

Long View: 1980s

A88 – 1980s

Racial tension leads to riots in Brixton [1981] followed by similar unrest in other urban areas. Secretary of State Michael Heseltine announces the first Enterprise Zone in Corby New Town [1981]. Michael Jackson releases the best-selling album 'Thriller' [1982]. National Mural Conference at Wolverhampton Polytechnic [1983]. The twelve month Miners' Strike begins [1984]. Secretary of State Michael Heseltine announces the first of five bi-annual National Garden Festivals [1984]. The IRA bomb the Grand Hotel in Brighton during the Conservative Party conference [1984]. The Arts Council of Great Britain publishes the 'Glory of the Garden' report in response to the inequitable arts funding levels between London and the regions [1984]. Owen Kelly publishes 'Community, Arts and the State: Storming the Citadels' [1984] proposing "radical cultural and political activity as a means of challenging the oppressive instrumental rationality that had dominated the political and social landscape of post-war Britain". Private Sector sponsorship of the arts is encouraged through the Business Sponsorship Incentive Scheme [1984]. Live Aid ('the global jukebox') takes place simultaneously in London and Philadelphia to raise funds for famine relief in Ethiopia [1985]. The Greater London Council and six Metropolitan Counties are abolished [1985/86]. The Arts Council of Great Britain initiates 'Public Art Agents' in England [1984/85] including Public Art Commissions Agency [1987] based on pre-existing models, including Artpoint [1982] and Public Art Development Trust [1983]. Owen Kelly publishes 'In Search of Cultural Democracy' [1985] in response to Roy Strong's (then General Secretary of the Arts Council) 'Arts for All' essay [1985]. Privatisation of British industries begins with British Gas [1986]. Prime Minister Margaret Thatcher declares "...there is no such thing as society" [1987]. Tim Berners-Lee invents the World Wide Web and Band Aid II release 'Do They Know Its Christmas' [both 1989]. The 'Fall of the Berlin Wall' leads to the end of the Cold War [1989]. Richard Serra's 'Tilted Arc' [1981] is removed from Federal Plaza, New York, [1989] following accusations [1985] that the sculpture interferes with public use of the plaza and attracts graffiti, rats, and terrorists who might use it as a blasting wall for bombs. Arts Council of Great Britain initiates the Percent for Art campaign [1989].

A89 – 1981

First issue of Art & Architecture Journal

Collaboration and complex issues

A&AJ was founded in 1980, and later re-launched [issue 61] in 2005, to promote knowledge sharing and information exchange between a diverse readership including artists, arts administrators, architects, public art agencies, libraries, academics, local authorities, health authorities, interior designers, urban designers and planners, landscape architects, craftspeople, environmental organisations and property, construction and development.

The A&AJ, which ceased publication in 2012, had a “campaigning ethos as a catalyst to enable the continuing development of successful high quality public art commissions, projects and collaboration.”

Sources:

Art & Architecture Journal http://www.aandaj.com/pages_gb/about.html

Filed under 1980s, A81 – A90, DECADES, ITEM BATCH NUMBERS, Key Conferences + Exhibitions, Key Texts Tagged with 1980s, 1981, Art & Architecture

A90 – 1981

First Enterprise Zone and the ‘Spirit of Corby’

Public Art, Enterprise and Community Spirit

Corby was designated the first Enterprise Zone on 22nd June 1981 after some 11,000 jobs were lost with the closure of the local steelworks in November 1979.

Corby Borough Council’s 2004 ‘Arts Strategy for Corby’ noted that “[t]here has been little public art in the area, but there are great opportunities with plans for urban regeneration and major new residential expansion. Meanwhile there is community demand for the reinstatement of Spirit of Corby, a public art work formerly in the town centre which awaits restoration; this could provide a springboard for future public art projects.”

The ‘Spirit of Corby’ sculpture [artist unknown] was a gift to the town from the Development Corporation, commissioned to mark the 25th anniversary of Corby being awarded ‘New Town’ status in 1950. Representing “the flow of molten steel” the sculpture originally comprised three vertical sections of stainless steel installed in an oblong pond in Queen’s Square

The sculpture was subsequently removed, and partly lost, in the early 1990s when the town’s Market Square was refurbished. The surviving section of ‘Spirit of Corby’ was later erected by Corby Borough Council on a roundabout on Phoenix Parkway, but was severely damaged by heavy winds in 1997. The sculpture was rescued by former Councillor, Dennis Taylor, who established a team of volunteers to lobby for its repair and relocation. In late 2005, and with financial support from the Heritage Lottery Fund, the repaired section of the sculpture was relocated at New Post Office Square.

Organised by Corby Borough Council, the ‘Spirit of Corby’ is also now the name of annual awards presented to people and organisations “chosen by Corby people to represent the best of our vibrant local community”. Awards are made under the categories of: Club, Community, Creative, Educational, Environmental, and Young.

Sources:

Building Futures Game – Strategies for Cultural Regeneration in Corby

BBC: 'Corby people recall steel works closure 30 years ago' 01.06.2010

Modus Operandi <http://www.modusoperandi-art.com/docs/project.php?id=2:5:102:0:0> [accessed 30.07.2011]

M. S. Grieco: 'Corby New Town Planning and Imbalanced Development', *Regional Studies* 1360-0591, vol. 19 issue 1, 1985

Image: 'Spirit of Corby' © <http://spiritofcorby.bravehost.com/> 2005

Filed under 1980s, A81 – A90, Agencies + Curators, Artist-Led, DECADES, ITEM BATCH NUMBERS, Planning + Development, Reconstruction + Regeneration Tagged with 1980s, 1981, Culture, New Towns, Town Artist

A91 – 1981

Docklands Community Poster Campaign

Community Co-Operatives and Campaigning

Founded in 1981 by Art of Change artists Loraine Leeson and Peter Dunn in response to the concerns of East London communities over an extensive proposed re-development programme, the Docklands Community Poster Campaign was a response to the designation of land surrounding the working docks (from St Katherine's Dock east of Tower Bridge downriver to the Royal Docks) as an Urban Development Corporation which would impact on the homes of some 56,000 people. Following consultation with local communities, Leeson and Dunn began a campaign using large billboard-sized photo-montages displayed on eight sites to challenge the development agenda for what would become London Docklands.

Functioning as a community co-op, the Docklands Community Poster Campaign supported local events, some in collaboration with the Joint Docklands Action Group. The most notable of these was "the Peoples Armadas to Parliament where on three occasions thousands of people took to the river to present the People's Charter for Docklands to politicians in an event that was both serious protest and community festival." After ten years of campaigning, project documentation "toured the country and visited other places in Europe to take the lessons learned by the Docklands communities further afield" [cSpace].

