

# Art in the public realm

A quick overview:

Happenings

Performance art

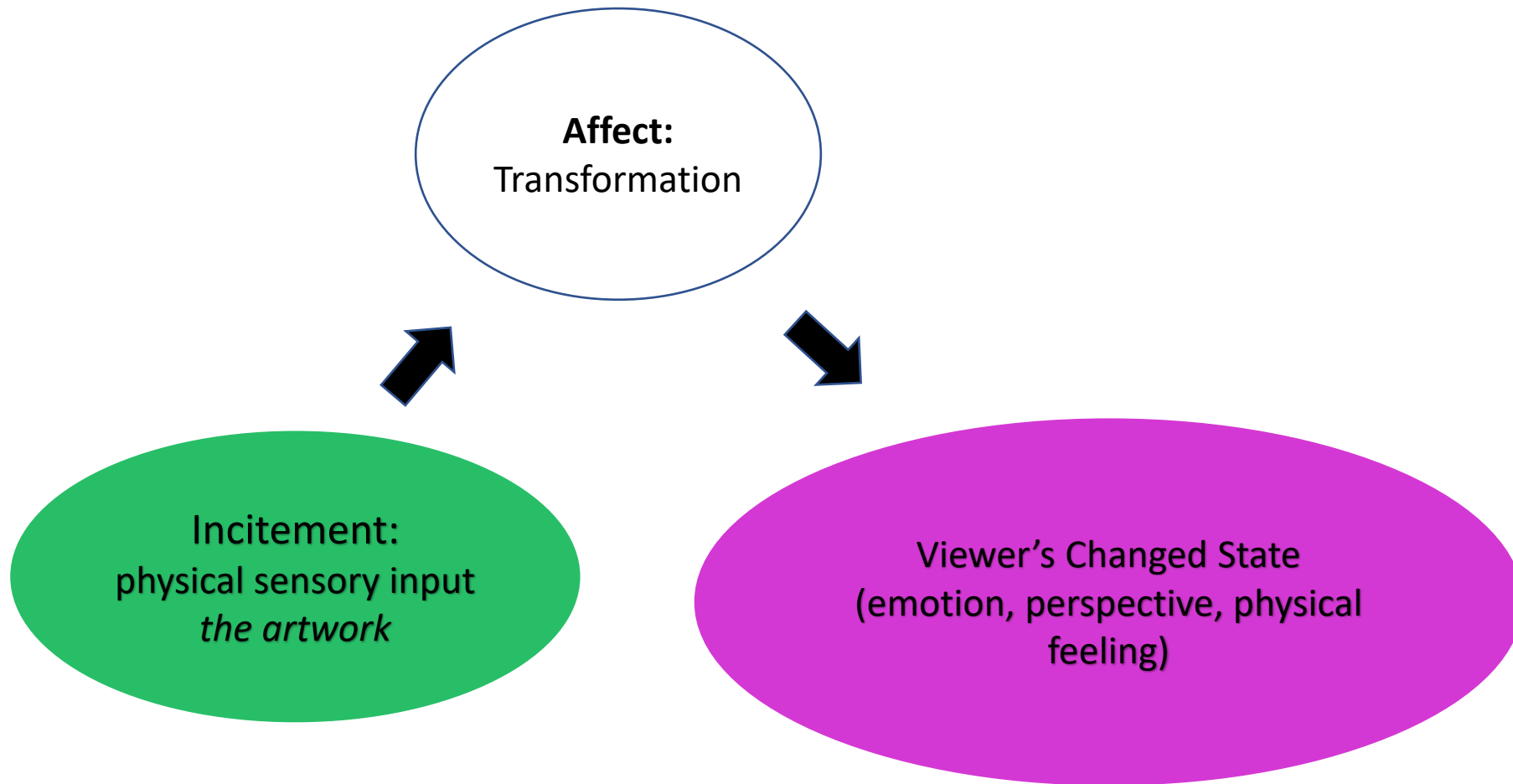
Interventions

Public art

Social practice

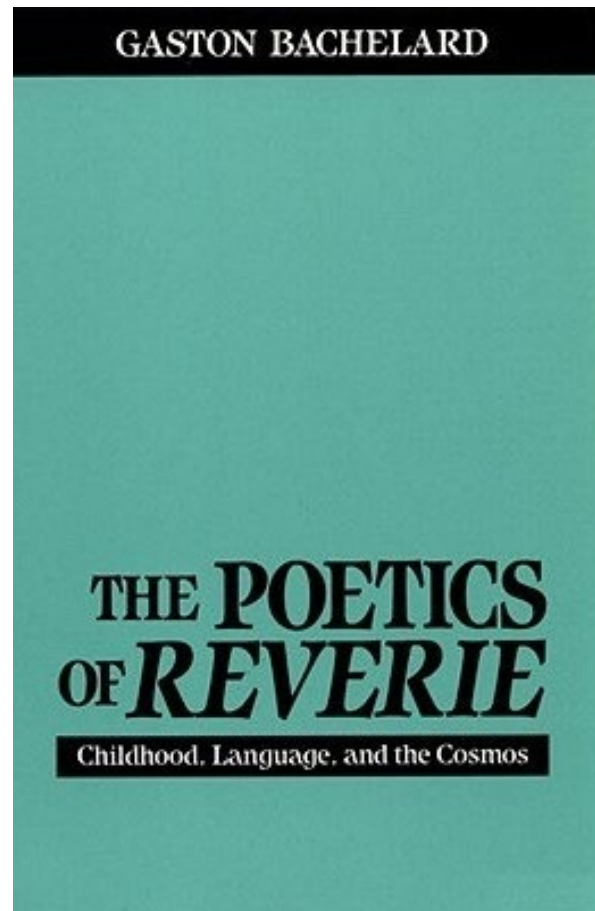
Affect

