

# Art in the public realm

A quick overview:

Happenings

Performance art

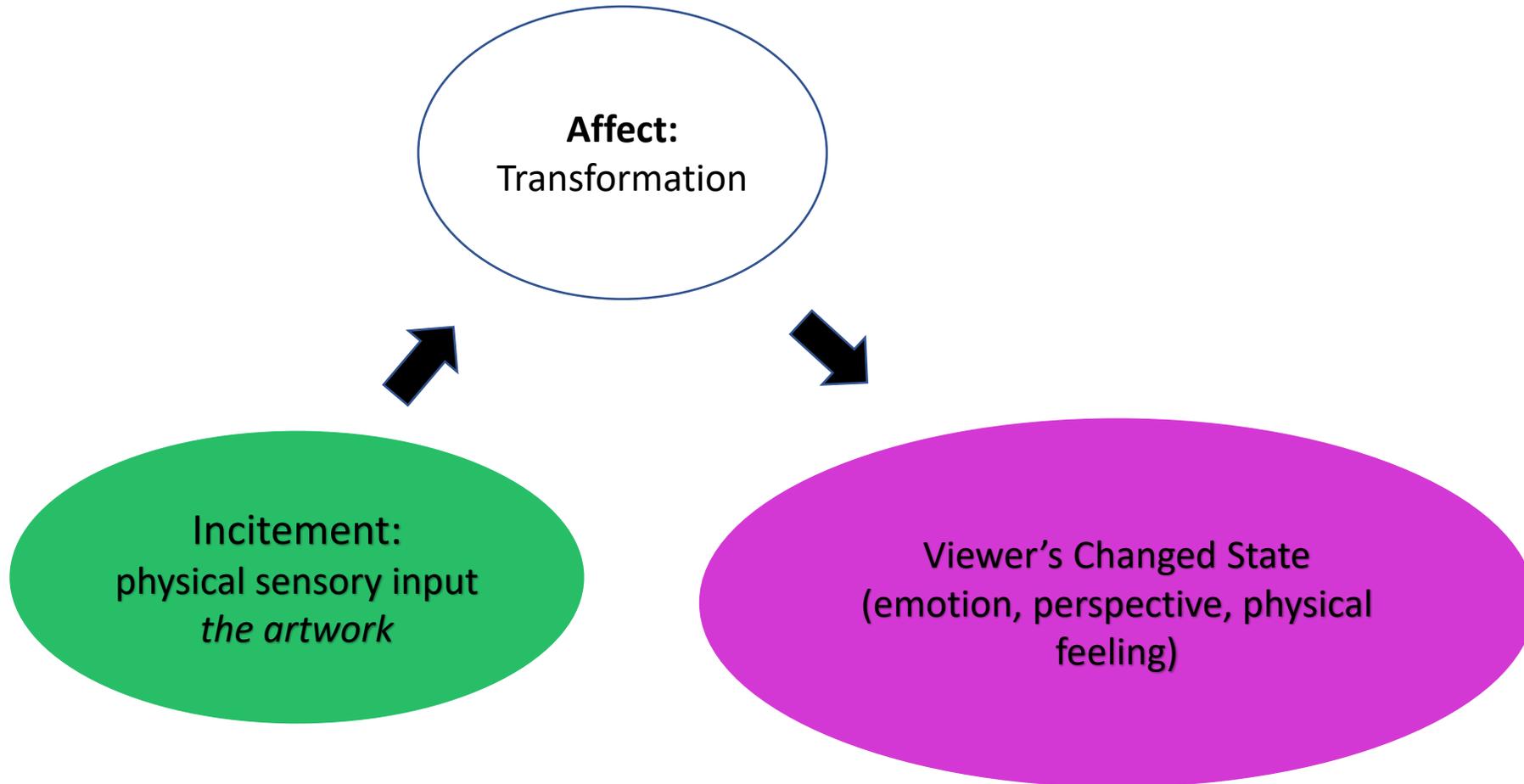
Interventions

Public art

Social practice

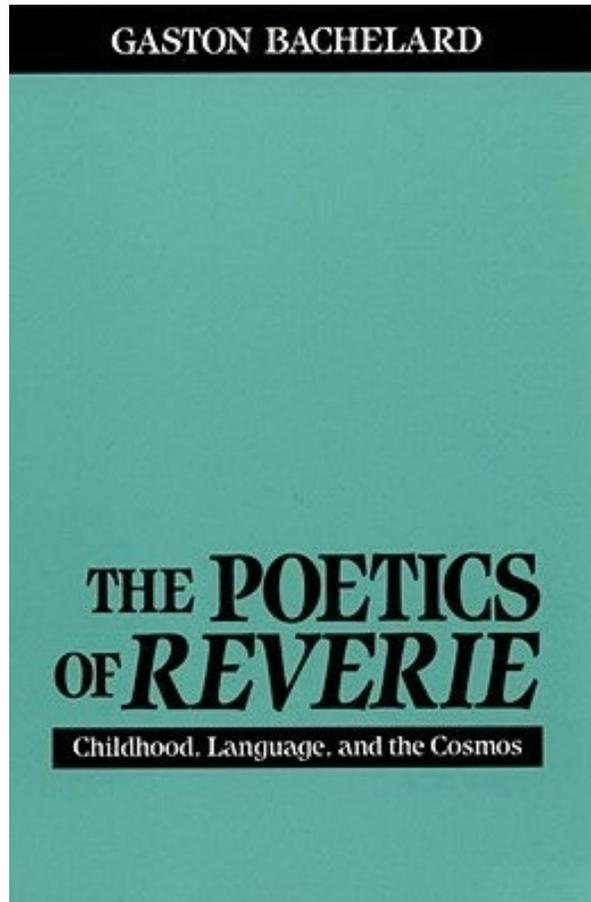
Affect

