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Above: Bennachie, Aberdeenshire

# On the Edge

## A new articulation of the visual arts in rural and remote areas

Dr Anne Douglas in collaboration with Professor Carole Gray and Heather Delday

*I believe you lead in a democracy by moving to the edge and declaring it the centre.* DAVE HICKEY

### Introduction

This presentation concerns a three year research project *On the Edge*, funded by the Art and Humanities Research Board (£304,000) that is four months into its development. We have no conclusions as yet, but a great number of questions in relation both to our specific context, and also to wider national and international debates in the visual arts. What we hope to convey in this paper is the context of ideas that have given rise to these questions, and some understanding of how they have influenced our research approach. The paper will be presented in two parts: first the ideas and debates that sensitise us to the issues of location; secondly the impact of these ideas on our pragmatic structuring of the research.

Our thesis is that our location or environment at a geographical edge (NE Scotland) poses an interesting challenge, one that will help us to define our distinctiveness both as an art school and as a region. On the one hand the edge is the best place to be because we are free of some of the pressures and conventions that inevitably mould the practice of the visual arts at the urban/metropolitan centre. That freedom is our 'heaven', so to speak. At the same time there are difficulties of visibility and effectiveness. We have to peddle faster to achieve that visibility, both within the professional sector and in relation to an audience. We have difficulties with access to contemporary visual arts, as practitioners and as audiences. This challenges us to be inventive at all levels of the process, and also to take a critical view of received wisdom in relation to visual art practice. The pragmatics of handling our freedom is our challenge, our 'heaven on earth'.

Our contribution to the issues of the forum Heaven on Earth is therefore focused by the question of how significant the 'environment' or location is to the ways in which we value and develop contemporary creative practice in the visual arts. When we use the term environment we mean physical place, as well as its culture and community. To launch the project we held an international conference at Duff House in May 2001 in collaboration with The National Galleries for Scotland, the North Sea Commission, and Gray's School of Art, also called *On the Edge*.<sup>1</sup>

Hickey's comment quoted above, describes in a few words the spirit of what we are doing. The 'edge' is both a definition of a physical/cultural location as well as of innovation and creativity –

the term 'cutting edge'. The challenge is to refresh our thinking about the visual arts as a whole by engaging experimentally with the rural and remote, and allowing this activity to inform and enrich more familiar canons currently associated with urban ways of working.

Let us take the issue of access as a way of illustrating the problem. For many people living in remote rural parts of Scotland the gallery experience is not a regular and sustained habit. The recognition of the implications of this simple fact, i.e. that whole sectors of the population can only ever experience forms of visual arts in a secondary manner – mainly through the media – unravel a raft of other questions about access and audience, in particular the issue of creating the opportunity that seeds an artwork. Who conceives the work – the artist or curator/administrator or funder? Are curator and administrator the same role? Who makes the work? For whom is it made? How is it funded? How is it, or should it be, experienced?

What becomes noticeable in these questions is a discrepancy between what we believe to be a fundamental human right – freedom of thought and creativity for all (the intrinsic dimension) and the way in which the visual arts are currently practised and esteemed i.e. as a highly specialised if not esoteric activity, whose audiences are able to engage with work at a certain level of education and specialist interest.

This discrepancy is highlighted in the following statement by Gerry Robinson, the current chair of the Arts Council of England, who articulates the absurdity of artistic expression that does not communicate effectively to a lay audience: 'Too often in the past, the arts have taken a patronising attitude to audiences... In the back of their minds lurks the vague hope that one day enlightenment might descend semi-miraculously upon the rest, that the masses might get wise to their brilliance.'<sup>2</sup>

This problem of communication aside, contemporary visual arts are associated with the city; in terms of opportunity, quality, subject matter, as well as access. Martin Bouette, a Ph.D researcher in Art and Design education at Gray's, describes a magnetic pull to the city of young, newly trained artists: 'Graduates who have specialised in fine art and craft areas... made decisions to leave Aberdeen to find or develop employment opportunities... This would explain why movement to larger cities has been deemed important due to greater perceived opportunities.'<sup>3</sup> A sub-text within this is the inevitability that these new evolving practices will be moulded by the artists' experiences of urban cultures.

