URBAN ENCOUNTERS

ART AND THE PUBLIC

AN INTERDISCIPLINARY COLLOQUIUM HALIFAX, CANADA, OCTOBER 10-12, 2013

SCHEDULE
OF EVENTS

THURSDAY 10 OCTOBER

All activities take place at the Khyber Centre for the Arts, 1588 Barrington Street

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2:00-3:00 pm
WELCOME TRACING THE CITY TEAM

3:00-5:00 pm
ART AND ACTIVISM IN THE PUBLIC SPHERE
Karin Cope / Carla Taunton / Ericka Walker
Max Haiven / Marc James Léger

5:00-7:00 pm
OPENING RECEPTION & BOOK LAUNCH
Marc James Léger, *The Neoliberal Undead*
Bruce Barber, *Littoral Art and Communicative Action*

7:00-8:30 pm
ART PERFORMANCE
Michael Fernandes

8:30-10:00 pm
LEAVING FROM KHYBER AT 8:30
LIVE PROJECTION LIGHT/SOUND PERFORMANCE
Bruce McClure

FRIDAY 11 OCTOBER

Daytime activities take place at the Academy Building, 1649 Brunswick Street, Room A208

8:30-9:00 am
COFFEE

9:00-11:00 am
THE PUBLICS OF PUBLIC ART I
Lawrence Bird / Solomon Nagler / Martha Radice, Brenden Harvey & Shannon Turner / Laurent Vernet

11:00-11:30 am
BREAK

11:30-1:00 pm
MOVEMENT, MEDIA AND MAPPING
Robert Bean et al / Susanne Shawyer / Alexandrine Boudreault-Fournier

1:00-2:00 pm
LUNCH (LUNCH WILL BE PROVIDED FOR PRESENTING / EXHIBITING PARTICIPANTS)

2:00-4:00 pm
THE PUBLICS OF PUBLIC ART II
Alison Bain / Zoe Bray / Anru Lee & Perng-juh Peter Shyong / Naomi Seixas

4:00-4:30 pm
BREAK

4:30-6:30 pm
PUBLICS AS PRACTICE
Sebastian Matthias / Christof Migone / Wes Johnston / Rachelle Viader Knowles

7:00-8:30 pm
DINNER (NOT PROVIDED)

8:00-10:00 pm
AT THE KHYBER CENTRE FOR THE ARTS
ART PERFORMANCES
Bruce Barber
Eryn Foster

SATURDAY 12 OCTOBER

All activities take place at the Khyber Centre for the Arts, 1588 Barrington Street

10:00-12:00 pm
WORKSHOP ON CROSS-DISCIPLINARY COLLABORATION AND RESEARCH CREATION

12:00-1:00 pm
LUNCH (NOT PROVIDED)

1:00-2:30 pm
ROUNDTABLE ON PUBLIC ART AND THE CITY
Moderated by Stephanie Domet, with Alison Bain, Peter Dykhuis, Eleanor King, Jamie MacLellan

2:30-3:00 pm
BREAK

3:00-5:00 pm
URBAN ENCOUNTERS: DOCUMENTS AND SITUATIONS – ARTISTS' TALKS
Linda Duvall / Amanda Fauteux / Adriana Kuiper / Rory MacDonald / Kim Morgan & Ellen Moffat

6:00-8:30 pm
DINNER (SELF-FUNDED) AT HENRY HOUSE
1222 BARRINGTON STREET

8:30-10:30 pm
(LEAVING FROM KHYBER AT 8:30)
ART WALKS/EXHIBITIONS/INSTALLATIONS
Christof Migone / Media Landscape Artists Group / Bird + Nagler + students / Bruce McClure / Scott Saunders

COLLOQUIUM SITES

MAIN SITES

1. **Khyber Centre for the Arts.**
   1588 Barrington Street,
   Halifax, NS, B3J 1Z6

2. **Academy Building, NSCAD University,**
   1649 Brunswick Street,
   Halifax, NS B3J 2G3

THURSDAY EVENING ART PERFORMANCES

3. **Michael Fernandes,** *Looking for Love (Night Worker)*, **7 pm**

4. **Bruce McClure,** *Performance #1: Turn key for the Weather*, **8:30 pm**

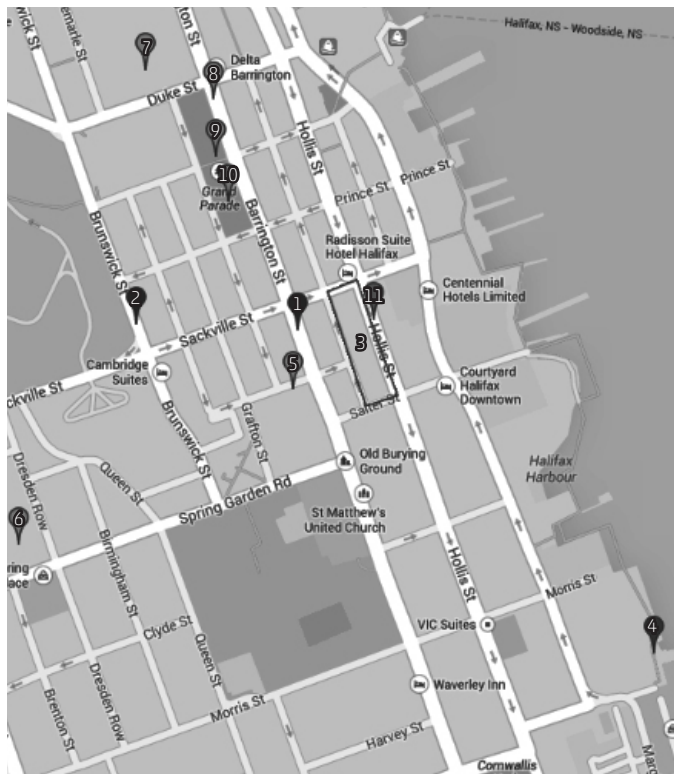## SATURDAY EVENING ART WALK

Leaving from Khyber 8:30 pm

5. **Lawrence Bird + architecture students,** *Winnipeg on the Edge of Coherence,* **Blowers Street**

6. **Scott Saunders,** *Park Lane Plinth.* **Park Lane Mall**

7. **Media Landscape Artists Group,** *Media Landscape,* **Scotia Square Mall**

8. **Bruce McClure,** *Performance #2: Habitués Conspicuously Emergent*

9. **JNZNBRK, Solomon Nagler + film students, Lawrence Bird + architecture students,** *Brief Encounters Winnipeg/Halifax*