# Affect – how it works (a simplification):

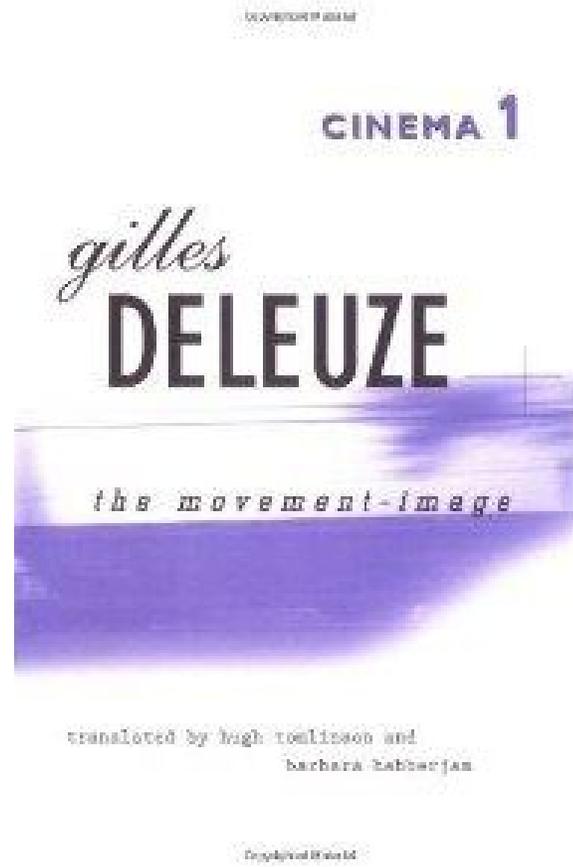


## Affect → Alchemy

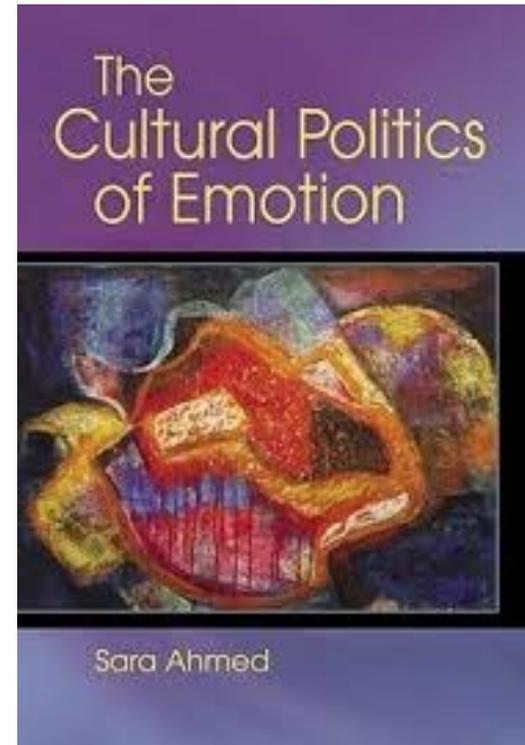
- Surprise
- Unfamiliarity
- Singularity
- Outside of the habitual
- Inciting curiosity / wonder



