

Negotiated Practice: InSites

The public art administrative process requires
the eye of a journalist,
the ear of a poet,
the hide of an armadillo,
the serenity of an airline pilot,
and the ability to swim.
--Richard Posner ¹

The evaluation requirements centre on the practical and theoretical implications of a period of time spent as an artist within the parameters of postgraduate study. The explorations within this period have highlighted a number of issues and my research into informed practice continues to evolve. Drawing on my previous inquiries that raise questions with regard to historical and contemporary constructs I now consider these explorations with reference to my own practice. Through my experience as an artist working in response to given situations, events, and the intricacies of site I am aware of yet another intrinsic dynamic ..that of negotiation.

I argue that interventions of located and site generated works concealed through the institutional framework of art history are revealed only through an understanding of the relational aspects of social and cultural conditions. In my previous research I have drawn on a range of theoreticians, critics, writers and artists from historical and contemporary sources that question the arts construct and the self - perpetuation of institutions, such as John Tagg in *Grounds of Dispute: Art History, Cultural Politics and the Discursive Field* asking 'Should art historians know their place?'

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¹ Posner, Richard (1996) *Professional Jaywalker. High Performance* no.73.

YES: if it allows that the relations of institutions, practices, discourse and agents, in art history as in any other domain, are highly complex – that there is no neat division of text and context: that institutions and agents are already textualised; that discourses and practices are already condensations of power effects; that social interests and identities are not given but produced and reproduced across the discursive order and economy of which art histories are part; that to insist on this is very different from positing a determined power and its expressions.²

and, as Jacques Derrida says,

There is a police that is brutally and rather “physically” repressive (but the police are never purely physical) and there are a more sophisticated police that are more “cultural” or “spiritual”, more noble. But every institution destined to enforce the law is a police.³

As I have mentioned in my previous writings, I am aware that contemporary arts practice which roots itself in site – generated work and social engagement is still somewhat at odds with art market strategies of exhibition production, funding and theoretical critique. However many informed practitioners aware of this structure are able to negotiate significant works often choosing to initiate or participate in projects which escape the confines of the Art world, these projects permeate other disciplines and have their place in wider relational fields of cultural activity.

As appropriate to the institutional requirements for this final dissertation I re-evaluate my previous practical and theoretical research through the work created for my residency module, and in view of the durational consistency and my commitment to recognition of process within my practice, I include more recent and current projects. Three works are considered in light of contemporary practice, theory and current trends within the arts construct. Central to all of these works is the practicality of making, this process is dependent on negotiation: hence my reference to the term ‘negotiated practice’.

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² Tagg, John (1992) *Grounds of dispute, Art History, Cultural Politics and the Discursive Field*. Macmillan p55

³ (Jacques Derrida, ‘Afterword’ in Limited, Inc. 1988)
The work of Art in the Age of Digital Reproduction – an evolving thesis: 1991 – 1995. Douglas Davis. Leonardo Vol.28, No 5. pp381–386 1995

Although negotiation is part and parcel of any practical realisation of an artwork, it is also intrinsic to the development of content and, in a wider sense a prerequisite for shared ownership and cultural existence in the public realm.

The artist's business requires an involvement in practically everything....The total scope of information he receives day after day is of concern. An artist is not an isolated system. In order to survive he has to continuously interact with the world around him....Theoretically there are no limits to his involvement. Hans Haake⁴

Negotiation is a key factor to maintaining ones practice without undermining the fluidity of interaction. Choices are constantly made, as in every aspect of life, and only through awareness of limitation accompanied by consistent inquiry can an appropriate work unfold.

This is the context in which art can become integral to any situation. In view of 'context' being a central concern or named working methodology, it invites the question as to whether it becomes yet another 'framing' device, another 'container'.

