuie sur les essais de Deleuze, Agamben... Yves Hélias, prof d'info-com à la Rennes, travaille depuis les années 80 sur le protocole scientifique et le protocole politique. Il a fondé la Banalyse, groupe de recherches sur le temps à perdre, le temps perdu...

Voici les informations que je possède!
 Dès que j'en ai plus, je te transmet.
 à bientôt
 Anne

REPONSES

- Est-ce un projet communautaire, dans le sens "mise en commun des biens" ?

Oui. C'est ce qu'on devrait répondre à priori, mais ici encore il faudrait savoir exactement ce que, dans le cadre de Building Underwood, un "bien" signifie. Un bien pour un mal. C'est un problème assez particulier. Le bien commun peut se diviser suivant toutes les déclinaisons de l'espace, de l'environnement immédiat. L'ambiance, le décor, les circulations, la météo, et tout ce qui fait qu'il (cet espace, donc, du terrain de Building Underwood) existe "de telle manière à tel moment". Lorsque Anne Grandhenry décidait de préparer un repas X et que tout le monde se retrouvait autour ou que Enzo Riguez faisait une lecture dans un espace précis cela déterminait toute la manière d'appréhender le lieu. Pareil avec ce que nous avons pu construire. Il s'agissait de déterminer cet espace, de le faire exister -c'est à dire de l'organiser- et de le situer. Et ceci pouvait concerner divers aspects du tourisme, de la négociation politico-culturelle, de l'événement, de la géographie etc. Comme tu as pu le lire dans le zero deux, si nous avons appelé ce projet Underwood c'est pour la double signification littérale de sous bois et nominale de la célèbre marque de machine à écrire. Building Underwood est une MACHINE A ECRIRE. Retiens bien cela, nous n'avons pas pour habitude de faire de métaphore, p'l'âtre même qu'on se limitera à celle-ci.

Le premier niveau d'accès au terrain, la prairie, était un espace partagé ou chacun conservait son intimité. Un espace démocratique qui comprenait la propriété privée. C'est là qu'étaient les tentes, les voitures. Tout les biens personnels. La prairie était un bien commun parceliné. Nous avons néanmoins élaboré des projets spécifiquement pour cet espace. Dès qu'on passait au niveau inférieur, au "niveau zéro" alors les biens étaient communs. Encore une fois nous devons insister sur le fait que les biens (toute la marchandise) étaient ceux d'une économie de l'environnement immédiat, du "milieu" que nous faisons exister.

- Est-ce que cela continue l'été prochain ? Avez-vous prévu une date de fin de ce projet ? Si oui l'avez-vous prévu en amont ou en cours du projet ?

Nous n'avons pas prévu de retourner sur le terrain pour y développer d'autres choses. Ce projet n'a pas de finalité. Il est composé d'une série de ruptures. Tout les gens vivant alentours profitent de ce que nous avons mis en place, vont se baigner sous la cascade, fumer des joints dans la tour ou griller un truc près du belvédère. Il y a des gens qui pensent s'y arrêter dans l'avenir. Tu peux y aller. Mais ce n'est pas prévu comme quelque chose à visiter, c'est autre chose qu'une sculpture publique. Avant que nous ne nous installions, ce terrain n'avait pas la même existence qu'aujourd'hui. Franchement, personne ne peut savoir ce que sera la fin de ce projet. Par contre, dans le cours de travaux réalisés dans le cadre de Building Underwood, nous avons arrêté divers dates. Nous avons prévus des choses. Et nous continuons à en prévoir.

Chère Anne,

Voici les descriptions. Je regrette que tu ne puisses en mettre que 3 ou 4. Choisis celles qui te semblent la plus appropriées. Il y a déjà tellement d'endroits à photographier. Ce qu'on aimerait, c'est que ça transpire la vie. Mélanger un cadre formel et théorique avec un quotidien, des rencontres, etc... Enfin, je pense que ça, tu l'auras compris... C'est aussi pour cela que j'ai préféré t'envoyer des stills vidéos. Des images de mouvements. Tiens nous au courant pour la parution etc...

Descriptions des images:

- N°1: Travail dans la ruine, création de l'entrée. Entre le niveau zéro et la ruine, vers le four (vue depuis les bosquets, derrière le niveau zéro). +/- 15. 07. 2001
 N°2: Montage niveau zero, allée -vers la plage- et magasin. +/- 15. 08. 01
 N°3: Intervention à la mairie / publication. Les annonces officielles se font, dans ce village, par un système de hauts parleurs. Ici, deux comédiens lisent un feuillet public écrit par Paul Quinones. Mairie de Caudlès, 22. 08. 01
 N°4: niveau inférieur, "Berthe" (du village) vient nous aider à tronçonner. A droite on voit la plate-forme et derrière la cascade. A gauche le mur de la ruine.
 N°5: photo de groupe, sur la prairie. En haut à gauche, le panneau de l'entrée. +/- 20. 08. 01
 (rem: si tu regardes bien tu pourras reconnaître Eval)
 N°6: tour, en montage -le panneau, représentant une montagne sera visible depuis la route, une enseigne- +/- 20. 08. 2001 (vue depuis le niveau zero)
 N°7: plate-forme, face à la cascade, niveau inférieur (vue depuis le niveau zéro), 24. 08. 2001, ouvert aux visiteurs.
 N°8: niveau zero (sous la tour), dj, 25. 08. 2001
 N°9: niveau zero (vue depuis la tour), 25. 08. 2001 -grillade avec le village
 N°10: niveau zero (vue depuis la tour), 25. 08. 2001 -grillade avec le village

De: "anne langlois" <ann.langlois@wanadoo.fr>
 Sujet: texte fini
 A: <david_evrard@caramail.com>
 Date: 21/03/2002 10:58:25

Cher David,
 je t'envoie en pièce jointe le texte pour le catalogue met, il est terminé.
 Je te l'ai déjà envoyé mais il est revenu, pourquoi?, mystère.
 J'espère qu'il te plaira, dis-moi si quelque chose te choque.
 à plus tard
 Bien à toi
 Anne

(voir publication)

Chère Anne,

Bon, voilà des textes que nous avons placés au début de la présentation de notre projet. Il n'y a pas tout, tu sais, le protocole...
 Mais bon, j'espère que ceci pourra t'éclairer. Je suis heureux de reprendre cet entretien, avec le sentiment lointain de reprendre une partie, laissée en l'état en attendant de trouver la bonne réplique.
 Est-ce que ton article est paru? Peux-tu me faire parvenir un exemplaire de la publication? Ce serait vraiment bien.
 A bientôt,
 j'attends de tes nouvelles,
 David

Building Underwood

Building Underwood est une *entreprise culturelle* qui a débuté l'été 1999, s'est poursuivi l'été 2000 et se terminera cet été 2001.