10. **Christof Migone,** *Crackers*

OFF-SITE WORK
IN EXHIBITION

URBAN ENCOUNTERS:
DOCUMENTS AND SITUATIONS

11. **Rory MacDonald,**
    Untitled (twopoles site 1)
    utility poles on Hollis Street

Urban Encounters: Art and the Public

Public art installations are increasingly being created and used to open up new lines of inquiry into the socialities of urban public space. As cities strive to be indexed as culturally dynamic and 'creative', the stakes of artistic production in public space are raised ever higher. Yet there has been little rigorous research into how the interactions between art and the public actually play out in the urban social context. This interdisciplinary colloquium brings together artists and researchers to explore how artworks in diverse media and genres can shape the urban public — the patterned and unpredictable encounters, events, and flows of city life — and, conversely, how the urban public can shape artistic production. We ask:

- What forms are artistic engagements with the city taking, and how do they influence the city's people and places?

- How does the urban public encounter art in the city, and how do these encounters affect the structure and content of the work?

- What kinds of urban publics are generated through art?

- How can we investigate and interpret encounters between art and the public in urban spaces?

ORGANIZERS:
Kim Morgan (NSCAD University)
Solomon Nagler (NSCAD University)
Martha Radice (Dalhousie University)

CONFERENCE COORDINATOR:
Tonya Canning (Dalhousie University)

EXHIBITIONS COORDINATOR:
Michael McCormack (NSCAD University)

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Site-specific artworks in public space have the potential to change the ways in which members of the public experience their cities. Artworks that fit into the interstices of the city – the car parks or alleyways, the gaps between buildings – open up these spaces for new exploration. Artworks that appropriate central urban places, like main squares or monuments, can reframe or subvert their dominant meanings. Art can alter the fabric of the city by projecting images or sounds onto its architectural surfaces. Art can use new media technologies to create circuits for the urban to flow from 'real' to 'virtual' and back again. In short, art can disrupt and rework the social and affective spaces of the city.

Moreover, while all art is interactive, in the sense that people react to and therefore interact with it, many artists are experimenting with work that exists only through explicit engagement with the public in some form. This can mean attending carefully to the structures and rhythms of public spaces, such that their surfaces or sounds, for instance, are built into the piece. Or it can mean creating art that is activated by participants' gestures in situ or accessed through the medium of individuals' mobile devices. Art can be crowdsourced, with conduits set up for incorporating textual or visual contributions from members of the public. More rarely, viewers' experiences of art might be directly integrated into the work itself. Still other kinds of public art are conversation pieces (Kester), generated through more or less long-term collaborations with groups of people investigating specific urban social problems in creative ways. Artistic engagement with the urban public can generate original, sometimes surprising encounters.

Our colloquium engages these themes through academic papers, roundtables, artists' talks, exhibitions, installations, performance art and workshops on interdisciplinary collaboration.

THURSDAY
OCTOBER 10, 2013

Khyber Centre for the Arts
1588 Barrington Street, Halifax, NS, B3J 1Z6

2:00 pm
INTRODUCTION AND WELCOME
FROM THE ORGANIZERS

3:00-5:00 pm
ART AND ACTIVISM IN THE PUBLIC SPHERE
Panel Chair and Discussant:
Bruce Barber (NSCAD University)

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10 Steps to Launching an Activist Campaign,
or What I Learned from Art School
Karin Cope (NSCAD University)

"10 Steps" will consider the relationship between art and activism by examining the role that professionally trained artists increasingly play in interventionist movements and efforts at social transformation. The paper begins with a problematic that Claire Bishop has described, in which much contemporary art with "social" or "participatory" ambitions remains largely confined to the domain of the museum and consumption by arts professionals, even if the work takes place "in" or near the street. Thus, outside of the art world, "social aesthetics" tends to be difficult to understand and frequently has little purchase. What if we start, however, not with "art" as such, but with activism, and look at the role that professionally trained artists increasingly play in activist movements and efforts at social transformation? Where have such strategies moved since the graphic interventions of Gran Fury, General Idea and other artist/activist movements of the last three to four decades? What does a professional "arts" training today offer by way of essential activist skill-sets and modes of thinking? The paper explores these questions by means of 10 brief "theses" about the relation-

ships between art, urbanization and activism, each of which is illustrated by an image or an example.

Decolonizing in the City:
Indigenous Performance Art
Carla Taunton (NSCAD University)

In the winter of 2010 I co-curated *Acting Out/Claiming Space: Aboriginal Performance Art Series* with Daina Warren (Montana-Cree). In this paper I will explore the ways in which the physical and ideological geography of Kingston, Ontario shifted and changed in reaction to the performances of four Indigenous artists. This interventionist performative project aimed to address the question of what constitutes indigenous space(s) as well as to activate strategies of decolonization and indigenization. Witnessed by an Indigenous and non-Indigenous audience, the multiple locations of site-specific performances re-negotiated and resisted Kingston's colonial past and present.

Badgered: Visual Culture and the Wisconsin Uprising of 2011
Erica Walker (NSCAD University)

In early 2011, the state of Wisconsin was divided by a newly elected Governor's attempt to pass budget-balancing legislation that stripped many public sector unions of their collective bargaining rights. The maelstrom that followed the introduction of Governor Scott Walker's proposed bill—"Act 10"—included daring political diversions, mass protests, as well as political unifications and schisms the likes of which reverberated throughout the midwestern United States and North America. In this paper, I offer a brief synopsis of the Wisconsin Uprising, highlighting the participatory creative activities, events, and graphics generated in response. Finally, through a personal interview process with residents of the state, I attempt to illustrate the various effects of that creative outpouring on the public — how it altered their relationship with their government, with one another, and with their idea of what their identity as a state encompassed.

Money, Art and the Crisis of Representation
Max Haiven
(New York University and NSCAD University)

Money is the great divider. For 19th century thinkers like George Simmel and Karl Marx, money was the medium of alienation and indifference, a proxy

for real human community and cooperation that replaced organic social relations with symbolic mediation. Since that time, money (like art) has been further "dematerialized"and has become further entrenched in our social affairs. The parallel dematerialization of art into social practice and of money into digital symbolism, then, provides a situation for artists to experiment with money as a medium of critique and contemplation, with potentially radical consequences. This presentation examines several recent examples of artists working with money as a medium of aesthetic, political and social experimentation. I identify 3.5 strategies that such artists use to comment on and navigate the increasingly volatile contradictions and confluences between culture and economics. In a world dominated by money, perhaps art in this medium can reveal pathways to radical transformation.