As Alastair MacLennan observes,

Water flows in, over, through obstacles and containers
without being 'trapped' (finally) by any.⁵

This fluidity of negotiation and interaction is essential to the communication necessary for creative dialogue, process and production. The following works are located in sites of differing natures and this evaluation will consider the specifics of each of these 'containers':

Part 1.) the gallery: 'return' at Prema Arts Centre 1998

Part 2.) the land: 'pedestrian' Bristol City Council landwork 2000

Part 3.) the internet: '..here nor there..' < www.herenorthere.org.uk > 1999 - 2000 (ongoing).

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⁴ Gablik, Suzi (1991) *The re-enchantment of Art*. Thames and Hudson p.115

⁵ MacLennan, Alastair. *Is No* 19975 - 1988 Arnolfini Catalogue 1998. p139

Part 1.) the gallery: 'return' at Prema Arts Centre 1998

In April '97 I was invited to exhibit at the Prema Arts Centre in Uley, Gloucestershire.

This was the second time that I had been approached by the exhibitions officer. The previous time I had declined the invitation due to the short timescale & lack of financial support. However, the first invitation had prompted an immediate creative response, and when asked again I had a more realistic notion of the methodology, negotiation and time needed to accomplish the project. My intention was to develop a site-sensitive work at Prema that explored & celebrated the conscious understanding of continuum in light of a personal & community tragedy specific to the locality. The relational working processes of 'return' at Prema were 'located' in various ways; through personal memory, community memory and the historic, aesthetic, institutional and facilitatory aspects of the gallery as a site.

The title '**return**' although suggesting a personal return to a place is a reference to natural cycles, the course of nature completes itself & returns again. The work was a conscious celebration of life which honoured the grieving process whilst acknowledging death as both a personal and shared memory. Throughout the process of production I was constantly aware of the thin line between subjectivity and a wider cultural context. For this reason I chose to extend the personal through an aesthetic of natural growth which echoed throughout the whole site, linking the works and creating the sense of a constantly shifting process when moving through the exhibition.

This intrinsic activity had to be maintained through the constant recognition and evaluation of the processes of production and exhibition methods typical of a contemporary arts institution.

Prema's history is of community ownership, nowadays it places itself amongst the nexus of venues that purport to raise awareness of contemporary art through the facilitation of arts practice & provision of resources.

Premas' promotional material states:

Prema is a small rural centre for the provision of the opportunity to experience contemporary visual art. The centre has been in existence for over twenty years, as an organisation its aim is to produce and promote a broad range of creative and expressive arts opportunities for the community. A strong emphasis is placed on collaboration, thus allowing the most tentative arts user to participate in and interface with quality contemporary visual and performing arts. Prema's main work lies in nurturing new experimental and cutting edge live and visual art, the programme also covers broad based music, performance and dance, embracing locally based craft work alongside international multi media artists. Both the visual arts and live programmes exist in parallel to our comprehensive arts education programme.

Prema is an institution that positions itself within the parameters, demands, visions, politics & terminology necessary to the requirements of arts funding & administration. The logistics of exhibition funding mechanisms are generally more suited to singular object oriented vision rather than the complexities of site-sensitive practice which demand dialogue, process awareness & negotiation. Commission based work by its nature is an invitation to participate in parameters of constraint and although many curators, mentors and artists are constructive within these limitations the methodologies are ingrained through the perpetuation of the construct and its bureaucratic infrastructures.

An institution's intellectual and moral position becomes tenuous only if it claims to be free of ideological bias. And such an institution should be challenged if it refuses to acknowledge that it operates under constraints deriving from its sources of funding and from the authority to which it reports.⁶

An example of this occurred in the pre-exhibition publicity, which similar to many institutions is a regular template naming the artist, their previous works and a descriptive indication of the media formats of the work to be exhibited.