"The full Roadshow included a whole range of exhibitions, selected photomurals and audio visual materials on such issues as: a history of the Docks: their building, their place as hub of empire and the development of organised labour; the impact of the Development Corporation's strategies on the environment, the local economy and the community; Housing, Childcare and transport; the Community Fightback including popular planning. Workshops around these and other issues were set up using the expertise of local tenants and action groups, sympathetic planners, economists, in order to target particular audiences" [Art of Change].

Other contributing artists included: Sandra Buchannan, Tony Minion, Sonia Boyce, Donald Rodney, and Keith Piper.

Sources:

cSPACE http://www.cspace.org.uk/cspace/archive/docklands/dock_arch.htm
[accessed 30.07.2011]

Art of Change http://www.arte-ofchange.com/art_in_the_public_domain [accessed
08.08.2011]

Images: © Art of Change

Filed under 1980s, A91 – A100, Artist-Led, Community, DECADES, ITEM BATCH NUMBERS, Planning + Development, Reconstruction + Regeneration Tagged with 1980s, 1981, Artist Involvement, Commercial Development, Culture, Planning, Politics

A92 – 1982

Art & Architecture Conference, ICA

Towards collaboration, new models of practice and the start of the Agency model

Organised by artist Deanna Petherbridge and others, the ‘Art and Architecture’ conference led to the establishment of the ‘Art and Architecture Group’ which became “actively engaged in fostering, promoting and advancing the collaboration of artists and architects through the giving of information, education, liaison, publicity and public relations”.

“Out of the passions aroused at the conference came a list of four priorities and separate groups met to consider Per Cent for Art legislation, Live Project Commissions, Events, and Information and Education. The four groups then joined together under the chairmanship of [architect] Sir Peter Shephard to form Art and Architecture. A hybrid, with no single manifesto, its symbiotic and interdisciplinary nature was part of its strength.” [Graham Cooper]

The conference also led directly to the creation of Public Art Agencies in England. Lesley Greene, in discussions with the the Arts Council, the Calouste Gulbenkian Foundation and Greater London Arts, secured three-years of funding to establish the Public Art Development Trust [PADT] in 1983.

Deanna Petherbridge subsequently edited ‘Art for Architecture – a handbook on commissioning’ [HMS, 1987] which was the result of a Department for Environment-sponsored research project. “The text, while instrumental in its objectives, went some way to professionalizing the position of the artist in the context of urban reconstruction contracts, and under the patronage of the Department of Environment (DOE) the artist gained a degree of professional credibility with the architectural and property development sectors” [Jonathan Vickery, 2007].

Sources:

Graham Cooper: 'A Brief History of Art & Architecture'[, undated

'Art Within Reach; artists and craftworkers, architects and patrons in the making of public art', Thames & Hudson, 1984

Jonathan Vickery: 'The Emergence of Culture-led Regeneration – A policy concept and its discontents', Centre for Cultural Policy Studies, 2007

Filed under 1980s, A91 – A100, DECADES, ITEM BATCH NUMBERS, Key Conferences + Exhibitions Tagged with 1980s, 1982, Art & Architecture, Collaboration

A93 – 1983

Public Art Collective formed in the West Midlands

Public Art and artist-led collectives

Growing out of the Birmingham Mural Company, the West Midlands Public Art Collective was formed in response to a commission opportunity (managed through West Midlands Arts) for a site in Birmingham city centre owned by West Midlands County Council. The Collective's activities included:

- core group commissions;
- sub-contracted commissions to other artists;
- design strategies and master plans for the County Council;
- a 'Public Art Centre' that accommodated artists studios, an exhibition space, and which hosted the 'Artists & Architects Group';
- a range of exhibition and event-based initiatives, including 'Artists-in-Public'.

The Collective ceased operations when 'abolition funding' following the closure of the Metropolitan County Councils was used by West Midlands Arts to establish the post of 'Public Art Development Agent'. Members of the Collective went on to (variously) become Fine Rats International, the Dudley Town Artist, and to initiate a range of other formal and informal collaborations in the West Midlands including pro/POSIT and the Renn & Thacker Partnership.

Sources:

David Patten/West Midlands Arts: 'Public Art in the West Midlands – A History', 1995

Filed under 1980s, A91 – A100, Artist-Led, DECADES, ITEM BATCH NUMBERS
Tagged with 1980s, 1983, Art & Architecture, Artist Involvement, Collaboration, Town Artist

A94 – 1983

Art Link & Ikon Gallery: 'Public Art & Artists' conference, Birmingham

The 'vocabulary of public art' and the 'education of the public'

The four day event concluded that the "vocabulary of public art" needed to be broadened. It also advocated for better network/support mechanisms to encourage debate and skills development; the "involvement/participation of artists at the earliest stages of projects" and the introduction of 'Percent for Art'. Finally, it identified the need for "an 'Artist's Agent' in the West Midlands to promote community related residencies and public art generally."

Within a matter of a few months, a public art study day had been held at the University of Birmingham; the West Midlands 'Artists & Architects Group' had been formed by the artist-led Public Art Collective; the Public Art Collective had won its second major commission from West Midlands County Council, and the Regional Arts Association (West Midlands Arts) were in discussion with the Calouste Gulbenkian Foundation for funding to support the new post of 'Artist's Agent'.

By 1987, Public Art Commissions Agency had been established with the charitable objects of, "To advance the education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of the arts primarily in the West Midlands and neighbouring countries [sic], and particularly through the commissioning and promotion of art in public places" [Charity Registration #519652].

Sources:

PACA Charity Registration 15.10.1987

David Patten/West Midlands Arts: 'Public Art in the West Midlands - A History', 1995

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A95 - 1983

Public Art Development Trust (PADT) founded

Organising Public Art for some twenty years

Set up by Lesley Greene, the charitable objects of PADT were, "To advance the aesthetic taste of the public in particular by promoting the commissioning, restoration and preservation of art in public and by promoting public education about art in public places" [PADT Charity Registration #291751].

"As one of the first organisations of its kind, the Public Art Development Trust (PADT), established in 1983, defined public art in the UK for some twenty years. The PADT produced new works of art which engaged with aesthetic, social and environmental issues within projects which were usually site specific. The artists

were supported by the Trust to explore their ideas for a specific commission, and the resulting work could be temporary, permanent or involve an extended period of time. The Trust also worked to broaden public understanding and critical debate in relation to public art, by convening talks, publishing and engaging with the media.

