

Arts Council Artist in the Community Scheme and Create: Ten Year Celebration 27 November

In partnership with the Irish Museum of Modern Art with additional support Cavan Arts Office

Create has been successfully managing the Scheme on behalf of the Arts Council for the last ten years. In that time, hundreds of projects have come to fruition across the country, involving countless community members and groups and many of Ireland's leading artists. Reaching a ten year milestone provides us with the opportunity to reflect and take stock of the dynamic body of work that has been produced from this funding opportunity; gives us a chance to celebrate the achievements of the artists and communities involved, as well as looking forward to what the next decade will bring in the area of collaborative arts.

On 27 November, we will gather at a day-long event in the Irish Museum of Modern Art where artists and communities funded under the Artist in the Community Scheme will take part in discussion,

presentations and a general celebration of the power of collaborative arts to engage, inspire and provoke. The Artist in the Community Scheme Vimeo Channel which will feature artists talking about the work that was funded through the Scheme, will be launched. It is anticipated that the Artist in the Community Scheme Vimeo channel will become a key resource in the documentation of collaborative arts practice, and give artists an opportunity to discuss the myriad ways in which communities and artists can co create exceptional art. We will also have displays, photos and documentation from the Artist in the Community Scheme in the venue on the day.

The day will end with a Performance: Good Works An Art Service by John Byrne with combined choirs.



Image credit: Arbutus Yarns. Premiere of Good Works An Art Service by John Byrne Cathedral of St. Patrick & St. Felim, Cavan 10 August 2012 with combined choirs. Original funding Artist in the Community Scheme. Additional support from Cavan Arts Office.



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Ruairí Ó Cuív on Collaborative Practice and

Public Art



The Selfish Community. Jesse Jones The Selfish Act of Community, Production still. Image credit: Andrew Bonacina

Welcome to Create News

This is the thirteenth edition of Create News. Create News is normally published twice a year in May and October. It is sent free of charge, features a guest writer and offers the latest information on Create events and services.

If you do not wish to receive further editions, please write or email us at info@create-ireland.ie. You will automatically receive copies unless you ask us to remove your details from the list.

If you would like to receive a personal copy of Create News please email info@create-ireland.ie and include details of name, address and postcode.

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Arts Council Artist in the Community Scheme Second Round 2012

This year's latest round in the Arts Council Artist in the Community Scheme will fund five Long Term and one Short Term Project Realisation awards and nine awards for Research and Development, four of which are with Mentoring.

Research and Development Award

Artist; Community; Context; Artform; Location

Gareth Kennedy; Eco & Scientific communities Killarney National Park; Arts and Community; Visual Arts; Kerry

Marilyn Lennon; Knockatalion Ramblers & Glocher Historical Society; Arts and Community; Visual Arts; Monaghan

Dominic Thorpe; XPO Singers Group; Arts and Community; Visual Arts; Co Clare

Joseph Coveney; Corduff Action Group; Arts and Community; Visual Arts; Dublin

Philippa Donnellan; Hatch Hall - Asylum Seekers Centre; Arts and Cultural Diversity; Dance; Dublin

Research and Development Award with Mentoring

Artist; (Mentor); Community; Context; Artform; Location

Therese Newman; St Raphael's Residents & Youghal community; Visual Arts; Arts and Health; Cork
Mentor Marie Brett, visual artist

Michelle Browne Baby on Board mother & toddler group; Visual Arts; Arts and Community; Dublin
Mentor Rionach Ní Neill dancer and choreographer

Ceara Conway Asylum Seekers; arts & cultural diversity; Visual Arts; Galway
Mentor Fiona Whelan, visual artist

Annette Moloney LCSP Sports Partnership; Arts & Community; Visual Arts; Limerick
Mentor David Bolger dancer and choreographer

Project Realisation

Community; Artist; Project title; Context; Artform; Location

Short Term

Ballyvaughan Community Development Group; Fiona Linnane; Newtown Music Trail; Arts & Community; County Clare

Long Term

Sliabh Ban Residents Association Committee; Fiona Hession; Home: Arts & Community; Visual Arts; Galway

The Spectacle of Defiance and Hope; Brian Fleming & Seán Millar; Songs of Grievance & Hope; Arts & Community; Music; Dublin

International Women's Support Group; Laragh Pittman; Travels into Several Remote Corners of Dublin; Arts and Cultural Diversity; Visual Arts; Dublin

Foroige; Maud Hendricks & Kilian Waters; Inside Walled Gardens; Arts & Community; Theatre; Dublin

Glenstal Abbey; Softday (Sean Taylor & Mikael Fernstrom); Amhran na Beacha; Visual arts; Limerick

Panel

Declan Sheehan, Director, Artlink, Donegal; Louise Lowe, artistic director ANU Productions; Ailbhe Murphy, visual artist; Observers: Sheila Gorman, Officer, Arts Participation, Arts Council; Amie Lawless, visual artist and office manager Arts and Disability Ireland; Carmel O'Sullivan, Assistant Professor, School of Education, Trinity College Dublin.