# Affect – how it works (a simplification):

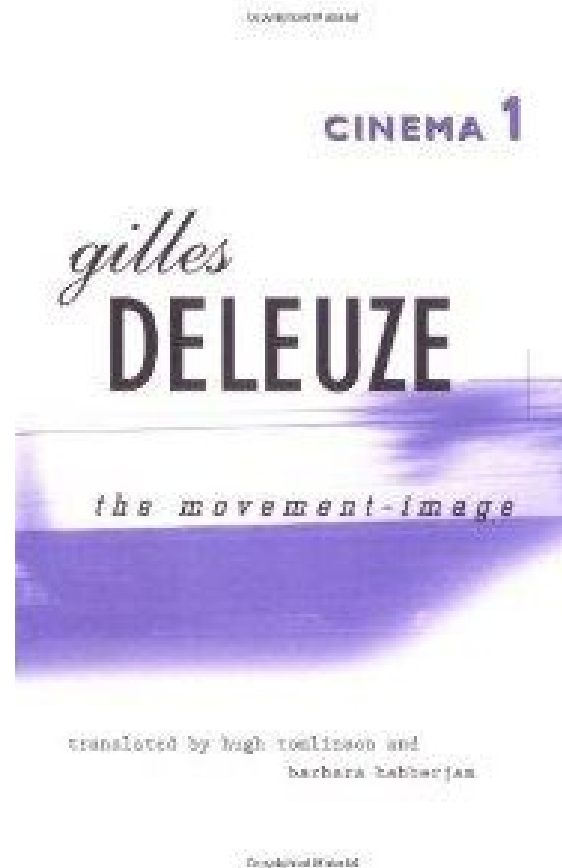


## Affect → Alchemy

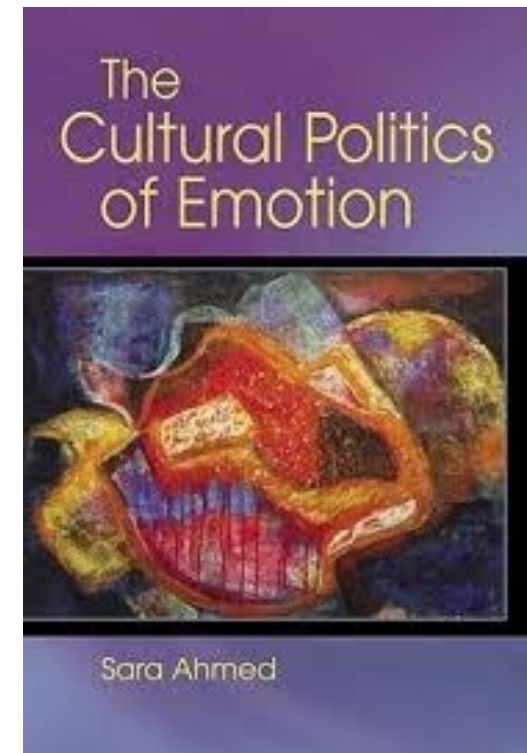
- Surprise
- Unfamiliarity
- Singularity
- Outside of the habitual
- Inciting curiosity / wonder