The PADT focused on commissions of new work and initial projects had quite a traditional feel and largely involved permanently sited works, but as time went on the projects became more experimental, and were increasingly of a temporary nature. Working with contemporary British and international artists, including well-known names such as Daniel Buren, Anya Gallaccio, Grenville Davey, Magdalena Jetelova, Langlands and Bell and Vong Phaophanit, the Trust generated hundreds of projects. These were developed in collaboration with a wide range of organisations – public bodies and private developers, architects and individuals – including London Transport, BAA plc, British Rail, British Waterways and many local and regional authorities. The projects ranged from small-scale interventions to major urban developments and encompassed a wide variety of media. The archive of the PADT was acquired by the Henry Moore Institute in 2005” [Henry Moore Foundation]

Sources:

PADT Charity Registration 30.04.1985

Henry Moore Foundation <http://www.henry-moore.org//hmf/press/press-information/henry-moore-institute1/2009/art-in-public-places> [accessed 30.07.2011]

Filed under 1980s, A91 – A100, Agencies + Curators, DECADES, ITEM BATCH NUMBERS Tagged with Anya Gallaccio, Daniel Buren, Grenville Davey, Langlands and Bell, Magdalena Jetelova, Vong Phaophanit

A96 – 1984

Art Monthly: ‘Art Within Reach – artists and craftworkers, architects and patrons in the making of public art’

The first Public Art gazetteer and model contract

A collaboration between the Arts Council of Great Britain, the Crafts Council, and Art Monthly magazine, ‘Art Within Reach’ was “the first book to document the revival of interest in art for public places.” Including important essays by the likes of Deanna Petherbridge, Peter Dormer, and Henry Lydiate, ‘Art Within Reach’ also provided a comprehensive gazetteer of “public works” carried out by artists and craftworkers between 1973 and 1984.

Sources:

‘Art Within Reach; artists and craftworkers, architects and patrons in the making of public art’, Thames & Hudson, 1984

Filed under 1980s, A91 – A100, DECADES, ITEM BATCH NUMBERS, Key Texts, Mechanisms + Procedures Tagged with 1980s, 1984, Arts Council

A97 – 1984

First International Garden Festival (Liverpool)

Public Art and regeneration through festivals

The National Garden Festival programme was introduced by Michael Heseltine, then Secretary of State for the Environment, to help regenerate areas devastated by the closure of traditional industries during the early 1980s. There were five Garden Festivals in total, of which only the first event at Liverpool was badged as ‘International’:

1984 Liverpool

1986 Stoke on Trent

1988 Glasgow

1990 Gateshead

1992 Ebbw Vale.

At Stoke on Trent, the National Garden Festival was sited on land previously used by the Shelton Bar Steelworks, and became the most visited new attraction in 1986 (with 2,184,053 visitors). Most of the Garden Festivals commissioned new public art, and at Stoke on Trent, much of this work has been re-sited across the city and led to a later [2007] commission programme for temporary artworks to celebrate the Garden Festival’s 21st anniversary.

Following the 1997 closure of the site used for the 1984 International Garden Festival at Liverpool, the popular ‘Yellow Submarine’ sculpture designed by Graham Burgess, and made by apprentices at Cammell Laird Shipbuilding yard, was refurbished and re-sited outside the Main Terminal at Liverpool John Lennon Airport where it greets some 5 million passengers per year.

Sources:

A. C. Theokas: ‘Grounds for Review – The Garden Festival in Urban Planning and Design’, Liverpool University Press, 2004

City of Stoke on Trent: ‘City Life’, Spring 2007

Image: Yellow Submarine’ © Creative Commons Attribution–Share Alike 3.0 Unported

Filed under 1980s, A91 – A100, Agencies + Curators, DECADES, ITEM BATCH NUMBERS, Reconstruction + Regeneration Tagged with 1980s, 1984, Artist Involvement, Cities, Politics

A98 – 1984

ACGB ‘Glory of the Garden’

Arts–funding, and another attempt at decentralisation and dispersal of control

‘The Glory of The Garden’ aimed to redistribute arts funding more equitably across the regions. It pointed out that it was “inequitable that London, which holds about one–fifth of the population in England, should attract about half the Council’s spending” [Arts Council]. The Arts Council’s 10–year programme to address these inequalities was reviewed by the Wilding Report in 1989 which found continued and further underfunding in the regions.

“We can greet the Arts Council’s latest report ‘The Glory of the Garden’ with a variety of feelings and emotions. Gratitude that in his choice of title and introductory quotes the Chairman, Sir William Rees Mogg, has provided commentators with such a fertile source of metaphor, analogy and imagery just ripe for the picking. Sympathy for the Arts Council that in the middle of its deliberations the context of the debate has been substantially changed by the announcement of Government’s plans to abolish the GLC and Metropolitan County Councils, and by the damaging effect this will have on many arts projects in these areas. Pleasure that the Arts Council has at long last decided to undertake a review of all its work: as the Chairman states “Forty years is far too long a period for an organisation like the Arts Council, which needs to be lively and flexible in adapting to changing circumstances to operate without undertaking such a review.” Doubt that the review is as thorough and fundamental as the Chairman claims. Anxiety that the wrong steps have been recommended to implement the new development strategy. And last but by no means least some cynicism regarding the ACGB’s view that the development strategy will lead to an increase in funding for the arts from central government and local authority sources” [Iain Reid, 1984].

Sources:

Arts Council England: ‘The 1970s and 1980s: Criticism of regionalism and funding controversies’ <http://www.artscouncil.org.uk/about-us/history-arts-council/1970s-and-1980s/> [accessed 31.07.2011]

Iain Reid: ‘The Glory of the Garden – An Appraisal’, *The Political Quarterly*, vol. 55, issue 3, July 1984

Filed under 1980s, A91 – A100, DECADES, Funding Contexts, ITEM BATCH NUMBERS Tagged with 1980s, 1984, Arts Council, Policy, Politics, Spending on the Arts

A99 – 1984

Business Sponsorship Incentive Scheme

Business Investment and Public Art pay-back

Corporate investment in Public Art is often a strategy for “putting things back into the community which has a pay-back for business in the long term.” [Jane Chambers]

The “policy of incentive” introduced by Richard Luce, Minister for the Arts in Margaret Thatcher’s Conservative government, aimed at increasing the total resources available to the arts by encouraging greater private sector investment. It also emphasised the importance of “the box office” to arts funding.

“The artist’s creative sustenance, as well as his financial support, come from his fellow men. It is, therefore, important to remember his dependence on the public. That is why I am promoting and encouraging measures to improve the marketing, management and general professionalism of arts organisations” [Richard Luce, 1988].

In 1986, ABSA [the Association of Business Sponsorship of the Arts] withdrew £3000 of match-funding for a production at Sheffield’s Crucible Theatre found out in 1986 when ABSA [the Association of Business Sponsorship of the Arts] because council workers union NALGO, which was sponsoring the production, was also using the theatre foyer to mount an attack on Government cuts. ABSA wrote to the theatre arguing that NALGO’s support “goes beyond the proper boundaries of business sponsorship” and ABSA were backed up by Richard Luce who agreed it ‘would be quite unacceptable for taxpayers’ money to be used to support party political purposes in this way” [Kate Dorney & Ros Merkin, 2010].