A related issue is the sustainability of the artist who chooses to live and work in rural remote locations, whose artistic content is influenced to varying degrees by place. Craig Mackay is an established Scottish artist who lives in Brora, North-East Scotland. He expresses the tension between the enigmatic quality associated with remoteness but the professional need to also have a presence within central urban cultures: 'The disadvantages of living here are that you are not

mixing in the right circles for art. You do not get media attention... the advantages... are... that you are thought of as an enigmatic guy who lives in the mountains.<sup>4</sup>

By looking at access and audience together with the artist and artwork, a question arises about the nature of the art event or opportunity. How may opportunity be structured to create sustained and relevant artistic endeavours? What kind of approach would result in quality experiences for both? How might qualities of remoteness or ruralness contribute to our sense of value generally?

Our research aim therefore is to develop a new articulation of the value or 'benefit' of the visual arts in relation to our position 'on the edge'. We hope to inform generic issues about the way in which the visual arts are valued and practised by responding to the challenge that this context poses.

Why is value an important question?

The visual arts are sometimes instrumental in affecting change in culture, and at the very least change with culture. As individuals involved with different cultural forms of expression i.e. making, administration, curation, education etc., it is crucial to reflect critically on how we work to ensure a healthy dialogue between what we believe to be of intrinsic or fundamental value, and how we achieve it, the instrumental dimension.

The gap between belief and reality can be seen most clearly when the process becomes uncomfortable or distorted. 'The aims of the work have to be pitched like an application for planning permission in a parallel universe.'<sup>5</sup> Mark Wallinger gives voice to the struggle of subsidised institutions to give value to art over and above market value. This has given rise to an uncomfortable straight-jacketing of the artist, and a tension between what we believe we should be doing and how we actually achieve it. In this article Wallinger also talks about the need to codify practice from the artists' perspective to critically counter the influence of bureaucracy on the kind of art that is actually made. This process of 'codification' from the perspective of practice, but not just the artist, is an important role for research in art schools. The *On the Edge* project is a working example of how this type of research might be carried out as a multidisciplinary activity.

### **How is the issue of value currently discussed in the visual arts?**

*Left to itself art would have to be something very simple – it would be sufficient for it to be beautiful. But when it's useful it should spill out of just being beautiful and move over to other aspects of life so that when we're not with the art it has nevertheless influenced our actions or our responses to the environment.<sup>6</sup>*

John Cage describes the edge between the artist's making and its impact on how we live. Cage is associated with radical experimentation and the avant-garde in both music and the visual arts. His approach is distinguished by an intensive preoccupation for the thing itself, the artwork. Arguably Cage reflects the interest and preoccupations of most makers, and the way that visual art is taught and valued in art schools. He describes the impact of 'making' as simple, beautiful and useful, spilling out and moving over into the intimacy of action and thought. Cage confirms the utopianism of modernism. It is an optimistic viewpoint and would express what for many artists would be their ultimate goal.

To what extent is this realised? How many people actually experience the visual arts first hand? It is likely that the visual arts in particular is experienced predominantly in its mediated form, as information rather than experience. If this is the case, then art itself is rendered remote in urban contexts as well as rural.

What interrupts the directness of experience?

The artist may, unwittingly or otherwise, patronise the audience, as Robinson suggests, but the artist is expected to challenge, confront, even confuse, or at times to reassure, to make visible even for a fleeting moment what 'is' or 'might be' rather than 'what we assume to be' or 'what we might like'. The relationship is inherently complex. Artists are trained to deal with this complexity by focusing on personal content, and to evaluate the resulting work purely in relation to itself and its believability within current trends of doing and thinking. This training rarely embraces the anthropology of art, the understanding of where art itself might sit in the wider scheme of cultural life, of its functionality. Paradoxically many artists associated with setting trends have in different ways drawn attention to art's function or instrumentality.