Nous proposons de développer une intervention, accompagnée de divers évènements sur un site naturel au lieu dit "La Borde dels Aragous" sur la

commune de Caudiès de Fenouillèdes, petit village des Pyrénées Orientales en France.

La spécificité de ce projet est d'occuper le terrain, de faire une intervention qui tienne compte des enjeux économiques, culturels, sociaux et historiques du lieu dans lequel nous nous inscrivons, d'organiser la vie sur place comme un moteur essentiel de notre proposition et de gérer cet espace de vie comme une "oeuvre" à part entière.

Notre intention est d'inscrire durablement ce projet, sans pour autant qu'il s'agisse d'une sculpture de place publique, d'une part dans la rencontre avec le village et ses habitants et d'autre part grâce aux éléments produits (éditions, expositions, documentaire, ...) qui constitueront le prolongement de notre travail.

Nous considérons ce site à la fois comme une architecture naturelle, à la fois comme un décor. La nature suppose de vastes mythologies, voire des utopies qui ont fascinés différentes générations avant nous. Nous voyons cela comme autant d'éléments avec lesquels nous pouvons travailler.

Dans nos réalisations antérieures, nous avons chacun questionné l'espace urbain, soit dans un rapport à l'histoire, soit à la forme, notamment au travers d'interventions liées à l'architecture, à la place de l'homme dans ces ensembles et au rôle que l'artiste peut y jouer.

hippies sucks, sauf ma mère.

Building Underwood nous permet de travailler sur la notion d'appareil culturel en prenant en charge les différents éléments de sa production.

Building Underwood

Ce projet à caractère architectural n'est en aucun cas une restauration. Il s'agit de s'appuyer sur l'existant comme norme et de développer sur ces bases un travail qui repense l'opposition nature/culture, séculaire/ordinaire en l'inscrivant dans une proposition qui est une forme d'écriture du lieu, une manière de l'organiser. Underwood, ce nom est tiré d'une marque aujourd'hui disparue de machine à écrire.

L'ordinaire de l'environnement privé, comme le folklore, la langue ou le commerce, est également soumis à des règles contraignantes. Celles-ci ont fonction de modèle sur la valeur sociale des objets manipulés comme sur les formes de la posture ordinaire dues à la fonction des objets.

Il s'agit ici de travailler sur cette idée d'un dispositif, reflet de l'organisation d'un espace intérieur - qui est à la fois espace historique et espace mental - ayant valeur de proposition.

Récit

1/ l'été 1999

Nous nous sommes installés sur le site de Caudiès de Fenouillèdes début juin au lieu dit "La Borde dels Aragous", et, durant les premières semaines nous avons principalement défriché, organisé les espaces de vie et d'interventions.

Dès les premiers jours nous nous sommes spontanément présentés à la mairie et avons exposés aux conseil communal ainsi qu'au maire notre proposition.

Nous avons dès lors pu compter sur leur soutien.

Une aire, intitulée niveau zero, a été déblayée et nous avons conçu puis construit un espace précaire en pvc et bâches autour duquel s'est naturellement organisé le quotidien, entre repas, réunions et moments de détente. Nous avons également réalisé un four.

Entre ce niveau et la prairie, nous avons creusé une rampe d'accès en pente douce de plus de dix mètres.

Dès le début du mois de juillet sont arrivés différents invités qui ont contribué à l'élaboration du projet.
En fait, cet été 1999 a principalement été marqué par notre désir d'approcher et de comprendre le site et le contexte dans lequel il s'inscrit.

Nous avons réalisés quelques interviews de gens sur place. Nous avons circulés dans la région. Le travail sur le site nous a également beaucoup occupé, sur les berges de la Boulzane, dans la ruine ou sur les différents niveaux entre la prairie et les espaces au bas de la cascade, nous devions mesurer l'intérêt des différentes aires que nous occuperons et les qualifier en regard de notre projet.

Deux semaines avant notre départ, nous avons organisé un apéro sur le terrain et présenté aux quelques villageois présents différentes esquisses pour Building Underwood. Ce jour là, sont arrivés quelques jeunes du village, vignerons pour la plupart avec qui, depuis, nous cultivons un lien étroit.

2/ l'hiver 1999-2000

A trois, nous sommes allés passer quelques jours à Caudiès afin de vérifier quelques éléments, de travailler avec les gens de la mairie et d'enregistrer à Caudiès de Fenouillèdes notre association, sous le nom de Building Underwood, dont la présidence est assurée par Rachid Lagab, Caudiesien.

De: "anne langlois" <ann.langlois@wanadoo.fr>
Sujet: question
A: <david_evrard@caramail.com>
CC: <denicolai_provoost@yahoo.com>
Date: 07/06/2002 11:40:06

J'ai réglé mes problèmes de questions, on verra peut-être après pour intégrer celles sur le protocole.

Je pense aller à Bruxelles début juillet, je vous tiens au courant, ça serait bien de se voir en vrai.

À bientôt

Anne

Donc, question suivante :

- Vous êtes parti d'un espace en friche à la campagne, vous y avez construit et organisé des espaces et des volumes, un lieu de vie. La question du « savoir-faire » me semble importante sachant que vous fonctionnez quasiment en « autonomie » (avec tous les bémols que l'on peut mettre sur un tel terme), autant aux niveaux artistique, technique, et quotidien ?

Réponses

C'est une question auquel il est très difficile de répondre. En fait, il n'y a pas vraiment de relations entre la notion de "savoir-faire" et celle "d'autonomie". Ce que ces deux termes ont de commun est ce que l'on pourrait appeler une certaine "liberté" sur le plan institutionnel comme des références historiques ou individuelles. Mais l'idée de "liberté" reste très relatif. Et, en l'occurrence, relatif au contexte et aux capacités individuelles de l'envisager. Comme tu le sais, nous avons développé ce projet au fur et à mesure. On pourrait peut-être remplacer "savoir-faire" par "au fur et à mesure" qui serait sans doute une locution plus appropriée - signifiant: en même temps et proportionnellement ou successivement - au contexte qui prévalait à l'organisation et l'élaboration de B-U.