The Association for Business Sponsorship of the Arts [ABSA] was founded in 1976 based on a model developed in New York by David Rockefeller. As the first organisation of its kind in the UK, ABSA administered the Business Sponsorship Scheme and renamed itself ‘Arts & Business’ [A&B] in 1999. In 2010 A&B was managing £134.2m of business investment in the arts, and was involved in a number of significant public art programmes including Crossrail project for eight London stations.

Sources:

Jane Chambers: ‘Art of the matter’, Island Business, 2006

Hansard HC Deb 20 May 1988 vol 133 cc1208–74: The Minister For The Arts (Mr. Richard Luce)

Kate Dorney & Ros Merkin: ‘The Glory of the Garden – English Regional Theatre and the Arts Council 1984–2009’, 2010

Arts & Business: ‘A Private Sector Policy for the Arts’, 2010

Arts & Business: ‘Response to ACE Funding Decisions’, 30.03.2011

Filed under 1980s, A91 – A100, DECADES, Funding Contexts, ITEM BATCH NUMBERS Tagged with 1980s, 1984, Arts Council, Policy, Politics, Spending on the Arts

A100 – 1985

ACGB “pump–prime” Public Art Agencies

Public Art Agencies and the shift towards a managerial approach

“All the arts funding bodies described their primary objective as being to support the infrastructure for public art. In practice they pump–primed specialist public art officer posts... They also supported the growth of the public art agencies.” [Sara Selwood 1995]

In 2010, the Arts Council ceased its funding of public art agencies following 25 years of support and development. Starting with Public Art Development Trust [PADT] in 1983, the Arts Council made a significant contribution to developing the public art agency model throughout England.

Championed by Rory Coonan, then Arts Council’s Head of Architecture and later a founder of the National Endowment for Science, Technology and the Arts [NESTA], the majority of public art agencies were public/private hybrids with charitable objectives “to advance the education of the public by promoting and developing the artistic taste, knowledge, understanding and appreciation of the arts...particularly through the commissioning and promotion of art in public places.” [Public Art Commissions Agency]

In recent years, the agency model has been summarised “as possibilities for social engagement precluded by galleries and museums, or more cynically as an extension of the market for sculpture. The constraints of working with commissioning bodies in the public and private sectors...have been similarly perceived either as offering encouragement and nurture...or as a negative interference, compromising the artist’s creativity and autonomy.” [Malcolm Miles]

Elsewhere the shift of public art towards a managerial approach led to despair: “just at the moment when so much apparatus has been assembled and oiled that might aid in the development of a rigorous critical foundation for public art, there is a growing feeling of – well, why bother? Indeed an enterprise that emerged with such idealism now feels like a lost opportunity.” [Patricia Phillips]

Sources:

Sara Selwood: ‘The Benefits of Public Art, PSI, 1995

Public Art Commissions Agency: Charitable Objectives #519652

Malcolm Miles: ‘Airing Dirty Laundry in Public Art’, Mute magazine, 16.07.2009

Patricia Phillips, ‘Out of Order: The Public Art Machine’, Artforum, 1989

Filed under 1980s, A91 – A100, Agencies + Curators, DECADES, Funding Contexts, ITEM BATCH NUMBERS Tagged with 1980s, 1985, Arts Council

A101 – 1985

‘Arts for All’ and ‘In Search of Cultural Democracy’

STATEMENT OF SIGNIFICANCE NEEDED

Then Secretary General of the Arts Council of Great Britain, Roy Strong’s ‘Arts for All’ supported the idea of widening access to the arts on the basis of the democratisation of culture. This was, essentially, about expanding appreciation and enjoyment of received and established culture, i.e. the ‘the Great Tradition of European Art’.

Following the 1984 publication of ‘Community Art and the State, Storming the Citadel’ [Comedia, 1984], Owen Kelly wrote ‘In Search of Cultural Democracy’, a direct attack on Roy Shaw’s notion of ‘Arts for All’.

“From a distance, the idea of ‘arts for all’ sounds like a good idea. It might be the kind of notion that could bridge the gap between the interval at Sadler’s Wells and half-time at the Kop. Close up, however, the idea evaporates. I certainly do not believe in it, neither do many others within the community arts movement. When we hear the phrase ‘arts for all’ we want to know just what ‘arts’ are being referred to, and why. We want to know what it is about these ‘arts’ that is so important that everybody needs to have them. When Roy Shaw says that I dismiss ‘the Great Tradition of European Art’ as ‘an ideological construction of the imperialist climax’, he misses the point. It is not the art that I am dismissing, it is the ‘Great Tradition’ which claims the right to say what is and what isn’t art. It is not what is being graded that I am condemning, rather it is the method of grading” [Owen Kelly, 1985].

Sources:

Roy Shaw: ‘Arts for All’, Arts Express, August/September 1985

Owen Kelly: ‘In Search of Cultural Democracy’, Arts Express, October 1985

Filed under 1980s, A101 – A110, DECADES, Funding Contexts, ITEM BATCH NUMBERS, Key Texts Tagged with 1980s, 1985, Arts Council, Culture, Policy, Politics

A102 – 1985

Broadgate development, London

“Visual foci and navigation points” in commercial development

“The high profile of the artists at Broadgate testifies to the developer’s goal of investing Broadgate with the quality of a major open-air gallery” [English Heritage, 2011].

Led by Stuart Lipton, later the first Chief Executive of the Commission for Architecture and the Built Environment [CABE], Broadgate began a new wave of commercial development in England, particularly in the commissioning of public art to act as “visual foci and navigation points”. [Architects Journal]

The public art programme included American sculptor Richard Serra’s 17m high ‘Fulcrum’ [1987] near Liverpool Street Station, plus work by Barry Flanagan, Stephen Cox and Bruce McLean amongst others.

Critic Andrew Brighton has commented that “the art at Broadgate flattered the clients and their work-force by suggesting a sophistication which they probably didn’t possess.” He proposed that ‘the one commercial visual outlet in the Broadgate development, the Athena printshop with its Teddy Bear pictures and photographs of hunky men holding babies, probably gives the best idea of the tastes of the local office workers.’ Nonetheless, the sculpture was effective in this context. For Brighton, it was Richard Serra’s ‘Fulcrum’ which stood out “most overtly as a raw refusal of the messages of its surrounding architecture” [Philip Ward-Jackson].

Broadgate set the agenda for commercial development for the next twenty years, and was awarded the 1988 the British Construction Industry Supreme Award and the Structural Steel Design Award, the Civic Trust Special Award in 1989 for Phases 1-4, was named RIBA Building of the Year in 1991, and received the Arts Council/ British Gas ‘Working for Cities’ Award for public art in 2000.