For a Revolutionary Public Sphere
Marc James Léger
(Independent Scholar, Montréal)

In relation to the panel on "Art and Activism in the Public Sphere," my presentation considers the relevance of public sphere theorizing for today's socially engaged art. In response to the confer-ence theme of "Urban Encounters," it considers how this same socially engaged activism functions in relation to urbanization processes on a global scale, defined by Marxist geographer David Harvey as a problem of capital accumulation and investment that leads to forms of creative destruction. Involved with social movements of various sorts, from the Indignados to student protests and other struggles against austerity, today's artist activism is examined in light of Negt and Kluge's theory of proletarian or oppositional public spheres.

5:00 pm
OPENING RECEPTION AND BOOK LAUNCH

BOOK LAUNCH:

Marc James Léger, *The Neoliberal Undead: Essays on Contemporary Art and Politics.* Zero Books.

Bruce Barber, *Littoral Art and Communicative Action*, edited by Marc James Léger. Common Ground / Arts in Society.

7:00 pm
ART PERFORMANCE
Looking for Love (Night Worker)
Michael Fernandes

You know where to find him, because he doesn't want to be missed.

8:30 pm
ARTIST TALK AND ART INSTALLATION
Their Boundless Benevolence:
Turnkey for the Weather
Bruce McClure

Introduction — Urbanity, silhouetted against the sky, is read as a vertical effort to maximize land use counterposed with a sprawling tribute to the automobile spreading to the horizon. From an origin, directed perpendicular lines survey the territory, then are offset to form the lattice of a city. The city creates space by virtue of binding locations between which expectations find egress and make claims like the temporary arch drawn contrary to the sun's movement. Advancing an optimization of technology's domain the city's arrangement makes room for settlement, clearing space within its boundaries. In a gridded concession, space is joined and gathered into a continuous monument; a fresco with an infinite perspective checkerboarded by speculative constructs, people and architecture harmonizing with nature; favorably disposed. Impaled on perspective geometry's pin, utopia is conceived on a plane of perfect transparency where parallel lines intersect at a point on which three dimensions spin in a negotiated pose seen through a window that

sections the visible world. Converging orthogonals are delineated by a chord fastened to a pin and ruled into equidistant transversals forming a gradual diminution of lines sequenced in mathematical precision. This technology, non-Euclidean in nature, was the tool exploited by Pietro Perugino to render the Delivery of the Keys (1482). The grid is the urban iron lung ventilating a collective interpretation of individual living patterns; a prototype from which individual interpretations of collective patterns can be made. Silent, non-representative, it crisscrosses consumer technology and a world of unprecedented environmental control creating individual settings that are necessarily unsuitable to everyone while providing the possibility for personal interpretation.

Project – The exploitation of a site by architectural invention balanced with a possibility for maximum profit is a part of the architect's brief. In the past, this would have been considered an unmoral use of artistic talents; but now it is simply part of the sophistication of a process in which finance can be made into a creative element of design. Neglecting both occupations, money continues to elude me as an element of my work defined at the margins art and entertainment. Born of calm, my meeting place is in a benevolent setting free of consumer goods and refuse; where mind is energy, raw material and final product. Although I am accustomed to the entanglement of actuality and likenesses in the bend of an auditorium; Tracing the City has inaugurated a search, proscriptively advantaged by Halifax's authorities, to make room for a modest superstructure with a glassy perspective for any subjectivity willing to engage it. Fugacious graffiti will mark two intersections on the collective pattern captioned as (1) *Turnkey for the Weather* and (2) *Habitués Conspicuously Emergent.* Each location will occasion an incongruously bashful striptease of the cinematic apparatus and its associated conventions. Reassigned from a treasured company of zombies I will climb a municipal scaffold to reenact the delivery of the keys before a rush of corpuscles, our quintessential anti-architectural utopia.

FRIDAY
OCTOBER 11, 2013

**Academy Building, NSCAD University
1649 Brunswick Street, Halifax, NS, B3J 2G3**

8:30 am
REGISTRATION AND WELCOME

9:00-11:00 am
THE PUBLICS OF PUBLIC ART I
Panel Chair and Discussant:
Alexandrine Boudreault-Fournier
(University of Victoria)

Beyond the Desert of the Real:
Visual Narratives and the Cityscape
**Lawrence Bird (Independent architect and
urban designer, Winnipeg)**

The research-creation project *Beyond the Desert
of the Real* (Winnipeg, 2009-2011) addressed the
dispersed or fragmented North American city
through video, installation, and design, engaging
citizens in the interpretation of their city. Mem-
bers of two social groups — graduate students
of architecture and recent newcomers who were
adult students of English as an Additional Lan-
guage — were invited to document urban sites
on video and to develop a range of narratives
around them, both descriptive and imaginative.
The intention, generally satisfied, was first, to de-
velop an emotive rather than an objective record
of the city, and second, to present these records
of urban life and form to design professionals and
the general public. To this end, the visual narratives
were integrated into a public gallery-based instal-
lation, which reconstructed the city in the form of
a partial map. In parallel, a number of urban design
propositions were developed with local designers,
targeting similar spaces and a similar user-base to
those addressed in the videos. By embedding rep-
resentations of the city in public space and along-

DAY 2

side urban artifacts, the project created a fusion of the city's imaginary and material dimensions. (NB: This paper was first presented at the RC21 Conference, Berlin, August 2013.)

Situating Cinema: Architectural Interventions in Winnipeg, Halifax and Sydney, Australia
Solomon Nagler (NSCAD University)

The Situated Cinema Project is a series of public art interventions that explore the intersection of film and architecture through a rejection of conventional spaces and modes of cinematic representation and a reinvention of the cinema space as temporary and mobile. This artist's/curator's talk discusses three iterations of this project. Commissioned by the WNDX Festival of Moving Image, the first iteration was a demountable cinema that appeared and then disappeared here and there in the city, so that the structure, an opaque box, became as phantasmal as the 16mm film images that were projected inside it. It was a cinema in which downcast eyes examined a luminescent table in a topographical study of light and texture. The second iteration was created within the context of a Dalhousie Architecture Freelab, and was designed as an intimate projection space,

with tiered seating and a 16mm projection platform that also function as shipping crates. The Sky Cinema is the project's final iteration, and will be presented during an exhibition at Artspace in Sydney, Australia. It at once references the primordial origins of cinema (that of celestial contemplation) and the radical potential of a cinema unrestrained by the conventions of cinematic spectatorship.