Duchamp, for example, challenges the authority of the authored object through a body of work that invites the viewer to participate in the making of meaning. Artwork such as *Fountain*, 1917, is made out of what is found in a world that is full of objects, manufactured by industrial processes of replication, not craft. The vehicle for visualising this manufactured world is the 'ready made'. Duchamp counters our expectation of art as a product of craft, by selecting and placing already made elements within the gallery ritual. He thereby poses the question - 'Is it or Isn't it Art?' He leaves us as audience to decide.

Joseph Beuys in a different way challenges the autonomy of the professional artist by suggesting that everyman is an artist. He built strategies and projects that expressed this notion with great conceptual clarity, such as the FIU, his 'Free University' founded in 1972 and open to anyone who wanted to join and participate in the humanist debates. Another project, 7,000 Oaks was initiated as part of Documenta 7 in Kassel in 1982 and completed posthumously in 1986. It involved the planting of seven thousand oak tree saplings together with a block of basalt larger in scale than

the young trees. As the trees grew they overpowered the inert stone in scale, and in articulating 'life' Beuys reinstated the importance of art as 'experience' through this extended notion of sculpture. He articulated his function as an artist by describing his role as 'shaman', a priest/medicine man with special powers, a servant of the community, instrumental to its well-being.

What is emerging within practice that is informed by these historical examples is an interesting tension between two approaches that are current within the visual arts. The differences are revealed to an extent, though not exclusively, by the nature of the physical space in which the art is experienced.

On the one hand there is the authored object, art event or installation that is accessed more often than not through the museum or gallery, in which the rituals of engaging with artworks take a form of monologue. The artwork is determined by the artist in relation to form, subject and content and handed on to the audience who do not affect change. The relationship to place is tenuous. The architecture provides a kind of neutral vehicle<sup>7</sup> through which many types and diverse artifacts pass and are intended to be read 'intrinsically', for their own sake within the terms that they are presented. The close relationship between museums and art galleries, with shared methodologies of presentation and coding, reinforces the requirement to revere what is presented as precious and significant, and at the same time disembodied from the specific – somehow made 'universal'. We adjust our reference points to the artwork on its terms. The artwork's context is designed to be authoritative, specialised in its language.

On the other hand there is a negotiated process as a dialogue between artist and community in which the 'audience' does alter the outcome by informing it at a fundamental level. The work itself is situated, both physically sited and culturally placed, within a fabric of references that are meaningful in a specific sense. The relationship to space or architecture is also essential but in a very different sense to the neutrality of the gallery. It gains authority through specific cultural meaning. The 'artwork' has a function in as far as it externalises the particular. A wider audience may participate in this dialogue as much by adopting and adapting its strategies to other specific contexts as by being an observer in the process. The differences in these two approaches can be read through the following examples.

An example of monologic activity is Rachel Whiteread's travelling exhibition at the Scottish National Gallery of Modern Art in 2001. The exhibition is made up of nomadic objects that go from gallery to gallery, detached from the physical context from which the pieces originated. They are literally life casts of real architectural spaces. In order to overcome the problem of reference points and facilitate the process of making meaning, the audience are informed through boards that articulate the artist's intention, and draw attention to what one might think about the pieces. Clumsily handled this explanation can tell us what we should think, rather than allowing us to

draw meaning creatively from the experience of the work. This approach, to a point, substantiates the criticism offered by Gerry Robinson that what underpins this effort is 'the vague hope that one day enlightenment might descend semi-miraculously' if we are sufficiently educated into the process.

In contrast an example is Winifred Lutz's Garden Installation (1993 and on-going) at the Mattress Factory in Pittsburgh, USA (<http://www.mattress.org>). The approach to the garden is an archaeological process of uncovering the history of place and creating contemporary meaning and value through that history. In the late 1800s and 1900s Italian immigrants had settled in the neighbourhood. Many of them worked in food production and cooking. The garden site is actually the site of a pasta factory. The artist punctuates moments in the life of the space through formal, playful interventions that frame a conversation between the past and present. The location of the work is intrinsic to the reading of the work, not neutral. The process by which the work has been arrived at could be adopted and adapted to other circumstances. The artist points to a direction and provides an example that would entail interpretation and reconstruction to make a new work that would carry the art experience.