In brief...what we've been up to....

Arts and Health Evaluation CPD Create in partnership with WHAT on 31 October Presented by Dr Susanna Burns – with over 20 participants signed up. Create travelled to Liverpool 18/19 October as part of the Liverpool/Ireland Cultural Corridor and took part in the Break Bread Open event...Create's Business Plan 2013-18 is nearly ready and will be uploaded to our website. New partnerships for 2013 are looking good.

Create - A Moving Experience



Create has moved from our home in the Liberties Dublin 8 to 2 Curved St, Temple Bar, Dublin 2 and our offices are located in the Filmbase building. Patrick Fox, director, Create says:

"We are very excited by the move to Temple Bar whilst also acknowledging how Create has been enriched by organisations in the Liberties area, having worked closely with NCAD, Liberties'

Festival, SICCCA and other community groups. Create is committed to its strong relationships with both artists and communities and that commitment will not alter. The move to Temple Bar will offer new opportunities for showcasing the wonderful artwork that can happen when an artist works with a community of place or interest to push the boundaries of art-making. We look forward to new friends, new partnerships, new projects and new initiatives that highlight our key role in promoting collaborative arts." The Create telephone number remains the same 01-4736600.

Artist Jesse Jones awarded prestigious commission by Office of Public Works(OPW) and Convention Centre Dublin(CCD)

The Office of Public Works, the Convention Centre Dublin and Create are delighted to announce that Jesse Jones is to carry out a prestigious commission for a major public artwork for the Convention Centre. Jones is one of the leading artists currently working in Ireland – her work and arts practice is frequently inspired by an engagement with people and defined a richness of ideas. Jones was chosen through an invited selection process from twelve nominated artists who submitted ambitious and innovative proposals for artwork that would both enhance the Centre's surroundings and engage with diverse groups of people throughout Dublin City. Jones will begin work on the commission in January 2013, for completion at the end of the year.

The public art commission through the Per Cent for Art Scheme will engage people all over the city of Dublin, who will form 'an elective community of interest' to collaborate in a thought provoking process with the artist. The resulting public art commission will take the form of events, workshops, lectures and what Jones' calls 'a series of ventilations' that will take place at the CCD throughout 2013.

Ruairí Ó Cuív on Collaborative Practice and Public Art

“Public art cannot mend, heal or rationalise a nostalgia-driven desire to return to less volatile times. It can, however, provide routes to new conceptions of community so that the fragmented elements of personal experiences and the epic scale of urban dramas collaborate to define a contemporaneous idea of public.”

Patricia C Phillips

Public Art has been an evolving practice over many decades now, moving from the artwork (often sculptural) commissioned by architects or planners for the adornment of buildings or public spaces to much more complex and interesting practices embracing all art forms. That is not to say that on occasions a permanent artwork is not suitable or even brilliant. In this context, I think of commissions, such as, the iconic ‘Perpetual Motion’ by Remco de Fouw and Rachel Joynt for the Naas, bypass (N7), 1995 commissioned by Kildare County Council or the highly nuanced sculpture ‘Misneach’ by John Byrne commissioned by Breaking Ground, Ballymun, installed in 2010. These two artworks espouse all that is excellent in such commissioning practice. But all too often this approach can be clumsy, simplistic, and populist (in the worst of ways) resulting in poor quality artwork, which is foisted on us permanently.

A broader understanding of public art, which more closely reflects the multi-layered and complex nature of contemporary art and of society, includes all artforms and different ways of working. And so, over time, public art has embraced process, time-based and temporary commissions. Just as this understanding has usefully served to break down the real (or imaginary) barriers devised to define art and to describe the different traditional artforms, such as, dance, drama, music, visual arts, etc., it has also given scope for a much more complex relationship between the artist and public and even, commissioner, artist and public.