Pop-up Ethnography at the Situated Cinema: Confronting Art with Social Science at the Winnipeg Festival of Moving Image
Martha Radice, Brenden Harvey & Shannon Turner (Dalhousie University)

Temporary public art interventions are a relatively common sight in western cities, but whatever claims public artists may make about the social significance of their artworks, these are rarely documented or analyzed in any systematic social-scientific way. This paper presents our analysis of one artistic intervention, the Situated Cinema, a custom-made demountable structure (http://vimeo.com/52432509) that moved to a different public space each day for the four days of WNDX, Winnipeg's Festival of Moving Image, showing a loop of five two-minute films in the genre of city

symphonies. Through the semi-serendipitous interview and observation methods of what we call 'pop-up ethnography', we critically examine the contrasts in perspectives of each group of social actors involved in the project: filmmakers, designers, members of the public and us, the urban anthropologists. We discuss 1) the tension between the social and aesthetic properties of the sites where the Situated Cinema was installed; 2) 'artistically literate' versus 'layperson' viewers' experiences of the Cinema; 3) the inspiration and constraints that filmmakers found in the Cinema's structure, and 4) the ways in which artists' and social scientists' goals, methods and expectations vis-à-vis urban public art can diverge, which call into question the compatibility of the two fields. (NB: This paper was first presented at the RC21 Conference, Berlin, August 2013.)

The Social Life of Artworks in Public Spaces: A Study of Publics in Montréal Squares

Laurent Vernet (Institut national de la recherche scientifique, Centre Urbanisation Culture Société)

How the presence of an artwork affects an urban public space is often postulated or mentioned in visual arts discourse, but it is rarely empirically studied and analyzed. To fill this gap, my doctoral research is based on a reversal of the usual point of view on the art object. Instead of exploring how an artwork affects its physical and social context, my main question is, what do users of public spaces do with these singular artworks? Or, more specifically, who are the publics for artworks installed in public spaces? In this context, public spaces are defined as physical public spaces that serve as hosts for urban sociability – and not as Habermas's ideological public sphere, which is frequently used in visual arts discourse. For their part, publics for artworks in public spaces are understood as the individuals who use or interact with art objects by responding consciously or unconsciously to the potential for activity and sociability that these objects offer. This paper will present how uses of artworks can be analyzed and can lead to the identification of publics with the help of video excerpts. The empirical method employed for this research is filmed observation, a method inspired by William H. Whyte's documentary *The Social Life of Small Urban Spaces* (1988), which showed how people act and interact around artworks in public spaces. In my project, filming has proven to be an appropriate method for revealing subtle dynamics.

11:00-11:30 am
BREAK

11:30-1:00 pm
MOVEMENT, MEDIA AND MAPPING
Panel Chair and Discussant:
Ellen Moffat (Independent Artist)

Narratives in Space and Time (NiS+TS)
Robert Bean (NSCAD University), Léola LeBlanc (Independent Artist and Curator & NSCAD University), Brian Lilley (Dalhousie University), Barbara Lounder (NSCAD University), & Mary Elizabeth Luka (Concordia University)

Desire Paths: Transdisciplinary Connections in Walking and Art is a research creation project developing enquiries concerning the practice of walking. Members of the Halifax-based locative media group NiS+TS (Narratives in Space and Time Society), partners in the *Desire Paths* project, collaborate with artists, planners, urbanists and members of the public in creative explorations of living networks created by walking, mapping a spatial and temporal connectivity of practicality, contemplation, reasoning and discovery. What are the relationships between walking in the phenom-enological world and making tracks in the digital world? How is walking best documented as an artistic practice? How can locative media, crowd-sourcing, computational design and data visualization strategies be used by artists and co-creative audiences to encounter and shape urban space?

NiS+TS conducted a locative media workshop for 75 people at the Montréal Hippodrome on May 9, 2013 during the international Differential Mobilities Conference. The Hippodrome is a site in transition: it was the Blue Bonnets Raceway, used for thoroughbred and harness racing (and wagering) for over 100 years. Since 2009, it has accommodated rock concerts, dog walking and off-site storage for city hospitals. A 43.5-hectare tract of "vacant" land, the Hippodrome is slated to become a sustainable housing development, with 5000-8000 residential units planned. A website, locative media app, live performances and food drew participants to the interactive workshop. This creative project underscores the role of walking as heuristic method, extending the meaning of walking to other forms of self-propelled movement, some across the vast expanses of Hertzian space. The proposed paper probes findings and questions arising from the Hippodrome experience.

Sound Design, Research-creation and Back Alleys of Vancouver
Alexandrine Boudreault-Fournier
(University of Victoria)

In June 2013, I undertook a pilot project entitled "Vancouver's Back Alleys: Towards an Audio-Visual and Creative Approach to Urban Spaces in Anthropology". This paper is a first attempt to frame and analyze the data collected in the context of this pilot project. Through an innovative anthropological approach based on a research-creation experience, this project aims at exploring and engaging with the landscapes and the soundscapes of Vancouver's back alleys. More specifically, the project proposes to develop a multi-sensorial approach to the concept of 'thinking-space' (McCormack 2008) in focusing principally on the visual and sonic dimensions of how a site is perceived, interpreted and embodied. Research is a creative process (Sullivan 2010) and I argue that anthropologists should be understood as creative agents or producer-researchers in addition to participant observers. This project is at an early stage and I am still in the process of refining its methodological and theoretical strategies. For this reason, this paper will directly engage with two main questions I aim at further exploring more deeply and at a larger scale. The two questions are: How are back alleys experienced from a visual and sonic perspective?; and What can sonic and visual design teach us about the appropriation, interpretation and use of back alleys by social actors? In dialogue with these two questions, I will present a series of audio-visual clips produced with sound artist Ali Dahesh during Summer 2013 in Vancouver. This work will illustrate potential avenues of research for designing a future project based on audio-visual installations in back alleys of various Canadian cities.