Sources:

Art at Broadgate <http://www.broadgateinfo.net/app/broadgateestate/art/artindex.cfm?title=Art%20Facts&strapid=%23%2B%20%5EO%0A> [accessed 30.07.2011]

English Heritage: ‘Advice Report 464273, 2011

Architects Journal: Advice Report for Broadgate Phases 1-4, 03.06.2011

Philip Ward-Jackson: ‘Public Sculpture of the city of Lindon’, Liverpool University Press, 2003

Image: Richard Serra ‘Fulcrum’ © Andrew Dunn Creative Commons Attribution-Share Alike 2.0 Generic

Filed under 1980s, A101 – A110, DECADES, Planning + Development, Sited Work
Tagged with 1980s, 1985, Barry Flanagan, Commercial Development, Planning, Politics, Richard Serra, Sculpture, Stephen Cox

A103 – 1985

Sandwell Town Artist appointed (West Midlands County Council & Calouste Gulbenkian Foundation)

Artist and Planners

Appointed in 1985 “to work with West Midlands County Council’s Landscape Team...to identify opportunities for public art, and to work with schools [etc.] in the Smethwick/Oldbury area” [WMCC Job Description].

The Town Artist was formally contracted to West Midlands Arts, and this allowed him “to keep the planning department at arm’s length.” This was particularly useful when a later scheme for Smethwick High Street unsettled the planners: “The proposed designs seemed so outlandish. It raised questions about who is the arbiter of public taste... We weren’t sure about how you honour the spirit of participation with such an unusual outcome. It was our first encounter with artwork which challenged convention. ...there was a real danger that the proposed scheme would effectively be blocked by disagreements between officers.” In the end, “the traders stood up [at the Land and Town Planning Committee] and said they wanted it. This was almost something unheard of in Sandwell” [Sara Selwood, 1995].

Following abolition of the West Midlands County Council, the post of Sandwell Town Artist was redeployed to Sandwell MBC with a four year extended contract funded through Urban Programme, “...it slipped through the cracks during abolition. Sandwell was happy to see it implemented” [Sara Selwood, 1995]. The post was terminated in 1993 due to a lack of revenue funding and, in part, the growth of Public Art Commissions Agency in the West Midlands. The Sandwell Town Artist, Francis Gomila, went onto become a founding member of Fine Rats International.

Sources:

Sara Selwood: ‘The Benefits of Public Art: the polemics of permanent art in public places’, Policy Studies Institute, 1995

Filed under 1980s, A101 – A110, Artist-Led, Community, DECADES, ITEM BATCH NUMBERS, Planning + Development Tagged with 1980s, 1985, Planning, Politics, Town Artist

A104 – 1985

Artangel and Rachel Whiteread’s ‘House’ 1993

Responding sufficiently to artists’ ambitions

Founded by Roger Took in 1985, but directed since 1991 by James Lingwood and Michael Morris, Artangel functions as a counterpoint to the “existing institutional set-up [which] was unable to respond sufficiently to artists’ ambitions” [The Observer 2007].

“Each new project evolves from a singular commissioning process, born from an open-ended conversation with an artist offered the opportunity to imagine something extraordinary. Artangel’s work is powered by the belief that artists are capable of creating visionary works which impact upon the way we view our world, our times and ourselves in unusual and enduring ways” [Artangel].

Artangel has developed work by both national and international artists, including Francis Alÿs, Matthew Barney, Jeremy Deller, Douglas Gordon, Roni Horn, Steve McQueen, Michael Landy, Brian Eno, Gregor Schneider, and Robert Wilson.

Artangel’s first public project, Stephan Balkenhol’s ‘Head of a Man / Figure on a Bouy’ [1992], placed a monumental head on an disused bridge pillar near Blackfriars Bridge, and downstream a smaller, life sized figure was attached to a bouy... Balkenhol’s sculptures embody a contemporary urban condition, the estrangement of the individual from the crowd” [Artangel].

Completed in October 1993 and demolished in January 1994, Rachel Whiteread’s ‘House’, a concrete cast of the inside of a terraced property due for demolition at Grove Road in the East End of London, became “one of the great artistic causes célèbres” [The Guardian].

“...in my first conversations with Rachel Whiteread in the summer of 1991, it was impossible to imagine that it would be quite as exposed, quite as contentious as things turned out; and that its transition from private projection to public phenomenon would be so dramatic and so quick” [James Lingwood, undated].

193 Grove Road is no longer a home but the ghost of one perpetuated in art. It has no doors, no windows, no walls and no roof. It was made, simply (although the process was complicated, the idea itself was simple) by filling a house with liquid concrete and then stripping the mould – that is, the house itself, roof tiles, bricks and mortar, doors and windows and all – away from it. The result could be described as the opposite of a house, since what it consists of is a cast of the spaces once contained by one” [Andrew Graham-Dixon, 1993].

Sources:

Artangel <http://www.artangel.org.uk/> [accessed 01.08.2011]

Stephan Balkenhol & Artangel http://www.artangel.org.uk/projects/1992/head_of_a_man_figure_on_a_buoy [accessed 01.08.2011]

The Observer: ‘Unsung eleven’ 07.10.2007

Charlotte Higgins: ‘Rachel Whiteread’, The Guardian, 08.09.2007

Filed under 1980s, 1990s, A131 – A140, Agencies + Curators, DECADES, ITEM BATCH NUMBERS Tagged with 1980s, 1990s, 1993, Rachel Whiteread, Sculpture

A105 – 1986 to 1988

Common Ground ‘New Milestones’ and a concern for trees

A local sense of history and love of place, art and local distinctiveness.

Building on an earlier association with Friends of the Earth, Common Ground’s New Milestones project encouraged community commissioning of small scale art works that expressed a local sense of history and “love of place”.

Within a week of the Great Storm of 16th October 1987, Common Ground printed and distributed 56,000 postcards illustrated by artist David Nash with slogans like ‘A fallen tree is not a dead tree’ and ‘Don’t chop them up’. The background text explained, “These trees will add character as well as beauty to our gardens, parks and landscape, reminders of the great storm, old friends to play and muse upon.”

The later ‘New Milestones’ project “prompted communities to explore their love of their place, its stories and the natural world, and created a brief for a sculptor to help them express it. It was a pioneering attempt to get people to negotiate with knowledge, ideas and expression and in the process liberated sculpture into the wild, and artists into the community” [Sue Clifford and Angela King].

The project commissioned new work from numerous artists, including Peter Randall–Page, Andy Goldsworthy, Christine Angus and David Nash.