In more recent times writers such as the American critics Jeff Kelley and Lucy Lippard have articulated a clear difference between artworks sited in a place, and 'the arts of place' alluding to a very old original role for the arts within culture. In her comprehensive book on art projects that focus location, poetically named *The Lure of the Local*, Lucy Lippard stresses the importance of drawing meaning from what is there for those who live or spend time in a locale: 'Place-specific art...should become at least temporarily part of the built and/or daily environment, making places mean more to those who live or spend time there.'<sup>8</sup>

Jeff Kelley, in his essay *Art in Place*, suggests that 'At some moment in the late 1970s we moved beyond sites into places... In a place one taps a longer root, digs a deeper well... Places are the reservoirs of human content like memory or gardens.'<sup>9</sup>

He articulates the role of the artist in place as that of liberator, not decorator, of recovering meanings where these have been lost or altered by those in control. This view is informed by pre-industrial perspectives such as North American cultural mythologies (rituals of participation in open and versatile spaces) alongside those of modernism and industrial cultures through personalities such as Jackson Pollock (with a dependence on large specialised architectural spaces).

## **Rituals of engaging with the Arts**

### **The Urban Way**

Within the urban environment the main 'playgrounds' of the art experience include galleries and



museums, public art projects and community arts. These do not map well onto other contexts including the rural.

- Galleries and museums thrive and continue to be the locus of so called 'cutting edge' work e.g. the annual Turner Prize at Tate Britain. In contrast, large subsidised institutions in the rural environment struggle with regular threats because of insufficient visitor numbers – including Duff House and The Museum of Scottish Lighthouses in North-East Scotland. An exception to this struggle for survival is the Pier Arts Centre in Orkney, perhaps sufficiently removed from an urban metropolitan centre, and supported by a population that is curious about the arts, and is celebrated for its design and craft industries.
- Public art projects, both permanent and temporary, can be realised because the large sums of money and supporting organisational structure involved for ambitious projects such as the *Angel of the North*, Gateshead, are more readily available within the infrastructure of the town than the country. An exception to this is the Scottish Sculpture Workshop at Lumsden, Aberdeenshire that has developed significant projects such as the Kemnay project in rural locations principally for the people who live there. These projects tend also to deal with a rural issue such as post-industrial/ post-agricultural land use .
- For community art the catalyst is the post-industrial environment, again predominantly urban, though the rural environment is catching up and increasingly being read as 'post-industrial' after the crisis in fishing and agriculture.

### The Rural Way

It is difficult to draw the equivalent map of access as these rituals are reproduced uncritically in rural environments without an infrastructure to support e.g. 'the gallery habit'.

What does the country have that the town does not?

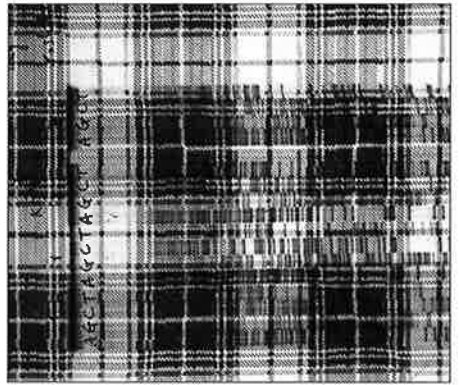
- The importance of traditional culture

North-East Scotland, like many rural cultures, is packed with literature, music, festivals, archaeology, history and heritage and has a landscape with cultural potential. In what way might some of these become of significance beyond the local?

Heather Delday, a contemporary visual artist and researcher from Orkney<sup>9</sup>, gives new meaning to a 'myth' of tartan in Scotland by connecting it visually to genetic coding. In the print *Inheritance* she evokes the nature/nurture debate by suggesting that cultural narratives become 'codified' to a recognisable pattern like genetic coding. However, unlike nature, culture is made – manufactured. Sir Walter Scott created the myth of tartan in 1800s, and attributed tartans to specific clans. This

approach keeps in tension a vernacular reference with universal principles, giving new meaning and resonance to both.