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⁶ Haake, Hans (1986) *Museum, Managers of Consciousness* in Stiles and Selz (ed) *Theories and documents of Contemporary Art* (1996) Univ. of California Press p.878

Given that I was initiating a work that would trigger the community memory of a tragedy, I was hesitant to describe this work in relation to the media used and tinged with typical 'art speak', added to this the audience I anticipated was far wider than the regular arts elite that would normally attend an exhibition at Prema. To transcend my fear of this conventional interference in the resonance of the work I produced a simple but evocative invitation and press release for the exhibition.

(fig.1. exhibition invitation).

Interestingly, this metaphoric and evocative approach prompted the Guardian to send a journalist to view the exhibition. Simon Hattenstone is not an arts critic, but was genuinely moved by the work, he asked many pertinent and informed questions which resulted in a double page feature. (fig.2 article by Simon Hattenstone. The Guardian April 29 1998).

The reviews and Arts coverage of this show were intriguing, the work was not regarded predominantly through its form of execution, it had no political agenda aside from the personal. The affect on the audience, either through sympathy or empathy with the content transcended the normal antics of art criticism and the cerebral nature of information re. educating ones audience.

Unless the identity (and thus the meaning) of what the artist does oscillates between ordinary, recognizable activity and the "resonance" of that activity in the larger human context, the activity itself reduces to conventional behaviour.
Or if it is framed as art by a gallery it reduces to conventional art.
Ordinary life performed as art/not art can change the everyday with metaphoric power.⁷

On a more skeptical note - a large splash coverage in the national daily press titled 'love letters to my dead child' does imply a tendency toward soap and romanticism. However, the article itself is an astute and sensitive piece of writing, and I have a lot of respect for anyone who can respond to my work in such a perceptive manner.

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⁷ Kaprow, Allan (1986) Art which can't be Art in Jeff Kelley (ed)
The Blurring of Art and Life: Allan Kaprow (1993) Univ. of California Press p.222

Whilst on the subject of mediation in terms of a review or response to the exhibition, the television reportage by HTV was another pertinent illustration of the evocative nature of the exhibition. The camera team and producer arrived earlier than expected and in the final broadcast it became evident that they had approached this documentary with a sensitivity and creativity I had never experienced before in media coverage. They created a beautiful time lapse of the 750 daffodils which were planted at a communal event in memory of Davin and in celebration of continuum. (Fig 3. Beyond Control), and took the time to film the traffic on the actual road site of Davin's death accompanied by a narration of the text from the 'candle' piece.

The process of triggering personal and shared memory begs the question of catharsis, I found myself in a process which one may refer to as cathartic in view of firing reunion or making myself available to memory through the construction of new work.

I had very few photographs of Davin and whilst creating this work was sent an image of him which was succinct to my relationship with his death..in the image he was leaving, his back turned, his body facing the path that led to the road and ultimately to his death. Perfect for its intended placement through the lens of a 'hotwater bottle' moulded from the roots of wheatgrass and submerged in moving water, a memory, a pool. (Fig 4. Comfort).

I was aware through previous work I have done, and that of many practitioners involved in photo-therapy⁸, that this was far too subjective an area and although people coming to the exhibition expecting images of Davin were going to be disappointed I was clear that under no circumstances did I wish to invoke nostalgia or individualistic subjective interpretation.

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⁸ **Phototherapy as a practice was developed in 1983, an ongoing collaboration between the late Jo Spence and Rosy Martin. They created a substantial body of exhibition and published work which experimented in exploring sensitive issues through role play linked to family photographs. see bibliography**

The work of Rosy Martin, in particular, had informed my decision to consciously work to raise this work out of the arena of phototherapy. Whilst setting out useful protocols for informative self discovery Rosy Martin and the late Jo Spence have explored to great depth the elicitation of a wide range of personal association to the photographic image.

This works on a personal level but there are other wider cultural implications to consider. I had once been on a selection panel for a work by Rosy Martin that explored her responses to the death of her father. This work involved highly subjective images of role play but lacked a wider view or potential for open-ended response re. prospective audiences. I wanted to make a poetical and resonant work which created a space for the collective nature of the activity of remembering.