Sources:

Joanna Morland: ‘New Milestones, Sculpture, Community and the Land’, Common Ground

Interview with Sue Clifford and Angela King http://www.zyworld.com/albionmagazineonline/books_spotlight_common_ground.htm [accessed 30.07.2011]

Common Ground: <http://www.commonground.org.uk/>

Sue Clifford: ‘Sculpture and the Land’ <http://www.england-in-particular.info/cg/sculpture/s-essay.html> [accessed 31.07.2011]

Image: Andy Goldsworthy at Hooke Park © Real West Dorset

Filed under 1980s, A101 – A110, Community, DECADES, ITEM BATCH NUMBERS, Land Art + Ecology, Site + Place Tagged with 1980s, 1986, 1988, Artist Involvement, Community, Place

A106 – 1987

Paul Hamlyn Foundation established

Paul Hamlyn Foundation is an independent grant-making organisation focusing on the arts, education and social justice. Its founder, publisher and philanthropist Lord Hamlyn, died in 2001.

The Foundation's current Arts funding programme "supports the development and dissemination of new ideas to increase people's experience, enjoyment and involvement in the arts in the UK." A significant funder of arts organisations and arts projects, in 2009 the Paul Hamlyn Foundation funded Situations, the art commissioning and research programme initiated in October 2003 by Claire Doherty at the University of the West of England.

Sources:

Paul Hamlyn Foundation: 'Arts' <http://www.phf.org.uk/landing.asp?id=2> [accessed 31.07.2011]

Situations; 'What is Situations?' <http://www.situations.org.uk/about-situations/> [accessed 31.07.2011]

Filed under 1980s, A101 – A110, Agencies + Curators, DECADES, Funding Contexts, ITEM BATCH NUMBERS Tagged with 1980s, 1987, 2009, Education, Socially Engaged

A107 – 1988

P. Korza & R. Andrews (eds): 'Going Public'

The first Public Art 'Workbook'

'Going Public' was the outcome of the University of Massachusetts Arts Extension Service's National Public Art Policy Project (an AES cooperation with the Visual Arts Program of the National Endowment for the Arts). It provided a comprehensive presentation of the public art ambitions, mechanisms and procedures then operating in the USA, and, as such, provided a key blueprint for the emerging Public Art Agencies in England during the period.

As a 'public art workbook', 'Going Public' identified four key questions necessary to the success of a public art program:

- why the community wants public art?

- how various stakeholders define public art?
- what happens when their conceptions diverge?
- what resources are necessary for successful implementation?

As the authors said, “If these questions are not fully explored – in other words, if the purpose of the public art program is not clearly defined – the program may get off to a shaky start and continue to be plagued by doubt and problems.”

Sources:

P. Korza & J. L. Cruikshank (eds): ‘Going Public: A Field Guide to Developments in Art in Public Spaces’, UMASS, 1988

Filed under 1980s, A101 – A110, DECADES, ITEM BATCH NUMBERS, Key Texts, Mechanisms + Procedures Tagged with 1980s, 1988, Artist Involvement, Collaboration, Community, Policy

A108 – 1988

‘Action for Cities’ programme

Public Art and the creation of a classless and tolerant society

The 1988 ‘Action for Cities’ paper encouraged greater interdepartmental approaches to inner-city deprivation at central government level, and has been subsequently criticised for putting the interests of economic development and the involvement of the private sector above the needs of communities and a fuller engagement with local authority understanding and expertise.

‘Action for Cities’ generated a plethora of new programmes, including ‘City Challenge’ [1991] and the merging of twenty different regeneration programmes led by five different government departments (Environment, Trade and Industry, Employment, Transport, Home Office) to create the Single Regeneration Budget [SRB], announced in 1993. The role of public art in ‘Action for Cities’ was identified “ as addressing ‘... problems of unemployment and alienation in the country’s inner cities, as well as contributing to the creation of a classless and tolerant society.’” [Maeve Blackman]

Sources:

Maeve Blackman referencing Department of National Heritage, 1993, cited in Policy Studies Institute, 1994:38: ‘Public Art Discourse, A Case Study of Gateshead, England’, The International Journal of the Arts in Society, 2011

Hansard HC Deb 09 March 1988 vol 129 cc317–20

National Audit Office: ‘Regenerating the Inner Cities’, HMSO, 1990

Action for Cities: Evaluation of Urban Development Grant, Urban Regeneration Grant and City Grant (Inner Cities Research Programme) 1993

Filed under 1980s, A101 – A110, DECADES, ITEM BATCH NUMBERS, Key Texts, Reconstruction + Regeneration Tagged with 1980s, 1988, Cities, Government, Planning, Policy, Politics

A109 – 1988

Highbury Initiative and Percent for Art, Birmingham

STATEMENT OF SIGNIFICANCE NEEDED

The 'Highbury Initiative' was an international design symposium invited to address the Birmingham's problems of the time. Proposals from the symposium were captured in the subsequent 'City Centre Design Strategy' [Tibbalds, Colbourne, Karski, Williams, 1990] which developed the idea of the city as distinct 'quarters'. The Strategy formed the basis for the city's 1993 Unitary Development Plan which provided the statutory basis for planning control.

Birmingham "was probably" the first UK city to formally adopt 'Percent for Art' as captured in its Unitary Development Plan and as applied to the commissioning programme for the International Convention Centre (ICC), 1988 – 1990. The ICC and the National Indoor Arena, plus a sequence of connected new and improved city squares (Victoria Square, Centenary Square, and Brindley Place) became the foci for ambitious public art programmes up until the mid-1990s

In a review of the the 1992 'The Artist and the Changing City' conference in London, Clare Melhuish wrote: '...as soon as the heavy clouds of recession start to lift...[will] artists be left to scavenge once more in less hospitable territories for niches in the city? So far as Birmingham City Council is concerned, the answer is no. ...[the city's] transformation and regeneration, both economic and spiritual, based on the arts, looks set to be a long term programme. As the Council continues to commission numerous pieces of public art...and pursue its policy of converting old buildings into subsidised artists' studios, art groups of all sorts are flourishing, and arts-led economic activity is producing one of the largest sources of employment, with a turnover of £250m in 1989. No wonder Birmingham has decided 'artists are innovative and imaginative and a dynamic force' worth nurturing" [Clare Melhuish, 1992]

Sources:

RUDI/Nick Corbett: 'Renaissance in Birmingham' <http://www.rudi.net/pages/17727> [accessed 30.07.2011]

Clare Melhuish: Building Design, 10.07.1992

Jennifer Williams et al: 'The Artist in the Changing City, British American Arts Assoc, 1993

George Noszlopy: 'Public sculpture of Birmingham: including Sutton Coldfield', 1998

Filed under 1980s, A101 – A110, DECADES, ITEM BATCH NUMBERS, Key Conferences + Exhibitions, Planning + Development, Reconstruction + Regeneration Tagged with 1980s, 1988, Architect, Commercial Development, Development, Government, Planning, Urban Design

A110 – 1988

Robert Carnwath QC: Percent for Art & the Planning System

Art is not a proper function of Planning Control, encouragement and coercion.