Possibly one of the most creatively demanding commissioning processes for public art is through collaborative practice. Collaborative practice at its best (like all good public art) is challenging, complex and profound. Ironically, long before the broadening of public art to include different artforms in 1997, a version of ‘collaborative practice’ had already been embraced. Out of a desire to



The Selfish Community, Jesse Jones The Selfish Act of Community, Production still. Image credit: Andrew Bonacina

engage with communities (of place or identity) visual artists and commissioners often adopted a ‘community arts’ approach typified by literal and badly conceived mosaic sculptures or mural paintings. However, more sophisticated and meaningful approaches to collaborative practice began to emerge as curators and public art specialists began to get involved at the heart of commissioning. And here the major change was to focus on a process of identifying excellent artists, drawing up more open and considered briefs, giving scope for artists to make work which reflects their interests and practice, and most of all, to have a sense of trust. And so, highly professional artists from all artistic disciplines, ranging from those with established careers to others with emerging practices, began to respond to these opportunities.

Building on this progress, the Create Public Art Symposium held in Leitrim in 2007 sought to highlight the potential of collaborative practice and to explore the challenges inherent in this work. Organised around the themes of ‘Dialogue’ as methodology and intercultural competence, and, ‘Ritual’ as collective cultural memory, the symposium aimed to challenge conventions about public art and offer insights into practices, projects and outcomes. A feature of the conference

curated by the then Create Director, Sarah Tuck, was the pairing and counterpoint of artists presentations and discussions, leaving aside for the most part, the traditional keynote speech approach. This in itself was innovative and collaborative.

So how has collaborative public art practice developed since then? The answer suggests ‘a mixed report’. Five years ago seems like a lifetime in the present economic context. It seems odd now to think that the conference took place at the height of the Celtic Tiger boom (because it has never felt like boom time in the arts in Ireland) but this was a time when ‘Per Cent for Art Funding’ was ‘flowing’ like never before. And through this time some notable collaborative commissions were undertaken. Examples which immediately come to mind are the durational approach which Fiona Whelan has taken since 2007 with Rialto Youth Project on What’s the Story? Collective, Seamus Nolan’s Hotel Ballymun for Breaking Ground, Commonage curated by Jo Anne Butler, Tara Kennedy, Rosie Lynch and recently Hollie Kearns in Callan, Co Kilkenny since 2010; the collaborative public art commission at Sliabh Bán Estate led by Vagabond Reviews commissioned by Galway City Council in 2011 and of course the In Context public art programmes in South Dublin County Council running between 1997-2008.

On the negative side, there have been worrying trends as times have changed and the recession is biting deeper. With fewer curators appointed to develop public art programmes, some commissioners have slipped back into commissioning practices where the notion of a permanent ‘bronze’ is given higher value than an inspiring artwork which involves, challenges and engages with the public. This trend, I believe, is espoused in the phrase ‘at least I know what I am getting’ and in the belief that commissioners can demonstrate where the money was spent if the work is ‘permanent’. And so once again, the sentimental and commemorative is becoming the theme of many poor quality commissions.

On the positive side, many commissioners have demonstrated a willingness to be adventurous and brave. One example is the commission for the Convention Centre Dublin (CCD).

In a major step away from its traditional approach, the OPW has had the courage to break new ground. As Jacquie Moore states “OPW is delighted to work with Create and this partnership opens up new opportunities for OPW Per Cent for Art projects and also for artists to collaborate to create exciting art projects that reflect contemporary art practice.” In its approach to this major commission the OPW engaged Create to draw up a brief (based on definite parameters) and to lead the selection process to identify an artist.

The brief was not simple, asking artists to present a proposal for permanent work while also engaging with a community, local to the area. I had the privilege of being on the final selection panel and four marvellous proposals were presented for consideration. But one proposal shone out and this was by the artist Jesse Jones, who has established an international reputation for her work, showing nationally and internationally in USA, UK, Australia, South Korea and most notably at the 9th Istanbul Biennial.

Her proposal is complex, dramatic and involves a collaboration with an elective community. She responded to the first element by turning the permanent aspect of the commission into a captivating visual record of the commission. The central focus of the commission is to engage with people from the city who will form ‘an elective community of interest’. This notion of an elective community is particularly interesting in that her approach is not to work with an existing community of interest or place, but rather, to give scope for the community to be formed from anyone with an interest in her commission and its processes. Jones plans events, workshops, lectures and what she calls ‘a series of ventilations’ that will take place at the CCD throughout 2013. In addition, as a curator, I find it exciting that this commission is not a side show to fund her ‘real practice’ but is central and typical of her approach to art-making. This is public art commissioning which as Patricia C Phillips proclaims, ‘provides routes to new conceptions of community so that the fragmented elements of personal experiences and the epic scale of urban dramas collaborate to define a contemporaneous idea of public’

Ruairí Ó Cuív is Public Art Manager, Dublin City Council.

Footnote: Patricia C Phillips “Public Constructions” in Mapping the Terrain, New Genre in Public Art, edited by Suzanne Lacy