*return is a glimpse,
the movement is cyclic,
nature completes itself*

One of Davins' last wishes was to pick the daffodils, we lived in an isolated & beautiful valley..he & May (who lived next door) would spend hours in the fields together, hand in hand together they would go everywhere. He died on April 6 1982, running into the road, impatient, he had just spent all his pennies on a plastic piggy for May. I think he thought he heard her coming up the field.

I've always held an image for him in my mind ..a horizon of daffodils, bright yellow against the blue sky, I found a place to capture this image on video, the bank of daffodils were rapidly going over, I filmed them over a period of three days.

On playback I was emotionally overwhelmed, I had unknowingly created material that expressed the essence of what it means to have lost him. The wind and the silence interrupted by birdsong hold his presence, the sound of traffic signals his death, the daffodils ... his wishes, his naughtiness, his curiosity, his innocence and his love of May. (Fig. 5 ‘...and how you loved the daffodils).

This first exploration towards the work although extremely poignant alerted me to the fact that I was faced with the problematics of an intense subjectivity that needed to communicate to a wide audience. The work would need to be both contained & expansive to avoid self indulgence.

The cyclical forces of nature provided me with a doorway, a symbolism that transcends personal loss or perhaps places it in an area of shared conscious recognition.

Art moved by empathetic attunement, not tied to an art-historial logic but orienting us to the cycles of life, helps us to recognize that we are part of an interconnected web that ultimately we cannot dominate. Such art begins to offer a completely different way of looking at the world.⁹

The collation & production of video material gave me a productive reason for spending regular concentrated time at Prema, this was vital in developing a familiarity with the space. The site itself has a history pertinent to this work and its immediate community; Prema Arts Centre, previously Bethesda Chapel complete with consecrated ground (no-one has been buried there for 100 years) is situated in Uley, Glos and is unique in its rural siting and artistic programme. Its transformation into the arts was initiated by an artist twenty years ago... Andrew Wood.

He instigated the purchase of the building through the formation of “the Friends of Prema” and energetically raised funding through local community support.

⁹ Gablik, Suzi (1991) *The re-enchantment of Art*. Thames and Hudson p.88

One is constantly reminded of 'church'...the burial ground, the grave stones flag the edges of the garden. The variety of workshops provided for the local community focus attendance in the spacious symmetry of the upstairs room, the vaulted ceiling resonates with the sound, elderly ladies regularly remove the old flowers from the vases replacing them with fresh flowers brought from their gardens.

These are some of the associations made with place: memory, history, cultural origins, atmosphere etc; however the properties of a place are also referenced within contextualised practice as a 'site', in terms of its physicality such as its location, mass, light, decor, and material processes.

Jeff Kelly refers to a basic differentiation between 'site' and 'place'

Sites are like frameworks. Places are what fill them out and make them work.
Sites are like maps or mines, while places are reservoirs of human content,
like memory or gardens. A place is useful and a site is used.
A used up site is abandoned and abandoned places are ruins.¹⁰

He points out that 'site-specificity' as 'often refers more to the perceptual precision fitting of disembodied modernist objects into dislocated museum spaces than to an acknowledgement of the social and cultural contents of a place.'¹¹

A week was spent staying in Uley installing the work, Prema rents a cottage for its resident video artist & we were able to be accommodated and have use of a 'studio workshop' on the ground floor of the gallery. This provision of undisturbed working space was an absolute luxury and we were very much left to our own devices uninterrupted. I had paced this part of the work carefully, aware of time needed to make adjustments on site, and was assisted throughout this time by a fellow artist, Mac Dunlop, we were visited & helped by various people who had heard that we were in Uley.