Simplement, la question du savoir-faire est trop large et ambiguë pour être comprise comme telle. Nous avons confrontés nos croyances, nos doutes et nos prétentions de bâtisseurs ou d'organiseurs aux réalités de l'espace (physique et social) qui était celui-là, nous avons conçus des choses de manières extrêmement maladroites, d'autres choses ont réussis très vite. Le premier été nous avons fabriqué un abris (un volume cubique de +/- 5x3x2,5m.H) dont la charpente était en tubes pvc et recouvert, comme une tente, de bâches de protections. Cette idée n'a pas résister au assauts du vent de la pluie et de la grêle. Chaque années vers début aout nous avons eu une terrible grêle, d'un bon quart d'heure vingt minutes où s'abattaient sans discontinuer des pruneaux de glaces gros comme des petites pommes. Ce qui fait que, cet abris, on a passé un temps incroyable à le rafistoler de branches, de tendeurs etc... Encore, on était plutôt protégés sur le niveau zéro, à l'endroit où nous l'avions construit. On l'aurait mis sur la prairie, on pouvait lui dire au revoir au premier vent. Donc, on l'a rafistolé "au fur et à mesure". Cet abris, nous l'avons dessiné, photographié, décrit. Il existe comme tel. Le savoir-faire est là. Et n'a pas véritablement d'intérêt, sinon, sans doute, dans la fiction que l'on pourra construire sur base de ces documents.

Maintenant, je pense qu'il vaudrait mieux tenter de parler d'autonomie ou d'indépendance avec une certaine précaution. Nous avons parlé de "liberté", oui, dans le sens: qui s'administre lui-même. Nous avions, pratiquement, le désir de créer notre propre institution, de travailler B-U comme un appareil (culturel). Mais c'est justement dans ce désir d'autonomie que nous avons fabriqués un système de dépendances.

Clairement, nous avons mis au point nous même ce projet et nous avons acquis "au fur et à mesure" la maîtrise physique et conceptuelle de cet espace. Nous avons reçus des aides financières et logistiques institutionnelles pour nous aider dans la réalisation du projet. Mais ce projet n'aurait pas été le même si nous n'avions pas "forcé" une relation avec les habitants et la mairie de Caudiès, comme les invitations, les visites, discussions, événements, etc. Donc, ce désir d'autonomie étant au moins dépendant de ce désir d'autonomie. Plus loin, si nous avions une liberté totale dans la conception des formes, par ex., une fois construite nos comportements, nos manières de circuler, d'envisager le paysage, de le comprendre étaient aliénées aux systèmes et espaces que ces formes devaient produire.

> -----Message d'origine-----

> De : "anne langlois" <ann.langlois@wanadoo.fr>

> Date : 23/07/02 10:15:38

>

> Bonjour David,

> je ne sais pas si tu as eu mon mail précédent car je sais

que tu as souvent des problèmes avec caramail, je te disais que j'ai été ravi de te rencontrer et de mettre un visage sur tes mails et ton travail. Malheureusement je n'ai pas eu assez de temps le lundi pour te voir à Bruxelles. Une prochaine fois.

> Je reprend donc la question précédente sur ces termes d'autonomie et de savoir faire sur lesquels je t'ai senti un peu en réaction.

> - J'ai bien parlé d'« autonomie » et de « savoir faire » dans le sens de se débrouiller avec les moyens du bord et les compétences de chacun, c'est à dire vous trois sur le terrain, les invités, des gens du villages, donc toutes les personnes impliquées qui vous ont donné un coup de main. Vous n'avez pas investi dans du matériel ou fait appel à des artisans pour réaliser vos constructions, il me semble que cela fait partie du projet que de faire les choses vous-même. J'utilise ces termes avec parcimonie car ils sont en effet assez connotés, mais peut-être faut-il aussi les déconnoter de leur habacoolisme dont vous avez peut-être un peu peur d'être qualifiés, non ?

> Bien à toi

> Anne

Réponse

Salut Anne,

Bon, je vais tenter d'envisager autrement les conséquences de termes tels que "savoir-faire" et "autonomie" à l'intérieur d'une réflexion sur B-U.

Mais j'aimerais te préciser ceci: je n'ai aucune appréhension quant à ces mots. Ce sont des mots et ils ne sont pas péjoratifs. Quant aux histoires de baba cool, sincèrement je ne sais pas quoi en penser. Mais il y a sans doute un intérêt "historique" dans le truc des baba-cool. Quel est cet artiste qui avait fait "La tombe du hippie" (Ouais, Paul Thek) un de ces artistes grande classe des sixties. Ce n'était pas Hélio Oiticica? Soit. Personnellement, je dois bien t'avouer qu'il y a certains aspects, dont ce qu'on a appelé le psychédélique que je trouve de premier ordre. Ce qu'il y a avec les "babas" comme d'ailleurs avec beaucoup de groupes de modes autoproclamés, c'est qu'on se rend compte, avec la distance, d'un aspect extrêmement dogmatique. C'est le truc vraiment gênant.

Revenons en au savoir faire et à l'autonomie. A dire vrai, je viens de relire la réponse que je t'avais précédemment envoyé et je n'en trouve pas vraiment de "meilleure". Il me semble, enfin je peux me tromper, que tu as une idée derrière la tête avec ces deux termes. Sinon, je peux simplement te répondre que nous nous sommes effectivement débrouillés avec les compétences de chacun. Mais cela est assez complexe. C'est quoi la compétence de l'artiste? D'un autre côté, sont passés sur le terrain d'excellent architectes, ingénieurs, ébénistes ou d'autres touche-à-tout indispensables. C'est maintenant que nous voyons la difficulté du projet: en organiser le récit, avec toute l'exactitude et la subjectivité que cette entreprise requiert.

Si tu peux encore développer ces termes, j'en serais heureux. Sinon, relis avec attention ma précédente réponse.

Je t'embrasse,

à très bientôt j'espère

David

De: "anne langlois" <ann.langlois@wanadoo.fr>
A: <david_evrard@caramail.com>
CC: <building_u@yahoo.com>
Date: 09/09/2002 12:35:26

Salut David,
OK, peut-être que je me trompe et je relis ta réponse. Je vois dans BU quelque chose comme une révisitation de ces termes et de cette expérience qu'ont pu mener un certain nombre de personnes dans les années 70. Il me semble qu'il s'agit malgré tout d'une référence dont vous parlez très peu, et qui rend votre expérience quelque peu symbolique, c'est tout.