Urban Pranks as Activist Performance Art
Susanne Shawyer
(Independent Scholar, Austin, TX)

One summer day in 2008, soccer players in Toronto's Riverdale Park East were surprised to see several hundred people—all dressed in brightly coloured shirts and wearing headphones attached to Mp3 players—fight a mock battle with balloon weapons in the middle of the park. This prank performance, sponsored by the New York-based comedy troupe Improv Everywhere, was one of many Mp3 Experiments, an annual mass performance in public parks that teaches

theatrical improvisation skills by asking participants to embody instructions recorded on a downloadable mp3 file. Improv Everywhere claims their pranks "[make] someone laugh, smile, or stop to notice the world around them." Performance theory suggests that urban pranks like the Mp3 Experiments are inherently performative, embodied actions that change the local environment, rework dominant meanings, and challenge the use of public space. As performances that encourage audiences and participants to "notice the world," pranks have activist potential; they intervene in the quotidian, offering unpredictable encounters that disrupt normalized behaviours.

As a performance scholar, I consider the Mp3 Experiments—with their carefully crafted aesthetics, purposeful engagement with the public, and dependence on urban green space—as site-specific public artworks. My project argues that the embodied cultural praxis of urban pranking can be an activist and resistant art form. I focus my case study on Improv Everywhere's popular Mp3 Experiments, using performance theory and James Thompson's notion of performance affect to analyze first-hand accounts by participants, witness commentary, and online archives generated through the use of mobile technology and social media. I contend that the affective power of these prank performances mobilizes community collaboration while also providing opportunities for political resistance.

1:00-2:00 pm
LUNCH

2:00-4:00 pm
PANEL: THE PUBLICS OF PUBLIC ART II
Panel Chair and Discussant:
Martha Radice (Dalhousie University)

The Limits of Spatial Selectivity: Encountering Public Art at Three Suburban Intersections
Alison Bain (York University)

This paper critically examines the place of public art in the project of contemporary urbanism unfolding in the suburban municipality of Mississauga, now considered Canada's sixth largest city. It demonstrates that in the absence of a public art program and a three-decades-long anti-art mayoral regime, Mississauga's public artscape has emerged in an *ad hoc* manner with no strategy for engaging and empowering diverse publics.

An analysis of Mississauga's first Culture Master Plan (2009) reveals that public art is treated as a mechanism for animating the public realm despite the lived suburban realities of significant spatial distances, high car dependence, nine-to-five commuting patterns, low foot traffic, and enormous cultural diversity. A critique of the ensuing *Framework For A Public Art Program* (2010) report is used to evaluate how two recent additions to Mississauga's public art collection are encountered at two downtown intersections. This paper argues that the public sculptures *Buen Amigo* (2011) and *Possibilities* (2012) have been used by city officials in a strategy of spatial selectivity to aesthetically mark the downtown as meaningful to an emergent civic identity, while simultaneously enforcing and concealing socio-spatial divisions through aesthetic choices. A concluding examination of another intersection (colloquially referred to as 10-5), in a relatively poor neighbourhood populated by new immigrants, reveals how the habitual spaces of everyday encounter are rendered insignificant in official place-making discourses and state-led accumulation strategies.

Public Sculpture and Basque National Discord
Zoe Bray (University of Nevada Reno)

This paper explores the inter-linking of art and politics in the context of the Basque Country today. It focuses on the case of public art commissions relating to the homage given to 'the victims of terrorism'. Over the years, different public and private entities have created public monuments to the memory of people who have suffered or died due to the violent political conflict which continued to affect the Basque Country after Spain's dictatorship ended in 1975. However, the definition of terrorism, whether it is just that of ETA, the violent Basque separatist group, or also that of the State, continues to be hotly contested by opposing political factions. Local artists have responded differently to such commissions, some gladly taking them up, while others opt out for fear of political backlash. The public has also responded differently to the installation of these artworks. Whilst in some cases, the sculptures have been vandalized, in other cases they have been integrated trouble-free in the urban landscape, and in yet other cases they have become the site of a variety of political commemorations. This paper explores the processes by which a variety of these kinds of public sculptures are the source of contestation.

The paper analyses public art as a site of contest in the particularly political context of the Basque Country, where identity and politics may be inextricably linked. It is based on recent ethnographic research carried out in the region.

Becoming Public: The Example of Subway Public Art in Taiwan

Anru Lee (John Jay College of Criminal Justice, City University of New York) & Perng-juh Peter Shyong (Dimension Endowment of Art, Taiwan)

The Dome of Light is an arch glass work installed in the ceiling of the grand concourse of Formosa Boulevard Station, the busiest station of the Mass Rapid Transit System in Kaohsiung, Taiwan. Thirty meters long in diameter, *The Dome of Light* is the largest single piece of glass work in the world. It pays homage to the Formosa Incident, a historical event that signified Taiwan's pursuit of freedom and democracy, with a message of rebirth and tolerance for its audience to look up to. The Kaohsiung MRT was completed and opened to public use in 2008. In 2011, Formosa Boulevard Station was chosen by the BootsnAll travel website as the second most beautiful subway stop in the world, in which many metropolitan Kaohsiung residents

take pride. In 2005, however, *The Dome of Light* was in the center of a major political scandal and public outcry. People in charge of commissioning the project were legally charged with corruption for lack of transparency as required by Taiwan's public art regulations. *The Dome of Light* thus illustrates the different dimensions of and possibilities for publicness of public art. Even though, procedurally, its commissioning process was not public, *The Dome of Light* was conceptualized based on the collective memory of the city. Its meaning to the city denizens has also been evolving, from something controversial that engendered much public discussion to a symbol of civic pride and identity. The "public" in public art is a dynamic and continuous process.

Does Art Matter: Assessing the Social Value of Public Art in New York City's Transit System

**Naomi Seixas
(Ralph Appelbaum Associates, NYC)**

Since the 1980s, the use of public art on and in subways, rails, buses, stations and shelters has become widespread across the United States. There is an underlying assumption that public art programs providea value-added coponent. Man-

aging organizations claim that they improve the overall user-experience, reduce crime incidents, deter vandalism, and contribute to the positive image of public transportation and the city as a whole. But as cities and states face financial cut-backs, how do these programs maximize their worth and provide measures to demonstrate their value? Robust evaluation mechanisms, sur-prisingly rare in the literature, could support the case that public art programs are integral compo-nents of public transit systems. Such mechanisms must assess the program's beneficiaries, benefits, and the determinants of success. This study ex-amines the perceived social value of permanent public art in three subway stations in three New York boroughs, differentiated both by ridership profiles and the nature of the art installations. Surveys (n=297) asked transit users to assess how they perceived the permanent art in the sta-tions they use. The surveys were then analyzed for differences in location, race/ethnicity, age, gender, and regularity of commute. The results suggest that, despite significant demographic differences, regular commuters in Manhattan, the Bronx and Queens feel tremendous connection to the per-manent artworks at their stations, feel strongly that art improves their overall commute and would like to see even more art work in transit systems. The study concludes that 1) New Yorkers from neighborhoods with varying income levels and racial/ethnic groups find substantial value in the permanent art in stations they use regularly, and 2) surveys can be a valuable tool in assess-ing user-perceived impacts of public art works in transportation systems.