Traditional culture can be associated with the 'parochial' in the sense of being narrow minded, and the suppression of the ability to be innovative, particularly in contexts of social change. Contemporary artwork of quality can counter this through its innovation, or by revaluing aspects of culture by developing new meaning, as Delday proposes.



Above: *Inheritance*, Heather Delday, 2001

- A close relationship between culture and a way of life

Vernacular languages such as the Doric and the Gaelic help us to experience the subtlety of specific cultural experience, for example the different terms for expressing the changeability of weather poetically through terms such as 'drieach' denoting the specific misty conditions that are the trademark of Scotland. Might artists familiar with these vernacular and precise ways of describing enrich cultures that do not have such sensitive instruments, or have lost them?

The artist, Steve McKenzie, altered his practice as a painter on moving to Sleat, Isle of Skye, from Edinburgh<sup>11</sup>. He developed a method of painting, a photorealist approach to portraiture, that is highly crafted and based on close observation. Within this practice of portraiture he has made interesting observations on the differences between east and west coast people in Scotland, observations that have enriched his representational language.

The Hå Gamle Prestegård gallery in Norway, an *On the Edge* conference case study, embraces a number of cultural activities such as walking, an important activity alongside the visual arts within the region of the gallery. Local inhabitants become involved in contemporary visual art projects, especially in sourcing material culture, both traditional (e.g. toys) and current (e.g. wine bottles).

- The country still embodies the notion of 'pastoral', 'environmental' and a sense of community

The issue of the environment linked to industrialisation has been discussed at great length since the outbreak of foot and mouth during which the landscape became a claustrophobic 'ghetto'. It infringed a fundamental right in Scotland – the right of trespass.

Colin Kirkpatrick, a visual artist from Orkney, describes himself as an environmental activist and an

artist. He takes an active part in his community and has benefited from access to international contemporary visual arts through the presence of the Pier Arts Centre. He tells us two important things:

- The access to other artists that the Pier provides is crucial to healthy development.
- At the same time, his commitment to place runs counter to the nature of opportunity for artists that is predominantly nomadic through artist-in-residence schemes that run on average for three months. His ability to sustain an art practice suffers as a result. This raises important questions about how we structure and respond to opportunity.

A number of case studies presented at the *On the Edge* conference identified specific qualities of the natural environment within their development. A notable example is the music centre at Schloss Elmau that was built within a landscape noted for its silence, a quality that drew musicians from all over the world.<sup>12</sup>

This brief probing of the literature starts to sensitise us to where the key issues are:

- To address the issue of access by an audience we need to rethink the way the visual art project is structured at a fundamental level
- Should it work within a fabric of specific references as Kelley describes in 'arts of place', or is there room for the nomadic artifact and reflective space of the gallery?
- What might constitute 'a third way' that embraces both models effectively, grabbing the opportunity that the edge affords, to be on the one hand innovative, but also to develop a relationship to place and people? Can we use diversity as a guiding principle as opposed to applying a 'socially engaged' agenda?

How have we responded to these three issues in terms of structuring the *On the Edge* research project? We have brought together individuals who represent all the dimensions of art practice: arts administration, cultural policy, and research, to create a network that will make visible and critically evaluate our responses to the issues of value and practice from within our own cultural environment.

The structure is by definition a flat, 'tribal' structure in which each contributor has particular experience to lend to the issues, and to take from the experience of research. This flat organisation counters one more readily associated with 'the urban sport'<sup>13</sup> that is essentially hierarchical and competitive.