¹⁰ Kelly, Jeff. *Common Work in Suzanne Lacy (ed) Mapping the Terrain* Bay Press (1995)p.142

¹¹ Kelly, Jeff. *Common Work in Suzanne Lacy (ed) Mapping the Terrain* Bay Press (1995)p.141

As a result of local press coverage and Premas current brochure, phonecalls, visits and letters drifted into the space from people I had lost contact with or even forgotten. This intensive and concentrated working period went hand in hand with a warm welcome from the local community; memories, updates, Premas history & position in the local community ..making it clear that this was who the work was for. Robert Irwin categorises approaches to public art as 'site dominant, site adjusted , site specific and site conditioned/determined' the latter he refers to as a position where..

'the process of recognition and understanding breaks with the conventions of abstract referencng of content, historical lineage, oeuvre of the artist, style etc. implicit in the other three categories....by placing the the individual observer in context, at the crux of the determining process, insisting that he or she use all the same (immediate) cues the artist used in forming the art-response to form his or her operative response (judgement). What applied to the artist now applies to the observer, and in this responsibility of the individual observer we can see the first social implication of a phenomenal art.¹²

This notion of phenomenal art he describes as a perceptive quality and what was once an argument of object and non object art now becomes a question of seeing or not seeing in relation to the artists sensibilities 'to perceive or fail to perceive "things" in their real contexts.'

This means sitting, watching, and walking through the site and its surrounding areas. Here are numerous things to consider; what is the sites relation to applied and implied organization and schemes of order, relation, architecture, uses, distances..what are the histories of prior and current uses, present desires etc. A quiet distillation of this, whilst directly experiencing the site, determines all the facets of the response: aesthetic sensibility, levels and kinds of physicality, gesture, dimensions, materials etc.¹³

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The frequent visits to Prema informed the distillation process that Irwin refers to.

¹² Irwin. Robert . *Being and Circumstance* in Stiles and Selz (ed) *Theories and documents of Contemporary Art* Univ. of California Press 1996 pp.572-3

¹³ Irwin. Robert . *Being and Circumstance*

Prema has a lively programme of music and performance which occupies the upstairs central space. This space is perhaps more in keeping with the familiar 'white cube' context of the gallery, but because its primary function is to house an events programme the installation of art work needs to be existent in a form which is not interfering with the programme. For this reason, and the access to in house video facilities this space was used for projection. This projection had a direct relationship with the view through the window of the planted daffodils. (Fig. 6. the upstairs room and window)

The other main area for exhibition was the 'red room', its walls a deep red and inclusive of a kitchen area that provided refreshments during performances. This space was predominantly 'domestic' in feel and led to the decision to contextualise the work in a way which echoed the space.

(Fig 7. 'comfort' the installation in the red room).

It is inevitable that as artists we are often making art for other artists or the arts elite, especially within a gallery context. Having attended previous openings at Prema & through discussion with local people I was aware that the main audience for any exhibition was at the preview. Throughout the working process I had observed that visitors to the exhibition were rare, and Prema at this time had no welcoming facility, seating or publicly available refreshments and unfortunately could be temperamental in its opening hours, often closed at weekends. These factors accentuated the need of a celebratory event, hospitality was essential so food, drinks and live music were organised.

We had anticipated a possible attendance a hundred people and made preparations accordingly.

The attendance was overwhelming, approximately three hundred people came, some travelling long distances, the building was bursting at the seams, people were standing outside with the daffodils in the rain listening to spontaneous fiddle playing, eating, drinking & moving around the work.

An exhibition guide that provided titles & information about the works was available.

(Fig 8. the exhibition guide).

As the living organic parts of the work completed their natural cycles, such as the passing of the daffodils, images were displayed of them at their prime, the sprouting, living and dying of nature was constantly juxtaposed with the technology and the incorporated photo/text/video works displayed hints to the works provenance through moments of personal and communal memory. (Fig.9. 'spade' displaying video of the planting).

The arts process which I have referred to as 'negotiated practice' implies a strategy of organisational procedure, (which is inclusive to the fluidity of the perceptive interactions I have described). Implicit in this terminology is the position one adopts as a practitioner within a recognisable structure. The project for Prema was an initiative determined by the possibilities of the site and integral to this are the parameters within which the organisation operates to invite exhibitors.