(1960)



(1983)

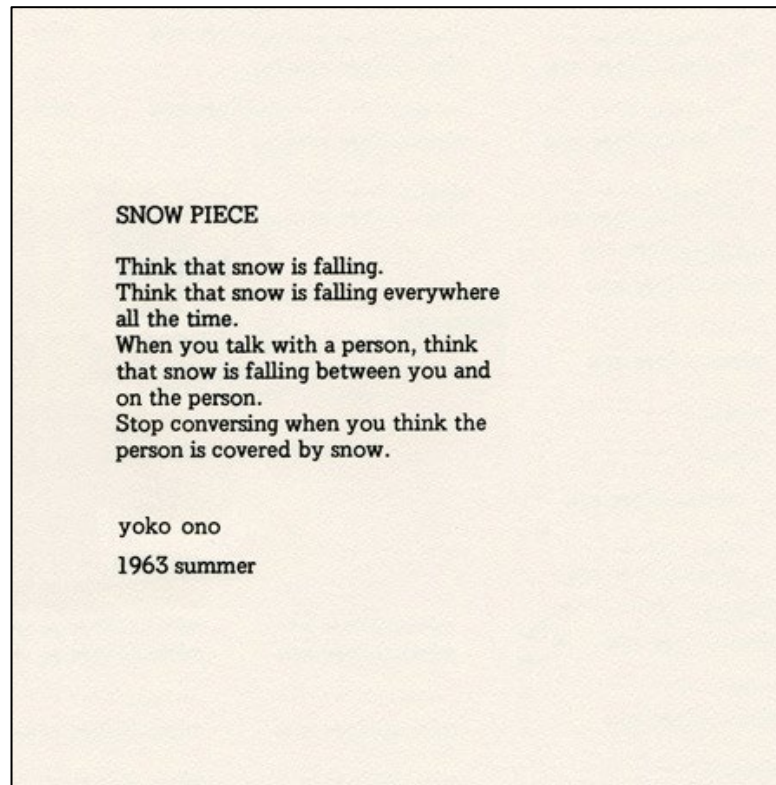
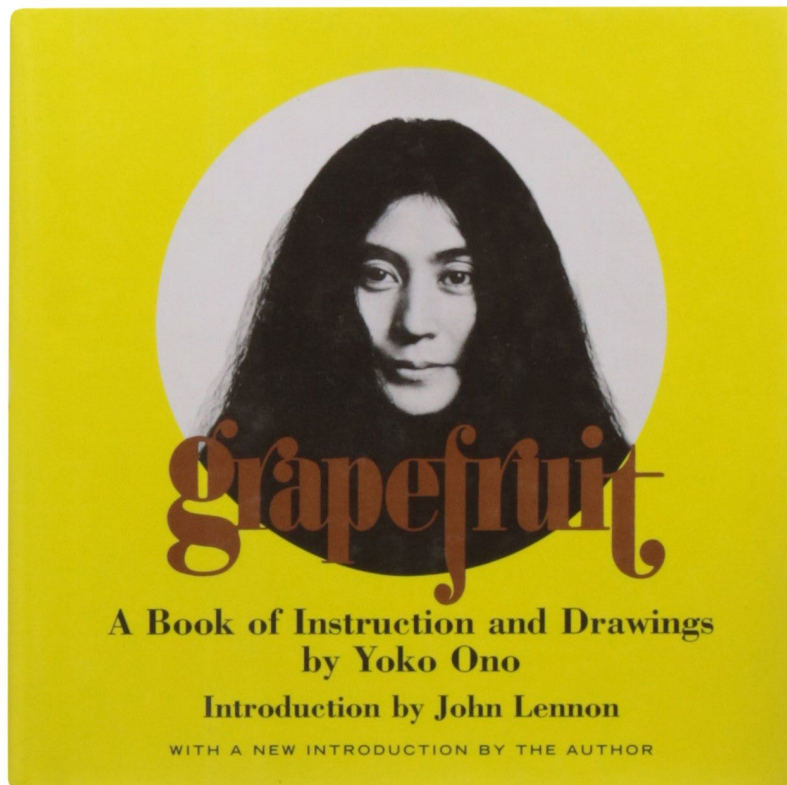


(2000)

# 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



Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

Dear Friend,  
I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

*Calling Card, Adrian Piper*



*Fallow*, Germaine Koh



## Before I Die, Candy Chang





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)