4:00-4:30 pm
BREAK

4:30-6:30 pm
PUBLICS AS PRACTICE
Panel Chair and Discussant:
Kim Morgan (NSCAD University)

Dance Encounters: Performing Arts as an Experimental Platform of Urban Publics
Sebastian Matthias
(HafenCity Universität Hamburg / K3-Center for Choreography, Hamburg, Germany)

The context and prerequisite of most dance performances is the co-presence of audiences and performers in spatial proximity. Since Georg

Simmel (1903) urban life has been described in similar terms as the close assembly of differentiated social relations and actions. Edward W. Soja (2003) further developed Simmel's notion and explains with the term synekism the dynamic process of urban co-presence that provides a constantly evolving source of stimulating social synergy. How can the city be understood as a spatial and relational matrix from which development emerges? Using dance as a performing art form, one could frame the different ways co-presence is articulated and the various degrees of urban publics it creates.

Within my dance performance *Danserye* (2013) it is possible to trace three different ways of relating to and experiencing other bodies in space: (1) the performative body as an object of inquiry, (2) audience and performers structuring the performative space as a landscape, and (3) a feedback loop, in which the movement of both performers and audience members creates a basis from which the choreography emerges. Drawing on my ethnological research on club dancing and its specific form of participation, I would like to speculate on the possibility to reconfigure the relation of performer and audience in dance performances to a matrix of (rhythmic) autonomous interrelated bodies. Can this perspective create new understandings of urban publics and their interrelations? Can choreographic models suggest alternative ways to relate with others and thus reconfigure urban encounters?

Door to Door to Door
Christof Migone
(Independent Artist and Curator)

The curatorial premise of the *Door to Door* series is unabashedly utopic; it engages frontally with the implicit article of faith that art can act as a force of engagement, a conversation trigger, a tool for creative reflection. There is no naive presumption that reception will always be positive, or that we will be welcomed. There is no fetishization of the encounter. *Door to Door* is not off-site, but site-less. *Door to Door* shifts the question to one of exchange and investigates the specificity of where public space meets private domicile. The audience is no longer the passerby but the resident, the occupant, the one who answers the door.

Fieldwork Residency Project
Wes Johnston (Independent Artist and Curator)

The *Fieldwork Residency Project* (FRP) provides a context for artist projects that employ research methodologies in urban and subsequently sub-urban and rural settings. Selected projects share characteristics of fieldwork associated with the natural or social sciences, and within the FRP framework, artists are given the agency to con-duct their work/research in public spaces without inhibition. In *Investigation 2: Electronic equipment not accepted for curbside garbage collection by the Halifax Regional Municipality* by Artifact Institute (Adam Kelly and Tim Dallett), AI's personnel shadows HRM's waste collection agencies to un-dertake recovery, documentation and redirecting of uncollected electronic waste. In *Little Lakes*, Anne Macmillan investigates the phenomenon of recurrent generic place-names by swimming the perimeter of each lake called 'Little Lake' in this region, equipped with a GPS device, to regis-ter a subjective experience of a specific location against the data furnished by authorities such as Google Maps as an experimental drawing. In these projects, a mandate of 'public engagement'—an increasingly important consideration for arts granting agencies—is interpreted and tested with actual publics. This paper reports on the out-comes of this experiment.

Translocating art practice
Rachelle Viader Knowles (University of Regina)

My current research investigates translocal net-works and dialogic exchange as methods of art practice. For the Publics as Practice panel I will be presenting and reflecting upon *Let Me Tell You The Story of My Neighbour*, a collaborative project with Ken Hay (Leeds, UK) and Mkrtich Tonoyan (Armenia) and participants across Europe and North America. *Neighbours Newspaper*, the most recent iteration of the project, was launched in April 2013 at the Mallorca Translocal Meeting (MTM), an artist's residency, exhibition and meet-ing point for five affiliated artist-run groups from across Europe. The Newspaper will be available at the Khyber alongside an archive of our trans-local activities, presented as a mosaic of images and web links. The question at the centre of the collaborative working relationship between Ken, Mkrtich and myself is: What might it mean to call oneself a 'translocal artist'?

6:30-8:00 pm
DINNER BREAK

8:00-10:00 pm
ART PERFORMANCES

**Khyber Centre for the Arts,
1588 Barrington Street, Halifax, NS, B3J 1Z6**

Urban En-Counters:
Tracing the city one frame every 12 seconds
Bruce Barber

Using a time-lapse application on his iPhone, the artist for several weeks has been documenting his peripatetic movements throughout the urban core of Halifax and uploading them to a social media site for public viewing. The time lapse has been tracing the groundscape capturing various urban, geographical and ecological markers, signs of class, degradation, predation and ruin. This performance will revisit these documents interpreting them through the frame of the psycho-geographer caught in the act of a recalled dérive.

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talking and walking and not saying anything
Eryn Foster

Eryn Foster will be leading a walking tour around the City of Halifax. Participants may stay for the full duration of the walk, but will also have the freedom to leave at any point they wish. Departing from the steps of the Khyber, Foster will cordially meet participants and guide them, strategically, on a tour that aims to showcase a typical Friday night in the city. This tour is designed for both the outsider (come-from-aways etc.) as well as for the local pedestrian.

What to bring for this walk? Comfortable walking shoes, seasonally appropriate clothing, pocket money, and a mobile telephone with texting capabilities.. *Please note: You may still participate in this walk even if you don't have a mobile phone (though it is strongly recommended).

SATURDAY
OCTOBER 12, 2013

Khyber Centre for the Arts
1588 Barrington Street, Halifax, NS, B3J 1Z6

10:00-12:00 pm
Workshop on Cross-disciplinary Collaboration and Research-Creation
A frank and fruitful workshop for figuring out the promise, perils and parameters of working together across disciplines and/or on research-creation projects.