(1960)



(1983)

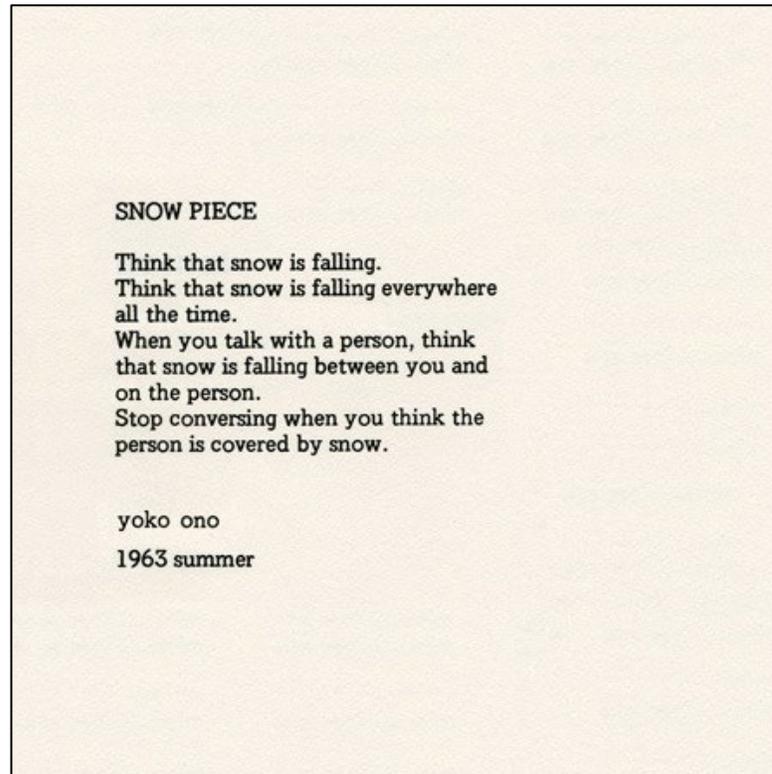
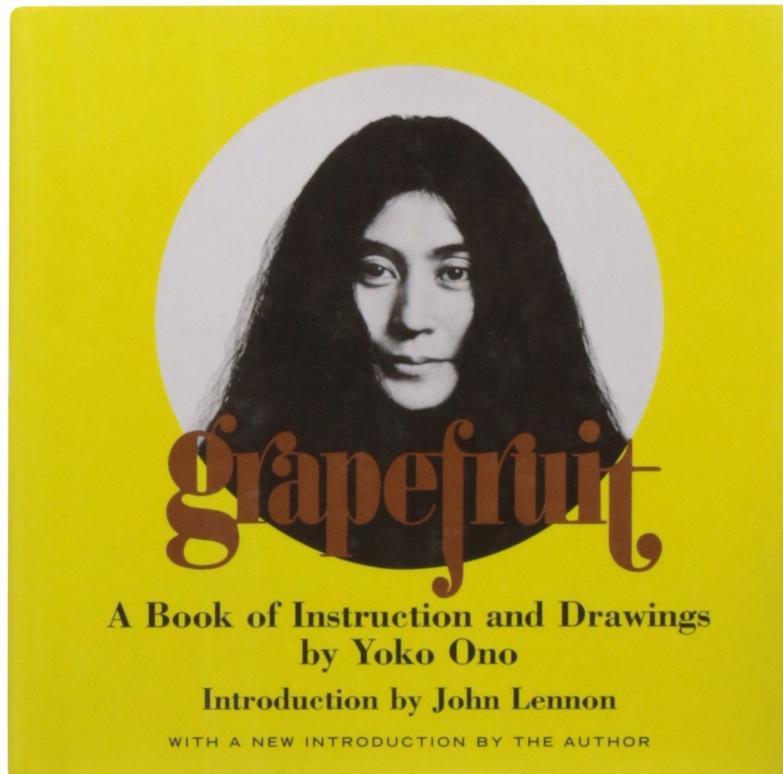