The network partners include Duff House, Deveron Arts, the Scottish Sculpture Workshop, Museum of Scottish Lighthouses, Shetland College and Aberdeenshire Council. The research team includes Carole Gray (artist researcher) as project manager; François Matarasso (cultural policy researcher) as lead researcher in a part-time capacity, and myself (artist/anthropologist researcher) as lead researcher full-time to the project. There are two research students, Heather

Delday, an artist living in remote rural areas, and Claudia Zeiske a fundraiser for the arts and anthropologist looking at the issue of economic impact.

The different organisations have collaborated on projects before, albeit in an ad hoc fashion. The application to the AHRB emerged from working together over a period of years, and allowing what we do to spill over into questions of what the difficulties have been and how we might improve and learn from each other. These projects include among others:

- |      |  |
|------|--|
| 1998 | Room with a View, Duff House (Duff House, Gray's School of Art and SSW)  |
| 1999 | Artists' Interviews (SSW and Gray's School of Art)   |
| 2000 | The Blue Chamber (Duff House and Gray's School of Art)   |
| 2000 | Artist-in-Residence schemes, Deveron Arts (Gray's in advisory capacity)  |
| 2000 | Room with a View, Milan (Gray's School of Art and Duff House)  |
| 2001 | Artists' Cards (Deveron Arts)  |
| 2001 | Out There poster project, Aberdeenshire Council  |
| 2001 | On the Edge conference (North Sea Commission, National Galleries for Scotland, Duff House, Gray's School of Art) |
| 2001 | Living the Land exhibition (Duff House, Gray's School of Art & others)   |

Our network of partners include different types of organisations, voluntary and professional, arts specific and heritage, policy implementation through the local authority and policy creation through cultural policy research<sup>14</sup>, academic research and art practice. Each partner faces the challenges of remote rural contexts within their daily lives, and we share the desire to 'make a difference' in relationship to our location and environment by developing new thinking. This forms the shared basis to the research.

The different organisational interests will colour individual approaches and ambitions for the research. These are themes evident to us at this point in time:

- The town as a venue and means of sharing with others what we like to experience in art ourselves
- Making a village visible to its inhabitants as a way of revealing its value and character; its sustainability
- Using the 'needs must' principle that has underpinned technological change to facilitate social change and new attitudes to life style
- Developing a relationship between the material culture and built environment of the past and contemporary life.
- Valuing traditional craft within contemporary business practice

The research process or methodology is twofold: a series of five experimental projects that are framed and evaluated through a set of questions within a parallel track of workshops.

All the partners participate in the workshops and therefore in the research process. The network partners are responsible for offering up project ideas that are discussed in relationship to their 'value' to the research questions and the capability of each organisation to sustain, develop and realise ideas to a visible outcome. Each project will result in 'something very simple' (Cage), the artwork, as well as a clear record of the process appropriate to evaluation. The specific criteria will reflect the different perspectives and needs of the participants. The audience will be represented through a reference group of individuals drawn from the community who will be invited to each project and asked to reflect on their experience. Each project is funded to the tune of £10,000 (including £6,000 from AHRB), a sum that is capped to ensure that we do not spend too much time and energy on fundraising and to ensure that the projects are feasible and will work within the specific timescale.

All the projects speak to the theme of 'home'. Each organisation contributes to the theme in different ways resulting in a diversity of project structures and approaches that will be thoroughly documented within the research process. This is a mechanism for embedding the visual art experience into a way of life through an issue that is universally shared, and in which everyone has something to tell. It is a rich vein in as far as it can be seen from many perspectives: home as man's third skin (the first the physical, biological skin and the second clothes); home as the smallest economic unit; home as a constructed reality that everyone creates and has ownership of, be that a cardboard box or a palace; home as an experienced reality with memories both positive and negative, ambiguous and even conflicting.

Interestingly this theme is currently shared by others – Dalziel + Scullion at The Fruitmarket Gallery around whom this Forum is constructed, Gavin Renwick 'HOME: the outpost of progress', Spacex Gallery project 2001, and *At Home*, a discussion of recent projects involving artists in domestic spaces in Scotland at the Collective Gallery, Edinburgh, in November. There is an element of serendipity in us all in some way dealing with the same theme!