Ceci m'amène à une autre question :

- Vous avez réalisé plusieurs aménagements d'espaces et de constructions qui semblent à la fois fonctionnels et symboliques, avec plusieurs niveaux qui correspondent à différentes activités et postures, ce qui est de l'ordre du privé et du collectif etc. Peux-tu me dire plus précisément quelle était l'organisation de la vie sur ce terrain ?

J'espère que tu vas bien, qu'Harry et Anne aussi,
à bientôt
Anne

Chère Anne,

Voici la suite. Désolé si je n'arrive pas véritablement à maintenir mes timings. Mais bon, tu comprendra, j'en suis sûr, que mon nouveau métier de papa m'occupe énormément. Faut le temps que je m'y fasse...
J'espère que tout va bien pour toi en ce début d'année.

Je ne suis permis d'envoyer une copie de notre entretien à Nicolas Bourriaud, que j'ai rencontré à sa demande car il est -apparemment- intéressé par Building Underwood. Nous verrons cela. D'autre part, Il y a Stéphanie Bourne qui m'a contacté, également intéressée par ce projet. Je lui ai dit que je lui enverrais également notre entretien, parcequ'elle voulait également me poser des questions sur B-U.
Elle m'a demandé de te remettre son bonjour.

Réponse:

Tout d'abord, je voudrais dire que nous ne voulons pas éviter la référence aux années septante. Beaucoup de gens nous ont interrogé ou taquiné là-dessus. Nous avons eu un problème avec cela, non pas qu'on refuse de se faire charrier, au contraire, mais plutôt parcequ'il y avait, en sous-texte, l'envie d'enfermer ce projet, de le cloisonner, donc, de l'interpréter très grossièrement. Sur le plan, je dirais, purement artistique, nous n'avons pas travaillé cette imagerie directement. Nous le ferons peut-être, par la suite. Mais c'était très loin de notre soucis sur place. Vers la fin de l'été 2001 nous avons réfléchi à situer certaines images. Nous y reviendrons. Je dirais juste que nous étions plus porté vers un Las Vegas du pauvre que vers un campement relevant d'une idéologie, à priori.

Pour ce qui est de l'organisation de la vie sur place, et, plus loin, de comment cette organisation a impliqué des formes construites, nous avons, d'entrée, ouvert des espaces. Comme tu le sais déjà, le niveau zéro, d'abord, puis cette rampe. L'ouverture que produisait cette rampe éliminait de facto le vieux sentier qui contournait la ruine pour arriver à ce niveau. Ensuite, il y a eu deux directions, deux chemins et

espaces qui ont été ouverts: la salle de bain (à hauteur du niveau zéro) et la plage (ou la piscine) au niveau inférieur de la cascade. Ces espaces ont été "naturellement" exploités. Ils étaient nécessaires, comme l'abri général.

Un des événements quotidiens autour duquel se retrouvaient tout le monde était le repas. Cela a dû faire l'objet d'une organisation pragmatique. Au fur et à mesure des étés, nous avons pris en main, de plus en plus (essentiellement grâce au concours d'Anne) ce moment du jour. Le dernier été, nous avions l'entière responsabilité des repas (collecte d'argent, courses, cuisine).

En parallèle, nous discutons avec les gens sur place, et souvent appuyés par certaines personnes du village, des idées qui se développaient. Par exemple, un des villageois nous a emmené dans la montagne, afin de nous soumettre quelques points de vues. Le jour où le Tour de France est passé dans le coin, nous avons été (d'autant qu'il y a adore le vélo) peindre la route du slogan Building Underwood. Nous avons construit, avec Enzo Riguez, qui est comédien, un amphithéâtre, dans lequel il a fait des lectures. Il y a eu, également, Alexis (dont je ne me rappelle pas le nom de famille), Irlandaise, conservateur d'un musée du textile et de la tapisserie à Dublin, qui a fabriqué une robe avec de la végétation - pour les lectures d'Enzo dans son espace théâtral. Dettie Flinn, photographe, ou Guillaume Janot, ont réalisés des projets photographiques. François Thiry et Carole Schmit, architecte et urbaniste, se sont impliqués dans les conceptions et mesures des espaces et constructions. D'un autre côté, Jean-Michel Jagot, qui est venu chaque fois une quinzaine de jours avec ses enfants, était plus simplement en "vacance" mais participait pleinement aux discussions, à l'organisation du quotidien, etc... Il y a énormément d'exemples. Peut-être un exemple par personne, de ceux qui sont venus là-bas.

Le fait est, et j'aimerais insister là-dessus, que ce projet a été dilué dans le temps et a évolué durant ces trois étés. Le dernier était très dense. Mais le fait de définir "cela" -cet objet / situation- au préalable, de déterminer ce cadre, et c'est là il me semble un enjeu très fort, impliquait des comportements, des réflexions, des possibilités. L'idée qu'il y avait là un récit entraîné de se faire, que chacun sur le terrain en était acteur, impliquait un système d'organisation, des arrangements, peut-être des postures. Nous avons conçus et construit au fur et à mesure, avec une accélération déterminante le dernier été, les formes qui encadreraient, finalement, l'organisation, la circulation et, plus loin, les "projections" individuelles et collectives qui émanaient de ce récit permanent.

These questions raise the characteristics of a model of practice that I feel is related to form of provision rather than a production of object. By answering to these questions you are helping me to identify the characteristics of the mode of dissemination that make the concerned practice visible and therefore credible. In another words this questionnaire aims to find a common analytical language that will lead to the definition of an authored visual art practice that differs from the institutionalised authored based product.

Here are the sections of the questionnaire and issues I would like you to address in the project 'Vernacular', we coordinated at Duff House:

SECTION 1: VALUING AND NAMING THE WORK

SECTION 2: RELATIONSHIP WITH THE AUDIENCE

SECTION 3: DISSEMINATION OF THE WORK

SECTION 4: COMMUNAL SPIRIT

SECTION 5: TRANSFERABILITY

Section 1: Question générale de cette section: Quels sont les moyens de communication permettant d'évaluer et de donner un nom à cette pratique artistique?

1. In the planning of the work, how do you think the work relates to the current institutional critical system to create its story? Dans la création de son histoire, quelle relation le projet entretient-il avec la critique institutionnelle actuelle?