(2000)

# Happenings

Surrealism → Dada → Fluxus

- How to Make a Happening, audio description by Allan Kaprow: <https://www.ubu.com/sound/kaprow.html> (1968)
- Fluxus workbook: <https://www.thing.net/~grist/ld/fluxusworkbook.pdf>
- Fluxus films: <https://www.ubu.com/film/fluxfilm.html>



## **THIS is Performance Art**

Marilyn Arsem

### **THIS is Performance Art**

#### **Performance art is now**

Performance art is live.

Performance art reveals itself in the present.

The artist engages in the act of creation as s/he performs.

Performance art's manifestation and outcome cannot be known in advance. Re-enactment of historical work is theater, not performance art.

#### **Performance art is real.**

Performance art operates on a human scale.

It exists on the same plane as those who witness it. The artist uses real materials and real actions.

The artist is no one other than her/himself.

There are no boundaries between art and life.

The time is only now.

The place is only here.

#### **Performance art requires risk.**

The artists take physical risks using their bodies.

The artists take psychic risks as they confront their limits.

Witnessing a performance challenges an audience's own sense of self. Sponsoring performance art, with its unpredictability, requires taking risks.

Failure is always possible.

#### **Performance art is not an investment object.**

The work cannot be separated from the maker. It cannot be held.

It cannot be saved.

It cannot be reproduced.

Performance art is experience – shared time and space and actions between people. The record of performance art resides in the bodies of the artist and the witnesses.

#### **Performance art is ephemeral.**

It is an action created by an artist for a specific time and place. Witnesses are privy to a unique experience that will never happen again.

Performance art reveals the vulnerability of living.

Performance art reminds us that life is fleeting.

We are only here now.