The home sits within specific environments, rural or urban. Within the urban context language mirrors the specialisation of industrial processes. In this urban context the world in which we live is manufactured, replicated, systematised, and applied. This is true as much to the art world as any other sector with its top down structures of 'quality control' that use the terminology of consumption, branding and identity, of guaranteeing a product or life style.

## **Conclusion**

The rural environment is still associated as a place of seeding, nurturing, reaping, culling and finding or coming across, all of which are lay processes, fluid and adaptive with correspondingly different approaches to work and the ethics of work. Even though these processes have become mechanised, they nonetheless maintain a vernacular 'ring' and a sense of shared ownership – of participation not of consumption. This reinvestigation of analogy and metaphor within language

takes language itself as the dwelling place of being. How might this investigation extend usefully or imaginatively into the visual arts as a means of making visible the character of a culture, of its dependence on industry such as agriculture, on growing crops and husbanding cattle, on its relationship to attitudes to work and productivity? In a world in which urban lifestyle dominates over rural ways of life, what is the significance of our sense of the 'pastoral', the human need to escape mentally and imaginatively, if not also physically, into 'nature' in which anything can happen? Has this sense of freedom been subsumed in the metaphors of the 'urban jungle' or the coded landscapes of the computer? Where might a revaluing of the visual arts in rural contexts lead in redrawing the bigger picture of the experience of the arts? 'The dialectic between place and change can provide the kind of no-one's land where artists thrive.'<sup>15</sup> The artist can be instrumental in making the unseen and the unthought visible, thereby revaluing how we sustain ourselves within cultural change.

## Footnotes

- <sup>1</sup> The case studies represented at the conference articulated a wide variety of approaches to the arts in remote/rural locations. The conference, facilitated by the cultural policy researcher François Matarasso, also resulted in nine principles that will form the basis of evaluation within the experimental work of the *On the Edge* research. The conference report will be published early 2002.
- <sup>2</sup> Robinson, Gerry, 'An Arts Council for the Future', *Art for All?*, Wallinger, M and Warnock, M Ed. :Peer, 2001.
- <sup>3</sup> Bouette, M, *The development of a career progression tool through the critical analysis of current careers advice within Higher Education establishments and occupational models for artists and designers*, unpublished Ph.D thesis.
- <sup>4</sup> Mackay, Craig and Hawkins, Flick, *Living the Land*, unpublished interviews, March 2001.
- <sup>5</sup> Wallinger, M, *ibid*, p. 11.
- <sup>6</sup> Cage, John, and White, Robin, 'Interview', *View*: Crown Point Press, Oakland, California, 1978 p.12.
- <sup>7</sup> Of course galleries are not independent of social, economic and political processes. They are used now more than ever as a means of articulating the wealth of a country. In this sense they are not neutral but they are designed to enable us to view works of art for their own sake. Anthropologically speaking they are part of 'sacred' space in which the functionality of the everyday, the 'profane', is suspended for a brief moment to enable us be reflective.
- <sup>8</sup> Lippard, Lucy, *The Lure of the Local*: The New Press, NY, 1997, p. 263.
- <sup>9</sup> Kelley, J, 'Art in Place', *Headlands Journal*: San Francisco, 1986-9, p. 34. Kelley's linear historical approach to the development of the visual arts from site specific art to arts of place is problematic in Europe where these would be viable alternatives to each other, rather than the product of movements that displace each other.

<sup>10</sup> Delday is one of the two research students on the *On the Edge* project

<sup>11</sup> This is articulated in his interview with Flick Hawkins, *Living the Land*, unpublished interviews 2001.

<sup>12</sup> Sloterdijk, Peter, *Regeln für den Menschenpark*, paper given at Schloss Elmau 1999.

<sup>13</sup> This notion of 'the urban sport' was introduced by Sandy Dunbar, farmer and arts administrator, in the context of the *Living the Land* interviews.

<sup>14</sup> Specifically Comedia through the involvement of François Matarasso as a lead researcher

<sup>15</sup> Lippard, Lucy, *ibid.*

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