Do you mean relies or relate??? if it is relate then I assume it does relate to it, but How?? I think you need to ask your supervisors, this is too difficult for me.

2. In implementing and organising the project, what major mode of dissemination (exhibition, event, etc...) was used in the different phases of the creative process? Dans la mise en oeuvre du projet, quel est le principal moyen de communication (exposition, événement, etc...) utilisé dans les différentes phases du procédé créatif?

For Vernacular: exhibition, publication, some events, exchange with foreign art projects, also some advertising.

3. Can you describe the structure of the work? Pouvez-vous décrire la structure du travail?

The work was a touring exhibition. there were two main components to it:

- to prove that an exhibition can be site specific and can be toured
- to establish a relationship between present and past heritage

4. In the feedback, who do you think evaluates the practice? Une fois le projet réalisé, qui évalue la pratique?

I don't know? Know body? The art school. There were questionnaires, but I never saw the outcome.

Indirectly it is evaluated by the Arts council, and of course by the people that worked with the artist, in this case the Chamberlain of Duff House and myself. I remember a sort of disappointment about the exhibition. It did not relate to the people that come to Duff House.

But it did also not bring new people in as did House at Work.

5. Who sustains the creative process, the local culture or the art institution? Is it both and how? Qui nourrit le procédé créatif, la culture locale ou l'institution artistique? Est-ce les deux et comment?

I think it is both. I think they need to work together. But I don't think that this is common practice. It was not realised sufficiently with Vernacular.

House at Work did that very well.

6. In the learning of the experience, would you name the work otherwise than an artwork? Why? A la suite de l'expérience, nommeriez-vous le projet autrement qu'une oeuvre d'art? Pourquoi?

No, I think Vernacular was a quite traditional art work. The other events I have been involved with Stephanie would be described differently.

7. What type of dissemination do you think the project needs after the event?

Quel genre de communication pensez-vous que le projet ait besoin après l'événement?

I don't really know. Difficult. I think the publication should have been thought different. The whole project in my view was difficult, at least in Duff House, where I worked. I don't think people could relate to it. The same I wonder, counts for Kitzbühel, I think.

This was again different for the other projects.

House at Work really deserved a publication and approaching institutions like Historic Scotland, craftspeople in the area, maybe making this as an annual event at Duff House; adopting by National Trust, etc.

SECTION 2. How is the relationship to audience made visible in the art experience?

1. **In the planning of the work, which audience does the project address? And why?** Dans le cadre de la 'conceptualisation' du projet, à quel public pensiez-vous que le projet s'adresserait-il? Et pourquoi?
The project in my view addressed the normal Duff House audience (although I understood much later that Stephanie thought that it meant to have addressed a much more general Banff audience).
2. **In the implementation and the organisation of the project, is the environmental context more important than the human context?** Dans le cadre de la mise en oeuvre et de l'organisation du projet, le contexte géographique et physique est-il plus important que le contexte humain?
No, I think the human context is vital. But of course making site-specific work, the environmental context is equally important. It should be seen as one.
3. **Do you think that the structure of the work and its relationship to its audience would benefit from addressing local institutions in its dissemination instead of the current art critic institution?** La relation entre le public et l'expérience artistique peut-elle être davantage visible par une dissémination locale plutôt que par le biais de la critique artistique actuelle?
Yes, I think so. It would have been good to address e.g. historic Scotland. But I think still it is vital to address and make your work known to the art institutions too. This to promote your work and its model of working.
4. **In the learning of the experience, would you think the artist should consider inviting others professionals to contribute to the creative process. What would their role be?** Dans le cadre de l'étude de l'expérience artistique, pensez-vous que l'artiste devrait inviter d'autres professionnels à contribuer au procédé créatif. Quel serait leur rôle?
I think that could be a good idea. For example work with a professional crafts man or a heritage specialist.
5. **How do you think the relationship to the audience contributed to the creative process? Comment pensez-vous que la relation avec le public contribue au procédé créatif?**
In vernacular the relationship was almost absent, if not alienated.
In House at Work, the relationship to the audience was vital and at the heart of the project. Without the audience there would not have been a project.
Had the audience related to Vernacular, then there would probably also be more of a project.
6. **Is the outcome of this relationship deferred when lived in the art experience instead of the postproduction of the art experience? Le résultat de cette relation serait-elle différente si elle est vécue in-situ ou en différée dans la postproduction de l'expérience artistique (expo, catalogue, etc)?**
Don't understand the question. Sorry.

SECTION 3. What are the modes of dissemination that make the work visible?

1. **In the planning of the work, how would you describe the different phases of the project?** Dans le cadre de la planification du travail, comment décrivez-vous les différentes phases du projet?
Coming up with the idea, talking it through with curator, applying for funding, artist to realise project at Duff House, negotiating spaces in other places abroad, exhibiting, touring....there would be much more...
2. **How do you see those phases contributing to the construction of the story?**
Comment voyez-vous ces phases contribuer à la construction de l'histoire, du projet?
I think it is important, but retroactively there was a problem in communicating what the story is to the staff at Duff House; it was only clear to us that new audiences were meant to come in to watch the TVs.
Former projects worked very well, and there was almost 'too' much trust given to the artist in coming up with a new project.
3. **What partnerships would be more important for the visibility of the work?**
Quel est le partenaire le plus important pour la visibilité du projet?
I think partnerships with local communities (but with Vernacular they would not have helped) otherwise with heritage institutions, tourism, etc.

4. In the implementation and the organisation of the project, can you define the relationship between the dissemination process and the creative process? Dans la mise en oeuvre du projet, pouvez-vous définir la relation entre le procédé de dissémination et le procédé créatif?

5. What difference do you make in the dissemination process between the event in-situ and the event 'exhibition'? Quelle différence faites-vous entre les moyens de communication du projet in-situ et ceux de son 'exposition'?

Do you actually mean dissemination or communication???

Don't understand the distinction, the exhibition was the in-situ event.

6. In the feedback, how would you go about leading the visitor on understanding the nature of such project? Comment accompagnez-vous le visiteur dans sa compréhension d'un tel projet? I would change the project (leave out the tv). Maybe it was too difficult to have the two objectives in the project. One of the objectives would have been enough.

7. How do you think the project should rely on a marketable product to communicate the work? Comment la communication du projet doit-elle s'accompagner de produits commerciaux? ?????????

