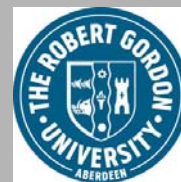


# Breaking Through The Aesthetics of Public Art

Anne Douglas and Chris Fremantle



On the Edge  
the edge is a quality of engagement



- The Artist as Leader

[www.ontheedgeresearch.org](http://www.ontheedgeresearch.org)



- Working in Public

[www.workinginpublicseminars.org](http://www.workinginpublicseminars.org)

1. What do we mean by 'public'?

2. What are the key challenges of the public sphere?

3. Why are artists interested in working directly within social, cultural and environmental issues?

4. What do artists contribute to these issues?  
What do others contribute to the art?

5. In what sense is this work art?

**Core Participants:**  
Claire Trimmelman, West Suffolk  
Anne Armstrong, St West Ballin, 2004  
Chris Anderson, Children's Hospital  
Christine Kermode, 2003-2004  
Women Make History, Glasgow Women's Lib  
Dr. Muriel Nazzari, South Lanarkshire  
Rita Arizumi, Glasgow and Kings Health  
Meditations in Motion, Glasgow, 2002  
Big Things on the Beach, Edinburgh, 2003  
The Meeting Room, Edinburgh  
Breathing, North Shields, Western Australia, 2004  
Artist in Residence Program, Rotterdam, 2004  
Transition from Tobacco, ARTS, Toronto, 2004  
Artist, Edinburgh and the Loftians, East  
The Visual & The Oral, Glasgow, 2004  
Creative Spaces & Image Society, 2004

Working in Public: Art, Practice and Policy - a public conversation at Scottish Parliament, 25 Sept 2007, 6pm-8pm, Committee Rooms 1



Janice Parker



Matt Hulse



Suzanne Lacy



Helen Mayer Harrison  
and  
Newton Harrison



Tim Collins  
and  
Reiko Goto





Barbara  
Steveni

# VTS 03 1.VOB - Shortcut

“The Roof Is On Fire”

Oakland Projects 1990-2000

Suzanne Lacy

# Qualities

- Capturing a Moment of Change
- Deep Knowledge of Context
- Common Language
- Transfer of Power
- Testing Conventional Aesthetics
- Usefulness and Uselessness

# “Code 33”

Oakland Projects 1990-2000

Suzanne Lacy

# Qualities

- Capturing a Moment of Change
- Deep Knowledge of Context
- Common Language
- Transfer of Power
- Testing Conventional Aesthetics
- Usefulness and Uselessness Relying on Documentation
- Developing Competencies Beyond the Artworld
- Freeing Knowledge from Conventional Frameworks