*Room with Ocean View*, Marina Abramovic



Cheyenne Rain LeGrande – *on at Grunt Gallery now*

# Interventions



*Calling Card, Adrian Piper*



*Fallow*, Germaine Koh





Olafur Eliasson

Public Art



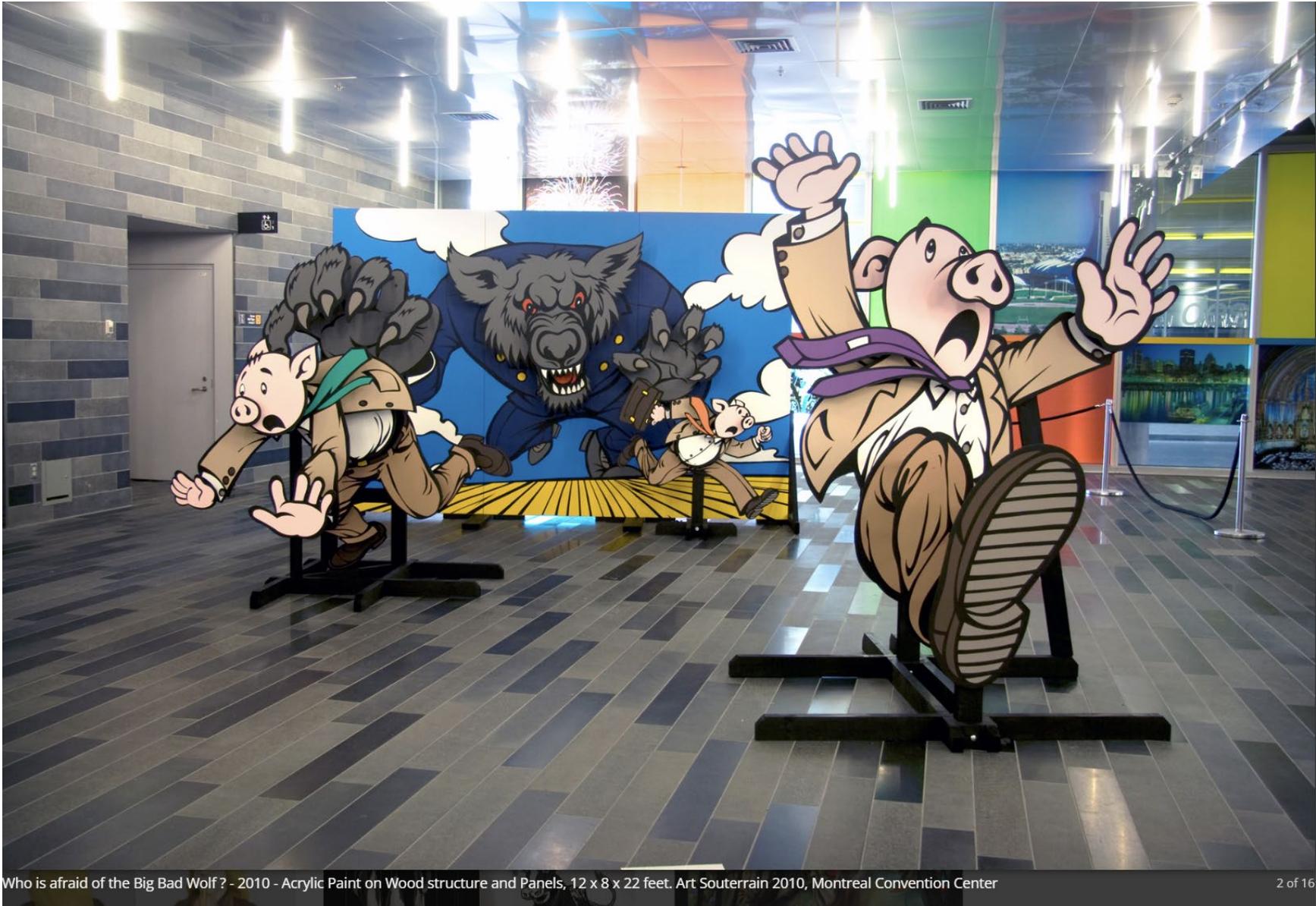
Doug Aitken



Cara Romero



*Granville Island cement silos, Os Gemeos*



Who is afraid of the Big Bad Wolf? - 2010 - Acrylic Paint on Wood structure and Panels, 12 x 8 x 22 feet. Art Souterrain 2010, Montreal Convention Center



*Deadhead*, Cedric Bomford, Vancouver 2014

## Social practice



Tania Willard, Staking Claim(s) #BUSH, 2018, landmarking spray paint on land.

Open studios and crawls

Public park

Loft parties

Guerilla projections

Laundromat, etc

Collective space

Interventions

Empty commercial spaces

Mail art



# A few resources:

- Tate Shots: an introduction to performance art
- PBS: the case for performance art
- The Artist's Body, book edited by Tracy Warr
- This is performance art: manifesto by Marilyn Arsem  
<http://totalartjournal.com/archives/4298/this-is-performance-art/>
- Grant Kester: Critical Issues in Public Art (video lecture):  
<https://vimeo.com/171072010>
- LIVE Biennale (Vancouver)
- Vancouver Biennale
- Self-guided tours of local public art: <https://abri.hotglue.me/?public+art+walk>
- Strangers Project <https://strangersproject.com/about/>

# Some resources on affect theory

Sarah Ahmed, *The Cultural Politics of Emotion*.

Gaston Bachelard, *Poetics of Space*. UBC library # B2430.B253 P6313

Gilles Deleuze, *Cinema 1: The Time Image*. UBC library # PN1995 .D42113

Melissa Gregg and Gregory Seigworth, *The Affect Theory Reader*. UBC library # BF175.5.A35

Philip Fisher, *Wonder, the Rainbow, and the Aesthetics of Rare Experiences*. UBC library # BH301.W65 F57 1998

Brian Massumi, *Politics of Affect*. UBC library # BF531, BF531 .M324

Also see:

Dr. Michelle Shiota on the nature of awe

## Homework:

- View video talk by Hans Ulrich Obrist on our website
- Prepare your term project proposal and post to moodle forum (check out the assignment guidelines on our website)