Although “knowledge, understanding and practice of arts and crafts” was included in the Local Government Act of 1972 [Section 45], the adoption of Advice by Robert Carnwath QC meant that the Art Council of Great Britain’s 1989 Percent for Art campaign was restricted to voluntary and not mandatory developer contributions.

“...the promotion of art is not a proper function of planning control. On the other hand, in exercising their planning functions local authorities are entitled to take into account the contribution which the creative arts can make to the external appearance of buildings and to the physical environment generally [para 4] ...there is however an important distinction between encouragement and coercion [para 7] ...nor in my view is there any proper power under existing legislation to insist on any particular proportion of the capital expenditure on the scheme being devoted to art [para 9].”

In June 1988, Sheffield City Council adopted the principle of Percent for Art, and with support from the local regional Arts Association and the Arts Council of Great Britain, appointed the first Public Art Development Officer, Paul Swales, to work within the Council’s Urban Design and Conservation Section of the Department of Land and Planning.

By 2006, 61% of Local Planning Authorities “made reference to public art in documents relating to the planning system.” [ixia]

Sources:

Robert Carnwath QC: 'In the matter of: Arts Council of Great Britain Percent for Art Advice', Arts Council of Great Britain, 1988

ixia: 'Response to the Government’s Consultation on the National Planning Policy Framework (NPPF) 24.02.1011

Filed under 1980s, A101 – A110, DECADES, ITEM BATCH NUMBERS, Key Texts, Planning + Development Tagged with 1980s, 1988, Planning, Policy

A111 – 1989

Removal of Richard Serra's 'Tilted Arc' from Federal Plaza, New York

Public Art does not exist in interest-free environments

The 1989 removal of 'Tilted Arc' from Federal Plaza, New York, opened significant questions about the nature of public art, not least the role of government funding, an artist's rights to his or her work, the role of the public in determining the value of a work of art, and whether public art should be judged by its popularity. At the time, Richard Serra commented, "I don't think it is the function of art to be pleasing. Art is not democratic. It is not for the people."

In supporting the sculpture's removal, Arthur Danto, author of 'After the End of Art' [1997], said, "...Tilted Arc is the metal grin of the art world having bitten off a piece of the public world, which it means to hold in its teeth forever, the public be damned" [Arthur Danto, 1987].

In the same text ['The State of the Art', 1987], Danto stated that "works of public art do not exist [in] interest-free environments." It was this question of 'interests', so forcefully expressed by the removal of Serra's sculpture, that opened up new areas of debate, not least in the subsequent paradigm shift from site-specificity [materiality and scale] to the "soft facts" of place. Such things as plurality of publics, mobility of public realm and the expression of alternative histories, etc., began to replace the earlier rhetoric of civic value and public good associated with the type of site-specific public art Patricia Phillips later described as "amenity, embellishments or camouflage" [Patricia Phillips, 1988].

Beyond issues of site and place, the removal of Tilted Arc also raised questions about the artist's moral rights in public art. In 'Suppression and Liberty – the Tilted Arc Controversy' [2001], Richard Serra discussed the "desecration of Tilted Arc [that] followed after five years of misrepresentations, false promises, and show trials in the media and in the courtroom. In the end, these deceptions not only allowed the government to destroy Tilted Arc, but also established a precedent for the priority of property rights over free expression and the moral rights of artists. Such a precedent tests the ability of the Berne Convention laws to protect the rights of artists in their works" [Richard Serra, 2001].

The art critic Robert Hughes considered that, "...site-specific is as site-specific does. What it does here is serve as a mere scrim for the question of Serra's rights as an artist who, much as his opponents may now resent it, can be argued to have had a binding deal with the Government. ...the central point is that Tilted Arc was...conceived and contracted between [the artist] and the GSA [Government Services Administration] as a permanent installation in Federal Plaza, and that...if the GSA wants to avoid such imbroglios it should try slipping a public-acceptability clause into its future commissions, if it can draft one that holds water. That way a perfect level of mediocrity can be upheld for all time. But Tilted Arc should stay, if not as a source of general pleasure, then as a didactic monument to the follies that

can arise at the juncture of undemanding patronage and truculent aestheticism” [Robert Hughes, 1985].

An excerpt from the 1986 video ‘The Trial Of Tilted Arc’ is available from a number of on–line sources, and records evidence given for and against of “the role of public art.”

With ‘Tilted Arc’ still in situ, the GSA’s Director of Arts and Historical Preservation [Dale Lanzone] began discussions about the redesign of Federal Plaza, which would “...be treated very much as a work of art, but it will be a usable space, the antithesis of Serra’s treatment.” In 1993, landscape architect Martha Schwartz’s “usable redesign” for what is now called Jacob Javits Plaza was publicly announced, and completed in 1997.

More recently [2010], it was agreed that the “current design of swirling green benches designed by Martha Schwartz” will be removed and replaced by magnolia trees, low evergreen plantings, marble benches and a fountain designed by Michael Van Valkenburgh Associates.

“Many thought Schwartz’s colorful “pop” plaza was the antithesis of Serra’s sculpture, though the stretches of postmodern park benches restricted movement much like the earlier work. While the plaza’s demolition arises from concerns unrelated to its formal qualities, it does signal a shift toward greener urban landscapes that serve local residents as well as lunchtime workers. Perhaps it is only fitting that Schwartz, who did not return requests for comment, became known as a designer of intentionally short–lived landscapes. In that respect the Javits Plaza is certainly a success” [The Architects Newspaper, 02.01.2010]

Sources:

Sherrill Jordan (ed): ‘Public Art/Public Controversy – The Tilted Arc on Trial’, Americans for the Arts, 1988

Harriet Senie & Sally Webster (eds): ‘Critical Issues in Public Art’, Smithsonian Institution Press, 1992

Arthur Danto: ‘The State of the Art’, Prentice–Hall Press, 1987

Patricia Phillips: ‘Out of Order – The Public Art Machine’, Art Forum 27, 1988

Richard Serra: ‘Symposium II Art and the Law, Suppression and Liberty – the Tilted Arc Controversy’, Yeshiva University, 2001

Robert Hughes: ‘The Trials of Tilted Arc’, Time Magazine, 03.06.1985

The Architects Newspaper: ‘Plaza redo, Again’, 02.01.2010

Images: unknown copyright

Filed under 1980s, A111 – A120, DECADES, ITEM BATCH NUMBERS, Key Texts, Sited Work Tagged with 1980s, 1989, Politics, Richard Serra, Sculpture, Tilted Arc

A112 – 1989

ACGB initiates Percent For Art campaign

Transforming the climate for investment while improving the urban environment.