8. What is the value of the word of mouth in the context of the event? Quelle est la valeur donnée au 'bouche à oreille' dans le contexte du projet? yes, important, but did not work with Vernacular, also was not sure whether it worked in Austria. Definitely worked with House at Work.

9. In the learning of the experience, how do you see the dissemination of a project? Should it be about the process or about the impact of a product/event used during the project? Les moyens de dissémination ont-ils été appropriés? Ces moyens de dissémination ont-ils révélé le procédé ou l'impact de l'événement? If you mean communication; I think it should be about the impact.

10. Could this practice benefit from being dissociated from the institutional critic and create its new language inspired from a non- artistic status? Why? Cette pratique pourrait-elle bénéficier de sa dissociation avec le milieu artistique et créer son propre langage inspiré d'un statut non-artistique? Pourquoi? Yes, sure. It is an interesting practice, but it needs to find ways of communicating this that it is still art. which is a challenge.

SECTION 4. Is the practice all about institutional dissemination or is it sustained by a communal spirit?

1. In the planning of the work, what were the intentions in regard to the notion of communal spirit? Dans la planification du projet, quelles étaient les intentions par rapport à la notion d'esprit communal? I think there was a great expectations because of House at work. In the planning we should have more discussed what your intentions are. It took me a long time afterwards, that you thought that ordinary people ought to come to the show and actually watch TV there (to me this is a non-starter).

2. In implementing and organising the project, how were used the place/location historic/geographical information provided? Dans la mise en oeuvre du projet, comment étaient utilisées les informations locales données sur l'histoire, la géographie, etc? Yes, they were used, but the artists did not really thing about the people. This was not the case with House at Work.

3. In the structure of the work, would you relate the work to the tradition of the 'artist shaman'? Why? Dans l'événement, compareriez-vous le travail à la tradition de 'l'artiste shaman'? don't understand question.

4. Has the project made an impact or contributed to any present or future local communal ritual? Le projet a-t-il eu un impact ou a-t-il contribué aux rituels communaux locaux présents ou futurs? No, not in Vernacular. It did definitely in Local Growers (was that the title?).

5. In the feedback, what do you think the local interpretations of the art project structure (place and time) were? Dans le cadre des retombées, quelles étaient les interprétations locales de la structure (lieu et temps) du projet artistique?

I only had feedback from staff and friends. Unfortunately the feedback was not positive. People were disappointed, as they had high expectations after the other two events.

6. In the learning of the experience, do you think this idea of communal ritual has consequences on the art practice? Pensez-vous que l'idée de rituel communal ait eu des conséquences sur la pratique artistique? What is the idea of communal ritual?

SECTION 5. Does its relationship with the communal spirit indicating that the practice is transferable rather than authored based?

1. In the planning of the work, how would you define the administrative and creative methods, authored or a transferable product? Dans le cadre de la planification du projet, définiriez-vous la gestion et le procédé créatif comme appartenant à l'auteur ou comme pouvant être utilisés par tout à chacun?

We should have talked more about the intentions. The TV was not working, it was if at all alienating, patronizing.

2. In implementing and organising the project, would you describe the process of the work as an authored creative process rather than a transferable product? Why? Dans la mise en oeuvre du projet, décririez-vous le procédé du travail comme un procédé créatif d'auteur, ou comme un moyen utilisable par tout le monde? Pourquoi?

authored creative process, Stefanie is unique.

3. Is the outcome of the project an authored or a transferable product?

L'issue du projet est-elle celle d'un auteur ou d'un produit commun?

same, cant be transferred. the individual artist is essential.

4. In the feedback, do you feel there is a large part of transferability in the different stages of the project?

Dans le cadre des retombées, avez-vous ressenti la marque de l'auteur dans les différentes étapes du projet?

no

5. In the learning of the experience can the artwork or its method be transferable? L'oeuvre ou sa méthode seraient-ils utilisables par d'autres personnes?

No, I don't think so, although I have tried.

I sojourned at Building_Underwood two summers in a row.

In 1999 I tried and failed to persuade the ANPE to fund my voyage, so with regret I stayed at home.

In 2000 I was driven from Nantes (via Bordeaux) in a beat up old Reno 5 by Yves Cotinat (following a fax sent to the Caudiès town hall). We were on route for a camping holiday in that bit of France (destination chosen to coincide with the geographic location of B_U). We intended to stop about 4 days with our pals Ivo&Simona (motivated by nosiness: what the heck are the up to, but also by fear to miss something). We stayed on the terrain for all of our previewed holidays and then some, leaving only when our presence was absolutely required in Nantes and even then driving all night to be able to assist at the conference/presentation/slide talk in the Codiès village hall before leaving. I think we stayed 21 days in all.

In 2001 I flew Ryanair (Dub-Std / Std-Per) from Dublin where I was on residency at the Irish Museum of Modern Art with Alexis Bernstorff and a three legged pot. We stayed 10 days which included preperation for and the weekend of the big party/public event/barbeque/art calender thingimy and also the departure of David Evard & Anne Grandhenry and thus the end of Building_Underwood.

Do you feel those (not clear as a question what notions?) notions are related to the project? I am interested in your contributor's analysis in both your positions of viewer and of partner¹ in the project. Your vision of the project. Please come back to me for clarification of the enclosed.

SECTION 1: VALUING AND NAMING THE WORK

What are the modes of dissemination that evaluate and give a name to this art practice?

1. In the planning of the work, how do you think the work relies to the current institutional critic system to create its story? All the artists (or / and comedians, authors, critics, curators etc.) involved in this project (as collaborators, guests, partners, or general hangers oners) are savvy, ambitious, conseincious, urban, sophisticated, individuals with a healthy interest in the history of Art, a certain experience either as or working with the more traditional (state sponsored) art institutions and with a considerable amount of third level education behind them.

2. In implementing and organising the project, what major mode of dissemination (exhibition, event, etc...) was used in the different phases of the

¹ Nous croyons que ce n'est pas évident de juger le travail et les artistes participants à 1998 simplement sur la base de leur intervention dans ce projet. La structure que nous avons mise en place ne fonctionnait pas comme une "nouvelle galerie" ou "nouvelle institution", mais comme project artistique. D'où la difficulté de voir les interventions des invités indépendamment du cadre général de 1998, dans lequel la tension de "l'être là à ce moment-là" et toute la relation humaine que cela apporte (même comme spectateur) étaient indispensables. Le choix des invités s'est effectué pour nous de manière très naturelle : ce sont les artistes de notre génération que nous connaissons le mieux, des amies dont nous défendons le travail.