Malcolm Miles questioning 'who makes cultural policy?' states that 'artists are outside the structures that set the agendas' and asks 'why?'

Part of the answer is that Modernism - the mainstream of twentieth century art - has withdrawn from the social arena: it seeks to transcend, not intervene in, its context.¹⁴

As a possible alternative agenda he points out that elitism dominates the arts and preserves the 'power of 'experts' whilst disempowering those that make or participate as audience' and suggests that

We might also look to how artists can empower themselves and be responsible for their own futures, undertaking the management of art in both galleries and public places, rather than depending on a quirky system of public patronage.¹⁵

¹⁴ Miles, Malcolm. Who makes Cultural Policy. *Artists Newsletter* Feb. 1995 pp. 22-4

¹⁵ Miles, Malcolm. Who makes Cultural Policy

The negotiation for Prema included an assessment of the economic potential for supporting this work. At an early stage it was clear that to realise this project time had to be set aside for researching and administrating the required applications for financial aid. In addition to the exhibition materials and opening expenses this would be the production costs of a retrospective catalogue of selected works. These administrative processes went hand in hand with developing the work and the self determination required for such an ambitious undertaking was fuelled by the desire to provide a record of my work as a gift for to community that I had left, and an acknowledgement of Davins role as catalyst into my arts practice...a form of completion.

The needs of individual artists are secondary to those of the organization that occasionally takes them under its benign wing. Capitalism, whether of the private gallery variety or the institutional public/civic variety, is a determining force which ignores the process of self determination by artists.¹⁶

Catalogue production is notoriously difficult to fund outside of the institutional construct of exhibition curation. There are few systems set up to encourage documentation of artist initiatives and as Simon herbert reflects 'no public funds immediately available and no noticeable sediment from past initiatives'. As a result important histories get lost and artists are forced into a form of isolation by not recognising that they are part of a continuum.

Schools for curators multiply whilst schools for artists are closed. The curator is the hero and artists are shoe-horned into shows for which the pay-off for the audience is a thematically argued catalogue.¹⁷

¹⁶ Herbert, Simon. Choosing your position. *Artists Newsletter* Dec. 1994 pp. 25-7

¹⁷ Herbert, Simon. Choosing your position. *Artists Newsletter* Dec. 1994 pp. 25-7

The strategies which perpetuate the dominance of 'power over' situations are the cornerstones of institutional hierarchy. The 'new' genre of public art takes its place in the organized structure of art history and as Herbert claims,

'anyone other than the naive view the change in tone of art strategies as proof that the individual environment of the artist and the consensus environment of the art world has bloomed into a new power - sharing situation.'¹⁸

The self determination required for initiating, developing, funding and making the work requires a recognition of the systems in play and as Posner says 'the eye of a journalist'. These negotiations and interactions, in turn, influence the nature of the work and one could argue - are the material from which it is made.

The catalogue production process began in August '97 finally reaching the printers in Feb.98 Initial prototypes were produced & estimated production costs researched. Over seventy funding applications were made to Trusts, Charities & businesses. I was awarded £1,100 as a result of this process the majority coming from the J A Clark Charitable Trust. This funded the exhibition materials, invitation production and the opening event. The catalogue estimated production costs were twice this amount and would not have been possible save for a timely agreement with the Facility Services Department of Rolls Royce Ltd. They facilitated the printing in return for some design work. This was mutually beneficial and a very positive experience to have with the corporate sector. Their facilitation was particularly important as had I been able to raise the finance I would have had to develop an understanding with the prospective printers. Having thoroughly researched & prepared the material for print ie. designing, scanning, formatting etc the importance of a close partnership with the printers was essential....the attention to detail & reliability of a company whose main client was Rolls Royce ensured good quality.