“Even though Percent for Art is not necessarily concerned with public art...it has become closely associated with it” [Sara Selwood, 1995].

The Arts Council of Great Britain’s ‘Percent for Art’ campaign was based on the idea that it could “transform the climate for investment while improving the urban environment” [Rittner, 1988]. As Secretary-General of the Arts Council, Luke Rittner had written in the Foreword to ‘An Urban Renaissance’, “Urban renewal continues to be high on the national agenda. The architecture and quality of life in our cities are subjects of debate throughout the country... The arts are making a substantial contribution to the revitalisation of our cities” [Arts Council of Great Britain, 1989]

The mechanism by which a percentage of construction costs are set aside for expenditure on art has been well established in the USA and parts of mainland Europe since the 1930s, with the earliest mandatory schemes being in Finland and Norway. Criticisms of mandatory ‘Percent for Art’ focus on the following :

- an assumption about the relationship between art and architecture;
- the allocation is often raided to pay for non-art elements;
- if construction costs move over budget, the allocation is rarely increased;
- the allocation forces a separation between artist and architect which damages the potential for inter-disciplinary collaboration; and
- art commissioned via the allocation can end up being the only vehicle for public consultation.

To overcome some of these criticisms, mandatory ‘Percent for Art’ has been modified in some countries to allow for the funding of temporary projects and events (Norway), the employment of town artists by local authorities (Sweden), and the training of artists.

Discretionary ‘Percent for Art’ is often criticised for creating a lack of coherence in terms of policy, artist selection procedures, and the poor quality of artist involvement. ‘Percent for Art’ continues to be discretionary in England.

In 1986, Henry Lydiate [Artlaw] commented that, “Experiences of basic % for art schemes abroad, over the last fifty years, have shown that a first essential step towards the establishment of effective public art development and funding, through legislation, is the creation of publicly financed experimental projects / schemes / residencies / workshops / commissions / professional studies courses – exclusively – tackling public artwork. Through these processes, not only is the public and its

money protected against profligate spending on/commissioning of artists inexperienced in working to a large-scale brief with administrative / legal / financial deadlines and demands to meet, so are artists / makers protected against their own inadequacies of experience and ability; so is the artwork; and, probably most importantly, what can be diplomatically developed and secured thereby is the public's confidence and trust in public art."

At the 1993 Westminster conference ['Public Art – the New Agenda'], Marjorie Althorpe-Guyton announced that the Arts Council's "steering group for Percent for Art has wound itself down. It considered this year that it [had] achieved its main purpose and things are now going forward on a number of fronts..." She went on to identify these achievements as the administrator post at Public Art Forum [now iXIA], the establishment of the National Alliance in 1992 "which promises collaboration between architects, agents and artists", public art courses at various universities, creation of the Arts Council's Architecture Unit and its role in the Lottery, a new Arts Council leaflet and an involvement with AXIS (a Visual Arts Exchange and Information Service).

'Percent for Art: A review' [Phyllida Shaw], an information manual containing case studies, policy statements, and supporting material identifying opportunities in the UK was published by Artic Press and Arts Council of Great Britain in 1991.

Sources:

Arts Council of Great Britain: 'An Urban Renaissance', 1989

Sara Selwood: 'The Benefits of Public Art', PSI, 1995

Malcolm Miles: 'Art Space and the City – Public Art and Urban Futures', Routledge, 1997

Henry Lydiate: 'Government Policies and the Arts, Dire Straits – outside the gallery', 1986

University of Westminster: 'Public Art – The New Agenda', 18.11.1993

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A113 – 1989

Patricia Phillips: 'Out of Order – The Public Art Machine', Artforum 1989

Multiple meanings and what public art is.

In her seminal 'Out of Order – The Public Art Machine', Phillips argued for an understanding of 'public' as "a space of multiple meanings and voices", rather than the more traditional understanding, then common in public art literature and

commissioning briefs, of 'public' as something to do with location and proximity within geographical space.

In her subsequent 'Temporality and Public Art', Phillips opened up the question of 'time' in public art when she called for a practice that supports "shortlived enterprises in which variables can be changed and results intelligently and sensitively examined..."

"Clearly public art is not public just because it is out of doors...it is public because it is a manifestation of art activities and strategies that take the idea of public as the genesis and subject for analysis. It is public because of the kinds of questions it chooses to ask and address, and not because of its accessibility or volume of viewers. Public art is like other art, but it is potentially enriched and amended by a multiplicity of philosophical, political and civic issues" [Patricia Phillips, 1992]

Sources:

Patricia Phillips: 'Out of Order - The Public Art Machine', Artforum 1989

Patricia Phillips: 'Temporality and Public Art', Art Journal 48, 1989

Filed under 1980s, A111 - A120, DECADES, ITEM BATCH NUMBERS, Key Texts
Tagged with 1980s, 1989, Definitions, Patricia Phillips

A114 - 1989

Art and Healthcare, first national conference and handbook

Transformation within health, through creativity, culture and art.

"Siting the arts in the public domain is often a contested practice. The specific and particular demands of the healthcare environment make this no exception" [Beadle, 2000].

Following on from Peter Senior's 'Manchester Hospitals' Arts Project' in 1976, the first national conference on 'art and healthcare' in Manchester ['A Vision of Caring Environments'] in 1989, and the publication of the the DHSS Health Building Directorate 'handbook' in the same year, consolidated the relationship between the arts and health providers/provision. The current 'Arts for Health' initiative at Manchester Metropolitan University carries the strapline "Transformation within health, through creativity, culture and art...", and this summarises the benefits of 'art and healthcare' as:

- visually enhancing healthcare environments;
- improving the emotional and spiritual state of mental health service users;
- promoting positive health messages;
- developing creativity in the workplace;

- identifying healthcare needs;
- improving self-esteem and personal development;
- improving sensory awareness, mental capacity and physical dexterity;
- helping people to communicate effectively with each other; and
- improving staff and patient relationships and morale [Arts Council England, 2007].

The 'The Arts for Health Archive' at Manchester Metropolitan University contains "a unique collection of key documents, artifacts, photographic and digital media and ephemera that record the pioneering years of arts and health as this movement radiated worldwide from Manchester from the 1970s."

Sources:

Arts for Health, 'A Vision of Caring Environments', Manchester Metropolitan University, 1989

Linda Moss: 'Art and Healthcare', DHSS Health Building Directorate, 1989

Joan Beadle: 'The Arts in Healthcare - Learning from Experience', King's Fund Publishing, 2000

'Arts for Health' initiative at Manchester Metropolitan University <http://www.artsforhealth.org/> [accessed 31.07.2011]

Arts Council England: 'A prospectus for arts and health', 2007

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