– Simona Denicolai & Ivo Prevoost, "Attention, ceci n'est pas une version définitive" D Échange de questions et réponses par écrit entre les dix pensionnaires entre le 20 mars et le 14 avril 99, ERBAN Post-Diplôme 1998-1999. Nantes, France, 1999.

creative process? Invitation².

3. Can you describe the structure of the work?

4. In the feedback, who do you think evaluate the practice? Everyone implicated. The initiating artists engaged in a daily practice of evaluation. As very little was pre determined there was a continual automatic process of taking stock in order to identify the next step.

Who sustain the creative process, the local culture Local culture (the community) tolerated Building Underwood's existence by not (or rarely anyhow) refusing the invitations to partnership, but one could not accuse them of sustaining creativity – skeptical aloofness (excluding a handful of noted exceptions Christophe et al). The 700 residents of Caudiès did not feel (initially) concerned. After 3 years of estival cohabitation there grew a certain inevitable acceptance. or the art institution? Surely Building Underwood is an art institution, in some kind of a way. Is it both and how?

5. In the learning of the experience, would you name the work otherwise than an artwork? No. Why? Because Ivo, Simona & David (& Anne) were completely clear with themselves, each other and all to whom they presented Building Underwood that what we were dealing with was cutting edge contemporary art. The fact that the project functioned perfectly also as a summer holiday to them posed no contradiction thus was not problematic to those 'in the learning of the experience'.

Different to Kaprow's relationship to site³ – the terrain occupied by the folk of Building Underwood was not a 'place of everyday life', it was designated an Art Site by Ivo, Simona & David, thus everything which took place on the site: from permanent interventions through to the consummation of our annual allotted 200L of co-operative wine and the subsequent bonfire conversations (not to mention the documentation of same) was in some way Art.

What type of dissemination do you think the project needs after the event?

² La collaboration avec d'autres personnes n'est pas un parti ni une recette. C'est une possibilité qui se concrétise autour d'une envie commune, d'une proximité d'idées à un instant donné. C'est l'introduction d'un processus de travail complexe où l'on se remet constamment en question et par lequel toute décision est le résultat d'un dialogue continu à l'intérieur d'un réseau d'idées. C'est une possibilité de s'éloigner de l'identité "romantique" et individuelle de l'artiste, de faire abstraction et de se placer à l'intérieur d'une société fluide.

Collaboration with other people is neither a 'parti pris' nor a recipe, it's a possibility (opportunity) which happens around (because) of a common desire, of a closeness of ideas at a given moment.

It is the introduction of a working process in which one constantly questions one's self and by which every decision is a continuous dialogue within a net of ideas. It is an opportunity to move away from the 'romantic' and individual identity of the artist, to ignore (what?) (to be more abstract??) and to put yourself inside a more 'fluid' (flowing?) society

– Simona Denicolai, "Attention, ceci n'est pas une version définitive" – Échange de questions et réponses par écrit entre les dix pensionnaires entre le 20 mars et le 14 avril 99, ERBAN Post-Diplôme 1998-1999. Nantes, France, 1999.

³ "I began to do pieces that were based upon a short text of actions that only involved a handful of friends or students at some specific site – a site that was not marked as an art site, a ravine somewhere, or a roadway, or somebody's apartment, or the telephone, that is, the places of everyday life, not designated as sites of art. And the work itself, the action, the kind of participation, was as remote from anything artistic as the site was." Robert C. Morgan interview with Allan Kaprow (February 23, 1991), Conceptual Art An American Perspective, McFarland, north Carolina, 1994.

DE LA PART DE : DETTIE FLYNN

Date : 11/08/03 à 23h15

À: Stefanie Bourne

SUJET : **Re: aux nouvelles....**

Thought it might be equally informative to let you have a peek at these.
Dettie

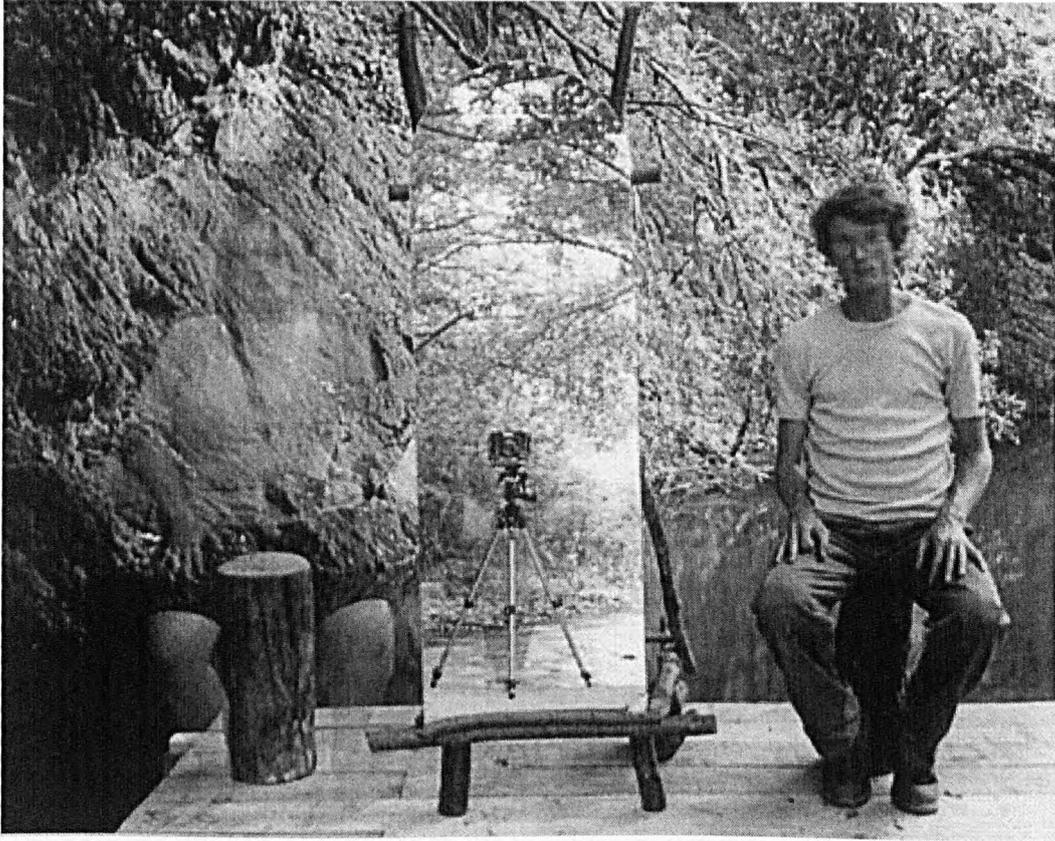
En photographie, la question du vocabulaire et du langage n'est jamais innocente : est-ce que l'on shoot (canarde, mitraille), prend ou fait une photographie ?