12:00-1:00 pm
Lunch

1:00-2:30 pm
Roundtable on Public Art and the City
A discussion on what public art does for the city, and what the city does for public art. All welcome.
Moderator: Stephanie Domet (CBC Radio)
Participants: Alison Bain (Associate Professor, Department of Geography, York University);
Peter Dykhuis (Director, Dalhousie Art Gallery);

Eleanor King (Curator, Nocturne: Art at Night, Halifax); Jamie MacLellan (Public Art Facilitator, Halifax Regional Municipality)

3:00-5:00 pm
Urban Encounters: Documents and Situations – Artists' Talks
Linda Duvall
Amanda Fauteux
Adriana Kuiper
Rory MacDonald
Kim Morgan & Ellen Moffat

6:00-7:45 pm
Dinner at Henry House (self-funded)
1222 Barrington Street, Halifax, NS B3J 1Y6

8:00-10:00 pm
Art Walks / Exhibitions / Installations
Depart from the steps of the Khyber at 8pm.

DAY 3

Crackers
Christof Migone

Crackers is a portrait of a city through the cracking bones of its citizens. A city contains an inherent tension between order and chaos. The individual also navigates nervously between the controllable and the uncontrollable. This crackerscape features the sound of accumulated tension being compulsively released through the popping and cracking of joints throughout the body politic.

Their Boundless Benevolence: Habitués Conspicuously Emergent
Bruce McClure

A 16mm live projection light performance/installation. See Thursday for description.

Park Lane Plinth/Scotia Square Plinth
Scott Saunders

Scott Saunders unveils his latest public project in conjunction with *Urban Encounters*. A stage-like white plinth will be installed on the main level of both Park Lane Mall and Scotia Square Mall in downtown Halifax for the temporary display of public artworks.

Brief Encounters

Film and architecture students from Winnipeg and Halifax have created short films on urban spaces in their two distinct cities. The films will be projected from opposite directions onto a multilayered screen developed and built by Winnipeg-based artists JNZNBRK. As the images bleed together from either side, complicated by the shadows of passersby, the screen becomes a true space of encounter…

JNZNBRK: Kyle Janzen and Chris Burke
Graduate students of Architecture, University of Manitoba, led by Lawrence Bird: Natalie Badenduck, Dora Baker, Nicholas A. Bell, Pia Buus, Todd Chernomas, Ariadna Choptiany, Shaun Cummings, Christopher Gilmour, April David, Dustin,

Fanni-Sharrow, Olivia Fung, Nicholas Harasym, Jennifer Joorisity, Amy Klassen, Michael Maksymiuk, Anca Matyiku, Phuong Nguyen, Aleksandr Olivson, Andrew Puiatti, Lindsey Salter, Aaron Simoes, Elyssa Stelman, Chaojun Sun, Kristin Szuminsky, Rhayne Vermette, Zhi Yong Wang, Rebecca Wong, Yi Zhou

Film students, NSCAD University, led by Solomon Nagler: Devon Thompson, Ray Charabaty, Jorrie Cull, Hunter McLay, Louise Brennan, S. Ruth Murray, Haefen Hassinger, Megan Dockrill, Natalia Petrie, Chelsea Meause

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Winnipeg: On the Edge of Coherence

Graduate students in Architecture from University of Manitoba led by Lawrence Bird: Apollinaire Au, Jaya Beange, Chris Burke, Daryl Holloway, Ryan Marques, Zachary Nimchuk, Daryl Randa, Shima Salari, Xiao Wang

Winnipeg is a city which just fails to cohere, torn apart by the engines of its own growth. A sequence of short films addresses sites in the city just barely coming together, or just on the point of coming apart; and perhaps in the process… the city is looped back together.

Media Landscape

Bruce Barber, Brandon Brookbank, Alfonso Bustamante, Bryson Chisholm, David Constable, Carolyn Hirtle, Elizabeth Johnson, Kyle Martens, Michael McCormack, Madeleine McNeely, Katie Nakaska, Andrew Rhodenizer, Meghan Ross, Jarrett Shaw, Yaya Yun

Media Landscape Artists group creates a mountain of media that enables viewers to negotiate the intricacies of contemporary time and space (AM/PM) in the context of the contested public space within a mall. Ancillary time-based works position themselves in social media in an effort to deconstruct our position as consumers of the new, reinforcing our roles as commodity patrons affirming the hegemony of capitalist culture. "New media in contrast to old media where the order of presentation is fixed, the user can now interact with a media object... In this way the user becomes the co-author of the work." W. J. Mitchell *The Reconfigured Eye*, Cambridge, Mass., MIT Press, 1982, 6.

EXHIBITION

URBAN ENCOUNTERS: DOCUMENTS AND SITUATIONS

TUESDAY 8 – SATURDAY 12 OCTOBER, 2013
KHYBER CENTRE FOR THE ARTS, 1588 BARRINGTON STREET
EXHIBITION OPENING: THURSDAY 10 OCTOBER, 5PM

David Clark
MEANTIME IN GREENWICH

Meantime in Greenwich is a public art project consisting of 24 sundials installed throughout Sir Sandford Fleming Park in Halifax. The work celebrates Sir Sandford Fleming, the 'Father of Standard Time', in the park where Fleming lived and died. A free iPhone App allows the viewer to hear 24 stories about the mysterious nature of time and see 24 augmented reality sculptures through the viewer's phone.

Linda Duvall
PLANTING CROCUSES AROUND THE BALKANS 2012-2013

Duvall developed this project in order to make visible her responses to this complex cultural environment. Duvall planted single crocus bulbs in locations where she felt that someone might appreciate a bloom the next spring.

BALKAN 'LIKES' 2012
Duvall printed the Internet thumbs-up icon on small flags, and then placed them in spots that she particularly noticed. Travelling in countries with many different languages besides English, she looked for a widely understood symbol that could convey her observations and responses in a respectful way.

Amanda Fauteux
MARGINS

Looking over the hair collected in *Lost & Found*, I started to think about a stray hair's ability to disrupt. Somewhat playfully, this idea is explored in *Margins*, a library-based intervention. The title refers to both the margins of a page and a stray hair's position between something of ours and something foreign. I scour the shelves of the library's literature section, searching for well-worn paperback fiction. I am looking specifically for books that are already full of the traces of readers before: dog-eared pages, torn covers, and pencil markings, etc. I borrow the books, dismantle them completely, then put a page from each book in a photocopier, and copy a single hair onto the page. I reassemble the book and return it to the library. It is important that library patrons will read these books again. There is no way for me to know what their reaction to the hair trace will be, or if it will be noticed at all.