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¹⁸ Herbert, Simon. Choosing your position. *Artists Newsletter* Dec. 1994

The catalogue & essay by Martin Lister would also facilitate a wider cultural purpose in the understanding of context-led work illustrating the varied of modes of production employed in response to location & audience. Martins' text was not a direct description of works, but closer to a re-presentation of methodology. He introduces the text through contextualising the nature of publications,

Publications tend to privilege and re-inforce the singularity and discreetness of the images that appear on their pages. Each image is framed by the edges of the page, each one placed in considered isolation and held apart from the other (invisible) images sitting on the other closed pages. Each one is individuated by title and date. Of course, we turn the pages and make the mental effort to carry one set of impressions to the next, but the pressure of the form continually works to obscure the relationships.¹⁹

This method of contextualisation was criticised by Julian Warren in South West Review who draws attention to Martins reference to the strategies employed in socially engaged where Martin suggests that,

how, through its photographic, film or video documentation, the ephemeral and subversive performance becomes a form of cultural capital; a qualification for the next Arts Council grant or piece of corporate sponsorship...but in the work of an artist like Annie Lovejoy we can see these strategies at work in the here and now²⁰

Julian points out that 'nevertheless, on this historic battlefield of creativity versus commodity, as marked out by Martin, Annie Lovejoy ends by duly surrendering an acknowledgement of corporate support such as Rolls Royce.'²¹

Illustrated here is a 'nit picking' that is familiar critic speak, that perpetuates the indulgence of attitude that places notions such as 'creativity' and 'commodity' in separate and oppositional categories.

¹⁹ Lister, Martin catalogue text *afterimages* InSites Publishing. 1998

²⁰ Lister, Martin catalogue text

²¹ Warren, Julian, Review 8. South West Arts publication 1998

It is inevitable that by adhering to the well worn format of exhibition catalogue, sponsorship acknowledged etc. that 'value' in terms of its production is an added illusionary tag that does not do justice to, or make visible the fluidity of interaction and co-operation needed to realise its manifestation.

Critical analysis as Carol Duncan observes 'is the all-pervasive force that makes possible and unifies the market system.'

Criticism thus guards the door to all available high-art spaces, sets the terms for entry scouts the fringe spaces for new talent, and tirelessly readjusts current criteria to emergent art modes. Criticism is the mediating veil in all art-world transactions. It is the alchemy, the invisible, seemingly magic wand that converts potential art into the real thing.²²

The paradigm of catalogue production and distribution sits within the constructs that continue to determine the position of art and the artist. The effect of this production has been far reaching as it does, in its very format, carry a stamp of professionalism and is a useful tool in securing opportunities for further works. The predominant necessity of documentation required by prospective commissioners is still the 35mm slide. Somewhat surprising in this age of a more convenient and cheaper form of reproduction - the digital image, which does not suffer from loss of quality in reproduction. However a publication is often acceptable without the laborious activity of sending slides from a limited supply of transparencies accompanied by lengthy discourses that attempt to describe the work as it existed within the intricacies of placement.

²² Duncan, Carol.(1993) *The Aesthetics of Power: Essays in Critical Art History*. Cambridge Univ. Press. p.174

In terms of my own practice which is not discipline led, I am increasingly interested in interventions and publications which enter wider cultural spheres of activity, and that although may include the arts construct also step beyond the constraints of a specific dialogue into other areas of the social arena, 'as the late artist Robert Filliou once said - the purpose of art is to reveal how much more interesting life is.'²³

There *is* something that can be added to the experience of artworks - data and insights that will place them in literary, geographical, historical, critical, political, or thematic contexts.²⁴

²³ **Success and failure when art changes. Allan Kaprow**
Mapping the Terrain: New Genre Public Art edited by Suzanne Lacey
Bay Press. 1995 p.158

²⁴ **Raven, Arlene (1995) *A word of honour: The Critics Voice***
in Suzanne Lacey (ed.) ***Mapping the Terrain: New Genre Public Art*** Bay Press. pp.159-60