Je propose une autre possibilité, qui est de donner une photographie. Pour faciliter cela, j'accorde un long temps d'exposition au modèle pour qu'il puisse donner cette photographie. Par ce processus, j'amène le modèle - qui ne fait alors plus que cela -, à quitter son rôle passif pour devenir actif, à passer de l'objet au sujet.

Dans les séries faites en collaboration avec des artistes, par exemple durant ma résidence à l'Irish Museum of Modern Art ou ma participation au projet Building Underwood, je passe de plus un peu de ce temps d'exposition dans l'image et un peu de ce temps derrière l'appareil. Les images sont réalisées dans le contexte du travail de l'artiste concerné, qui devient alors partie de mon travail. Je suis à la fois la photographe et la photographiée. L'image résultante est un document de la rencontre entre artistes et entre leurs travaux respectifs.



Grandhenry (Building Underwood) & Dettie Flynn
© Dettie Flynn, 2001



Ivo Prevoost (Building Underwood) & Dettie Flynn
© Dettie Flynn, 2001



Simona Denicolai (Building Underwood) & Dettie Flynn
© Dettie Flynn, 2001



David Evrard (Building Underwood) & Dettie Flynn
© Dettie Flynn, 2001



Séjour,
Cowglen Hospital

'Vernacular' Sojourn

Cowglen Hospital Staff Art in Hospital Team, Stefanie Bourne

Discussions with Artists from Art in Hospital, culminated in establishing a dialogue with the nursing, domestic, and administrative staff working at Cowglen. The dialogue encompassed the staff's feelings about their new role that resulted from the closure of Cowglen. This new role involved re-training in general nursing care.

This residency was a process of listening, a gradual involvement in the change that was taking place. The focus of change was the traditions of nursing care that over the years had given rise to a strong feeling of a close community between the patients, the hospital staff and the families.

This project is currently reaching its second stage as the Cowglen Hospital is now closed. We are aiming, with the former Cowglen staff, to carry forward the legacy of developing a close community into their new situation, the acute care establishments in which the nurses will now be practicing.

Will the legacy in working with older people be an advantage in their new working environment? Or would they prefer no longer to relate to their past practices at Cowglen?

Photographs by Cowglen staff & Stefanie Bourne



1. 'Lethal' near 'Tilly Wall' - hospital's collection of events photographs
2. 'Tilly Wall' - hospital's collection of events photographs
3. 'Lethal' - 'Tilly Wall' - hospital's collection of events photographs
4. 'Lethal' - 'Tilly Wall' - hospital's collection of events photographs
5. 'Lethal' - 'Tilly Wall' - hospital's collection of events photographs

work in progress November 2000 - April 2001

Cowglen Hospital
100 High Street, Glasgow, G4 7LN, Scotland

ART IN HOSPITAL
GLASGOW



With thanks to Polaroid

stefaniebourne@yahoo.com
www.rqu.ac.uk/riads25.htm

'Sojourn', 2000

A P P E N D I X 11.



'Vernacular' Stefanie Bourne

'[...] The goal shared by all the sites of the touring exhibition, whether an estate or disused monastery, ski piste, or any other site within the public domain, is intended to be a dialogue with the observer. The title 'Vernacular' (translated in German as local dialect) already suggests language and communication, and is a fundamental part of the touring exhibition. The notion of vernacular or 'localness' is therefore an integral part of the artwork. In Kitzbühel, the visible form of the work is made up of printed fabric banners, which are set up as gate guides and piste boundaries along the permanent track (Wald-Hang) situated above the Mountain Station 'Hahnenkamm'. Pictured on different size flags are motives taken from the inner city of Kitzbühel (...). During the implementation of the project, Stefanie Bourne will continue to make contact with the local public, pupils and tourists by distributing stickers, representing a personality that has a specific relationship to the area. (...) She seeks out our personal experiences of certain cultural products (artefacts?) and within culture she researches 'real life' situations that deal with local specificity.

'[...] Gemeinsames Ziel an allen Ausstellungsorten, ob auf Landsitzen, aufgelassenen Klöstern, Skipisten oder sonstigen Orten im öffentlichen Raum ist der angestrebte Dialog mit dem Betrachter. Bereits der Titel 'Vernacular' (im Deutschen mit 'Landessprache' zu übersetzen) deutet Sprache, Kommunikation an. Die Gedanken und die Kommunikation über das Ausgestellte sind wesentlicher Teil der Arbeit und vervollständigen das Kunstwerk. In Kitzbühel besteht die äußere Form der Arbeit aus bedruckten Stoffbahnen, welche auf Toraufstiegen und an Pistenbegrenzungen der permanenten Rennstrecke ('Wald-Hang') oberhalb der Sertstation Hahnenkamm ausgestellt sind. Auf mehreren unterschiedlich großen Fahnen sind Motive der Kitzbüheler Innenstadt abgebildet. Diese Motive werden am Ausstellungsort und durch die Wahl des Ausstellungsortes in einen neuen Kontext gesetzt. Stefanie Bourne tritt im weiteren Verlauf des Projektes mit Einwohnern, Schülern und Touristen in Kontakt und verteilt Aufkleber mit Persönlichkeiten, die einen speziellen Bezug zum jeweiligen Ort haben. Sie befragt sie nach der individuellen Erfahrung mit bestimmten Kulturgütern und untersucht Lebenssituationen im ortsspezifischen Kulturfeld.'

Dr. Yvonne-Esther Weis, Kuratorin

Photographie by Stefanie Bourne



Kultur
Kitzbüheler Kunstverein

Kitzbühel, Austria
22 February – 18 March 2001

stefaniebourne@yahoo.com
www.rgu.ac.uk/kitbhd/s25.htm

'Kitzbühel', 2000

A P P E N D I X 11.