Adriana Kuiper and Ryan Suter
RURAL RESONATORS – PUBLIC INSTALLATION AND INTERVENTIONS

WRONG ROAD AGAIN 2011
A large, constructed phonograph speaker sits on top of a truck cap resting in the grass. As viewers approach this public work, a motion sensor is activated, illuminating internal lights and a sound piece. The soundtrack is a loop of Crystal Gayle's country song 'Wrong Road Again' and a live feed of a local police scanner. The piece references various truck caps found on lawns in the local landscape around Sackville, NB.

NIGHT TWEETER 2013
This work was recently produced for *Art in the Open*, a late night public art exhibition in Charlottetown, PEI. *Night Tweeter* is a modular sculpture that can be transported to several locations allowing for a perfect setting. A tent unfolds from a modified bike trailer and the lid becomes a giant speaker. Bright lights inside the tent attract insects whose movements are traced by a webcam. The erratic movements of the bugs are translated through a computer program which transforms the tent into a giant theremin.

Rory MacDonald
UNTITLED (TWOPOLES SITE 1)

The ceramic inserts from *Untitled* highlight through materials, gestures and labour the hidden or camouflaged complexity of our urban environment. In (twopoles site 1), the starting point is a simple spatial relationship between two utility poles on Hollis Street. Ceramics operate to disrupt the order of things.

Location: Utility poles on Hollis Street

SOURCE: GOOGLE MAPS

Ellen Moffat and Kim Morgan
IN PULSE 2012

in pulse is the video component of an ongoing re-search-driven art project using physical computing devices, sensors and smart phones to collect bio-data of mobile subjects in urban space. Subjective experience is filtered through the eye (camera) and somatic rhythms (pulse) as an optic and sonic frame of affective spaces and locative bodies.

Robert Bean, Leola Leblanc, Brian Lilley, Barbara Lounder, Mary Elizabeth Luka
NARRATIVES IN SPACE AND TIME SOCIETY [NIS+TS]

"HIPPODROME" MONTREAL 2013

Uncertainties. Probabilities. The Hippodrome in-tervention required the NiS+TS team to consider many possibilities, and accommodate whatever transpired.

ACCESS. TRESPASS. EMBRACE.

Deciding on a site, mapping it from afar, and pre-paring physical and virtual interventions in no way predestined the experience. What happened could only happen there, then.

Ilan Sandler
LACE UP 2013

The Halifax Common Skating Oval, Halifax, NS, Canada. 7.2m × 6.4m × 9m

Lace Up represents the sense of freedom that people feel when using the Oval. Whether on skates, roller blades, or on foot, people tend to trace elliptical paths when moving around the Oval. This artwork uses their shoe and skate laces to create aerial paths that capture the feeling of weightlessness. The artwork's arching forms invite viewers to stand under the structure and explore its form while sitting on the lace-like benches.

Commissioned by the Halifax 2011 Canada Games Host Society and donated to the Halifax Regional Municipality in appreciation of everyone who embraced the spirit of the Canada Games. The sculpture was designed by Ilan Sandler and fabricated with the help of his team in Dartmouth, NS. Installation date June 1, 2013.

URSA MAJOR'S VISIT 2011

The Halifax Citadel, Nocturne Art at Night
Commissioned by Parks Canada and the Halifax
Regional Municipality. 5.2m × 8.7m × 3m

On October 15, 2011, viewers entering the Halifax Citadel's Parade Square saw the glowing outline of a large bear suspended in the east corner of the courtyard. The sculptural form is made from a combination of LEDs marking the star points of the constellation Ursa Major and light-weight polycarbonate acrylic components. Both western and First Nations cultures identify this constellation as the Great Bear. In the Greek myth, Zeus protects his lover in bear form from a hunter's arrow by placing her in the sky. Here the trials of the Great Bear are far from over; in Mi'kmaq and Iroquois stories Ursa Major must contend with a set of hunters in hot pursuit: seven in the spring when the constellation is fully visible in the night sky, and three by October when four stars have dropped below the horizon.

Many civilizations have projected stories onto the constellation and this installation imagines another. In Ursa Major's Visit, the Great Bear peers down at the earth from the northern sky and is intrigued by the unusual star-shaped form of the Citadel. A meeting point of the earthly and the celestial, the Citadel appears to Ursa Major as an invitation to resume her terrestrial form. For this special Nocturne event, she drops one foot into the courtyard.

While Ursa Major visits, she may shed some light on the transcultural interpretations of her past.

Scott Saunders
TOWN SQUARE REDUX

Scott Saunders revisits his controversial public project, *Town Square*, from early 2012, exhibited on the site of Halifax's forthcoming World Trade Centre development. Scott will be displaying hundreds of images shot during the three month installation period, documenting the life-cycle and eventual disintegration of the work.

Portal Hosts:
Rachelle Viader Knowles, Ken Hay, Mkrtich Tonoyan, Marcos Vidal

ARCHIVE / PORTAL

archive / portal is the product of many people's involvement. This work offers points of entry into translocal networks of creative connectivities. Centred around three iterations of *Let Me Tell You The Story Of My Neighbour*, and a month in a farmhouse in Mallorca, *archive / portal* presents fixed and unfixed accounts of diplomacies, affiliations, encounters, and negotiations.

Interstice Intervention:
The Asphalt Gallery Project

A Dalhousie Architecture Freelab project led by Maria Elisa Navarro, Ellen Moffat, Kim Morgan, Martha Radice and Solomon Nagler. Dalhousie Architecture / NSCAD Masters of Design Students: Anthony Bellavia, Li Yang, Huda Al Zeer, Nicole Basich, Robert Cuthbert, Carrie D'Entremont, Megan Lloyd, Mahsa Shobbar, Kyle Woolner-Pratt

This freelab was an interdisciplinary engagement with art, design, and new media technologies. A scaled prototype for a pop-up gallery space was designed and built. We proposed that it insinuate itself into the cityscape of Halifax, offering new interpretations of that cityscape through a responsive architecture that could re-frame, transform, and potentially subvert the tactile and sensory experience of the city. The freelab unfolded in three stages. First, identification of potential sites; second, design and construction of a structure capable of integrating video and sound as a responsive structure; third, creation of audio visual material for the prototype pop-up gallery.

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