

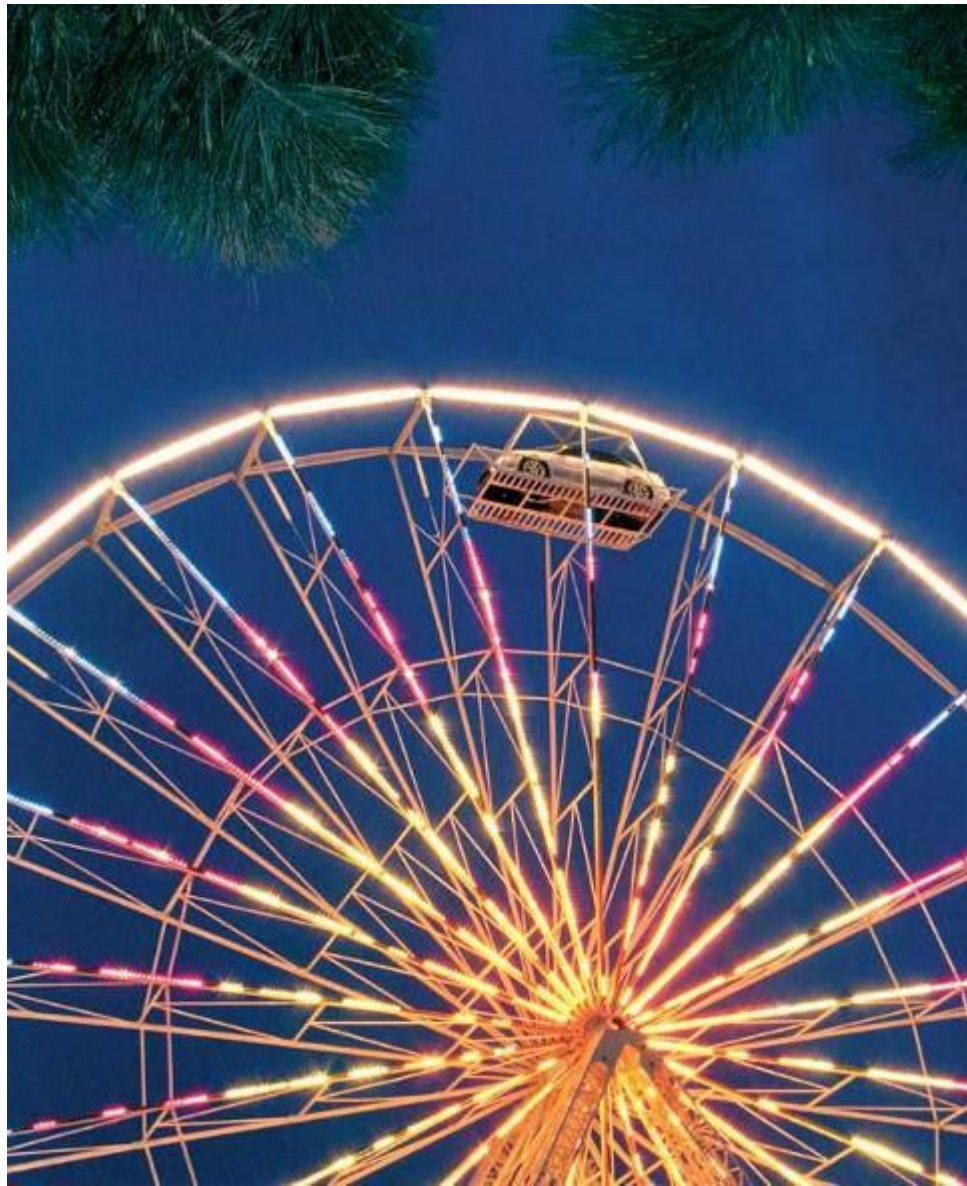
19 SEPTEMBER – 2 NOVEMBER 2008

Draft Conceptual Framework

PRESENTATION to ART & INDUSTRY TRUST BOARD
Thursday 29 November 2007

Danae Mossman & Fulya Erdemci

A temporary exhibition interwoven with the texture of the city that layers global issues of social and urban transformation in the context of Christchurch.



Drive-in Ferris Wheel, 1999 John Kormeling, Utrecht The Netherlands

Cities are complex dynamic systems that are constantly in flux.

Together with the impact of globalization and growing populations generated through increased mobility and migration, cities are rapidly transforming in terms of physical urban space and as complex habitations for political representations, cultural consumption, tourism and leisure.

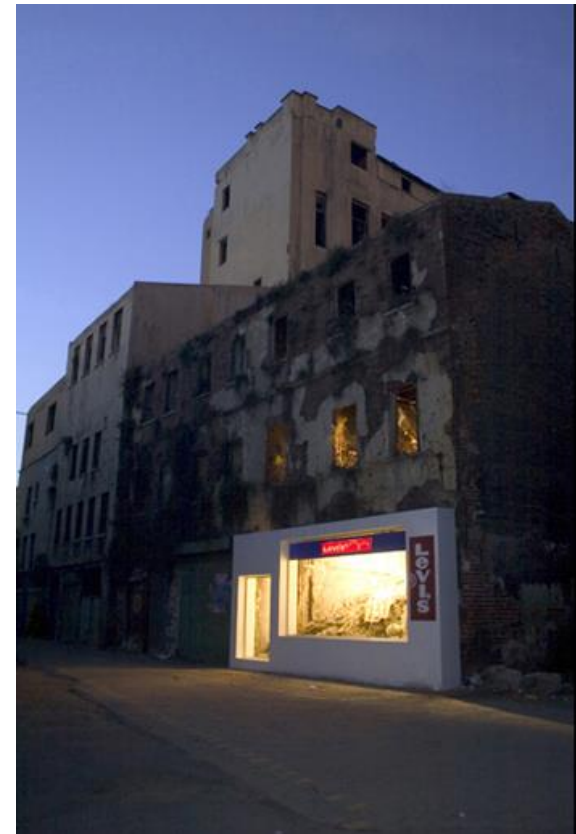
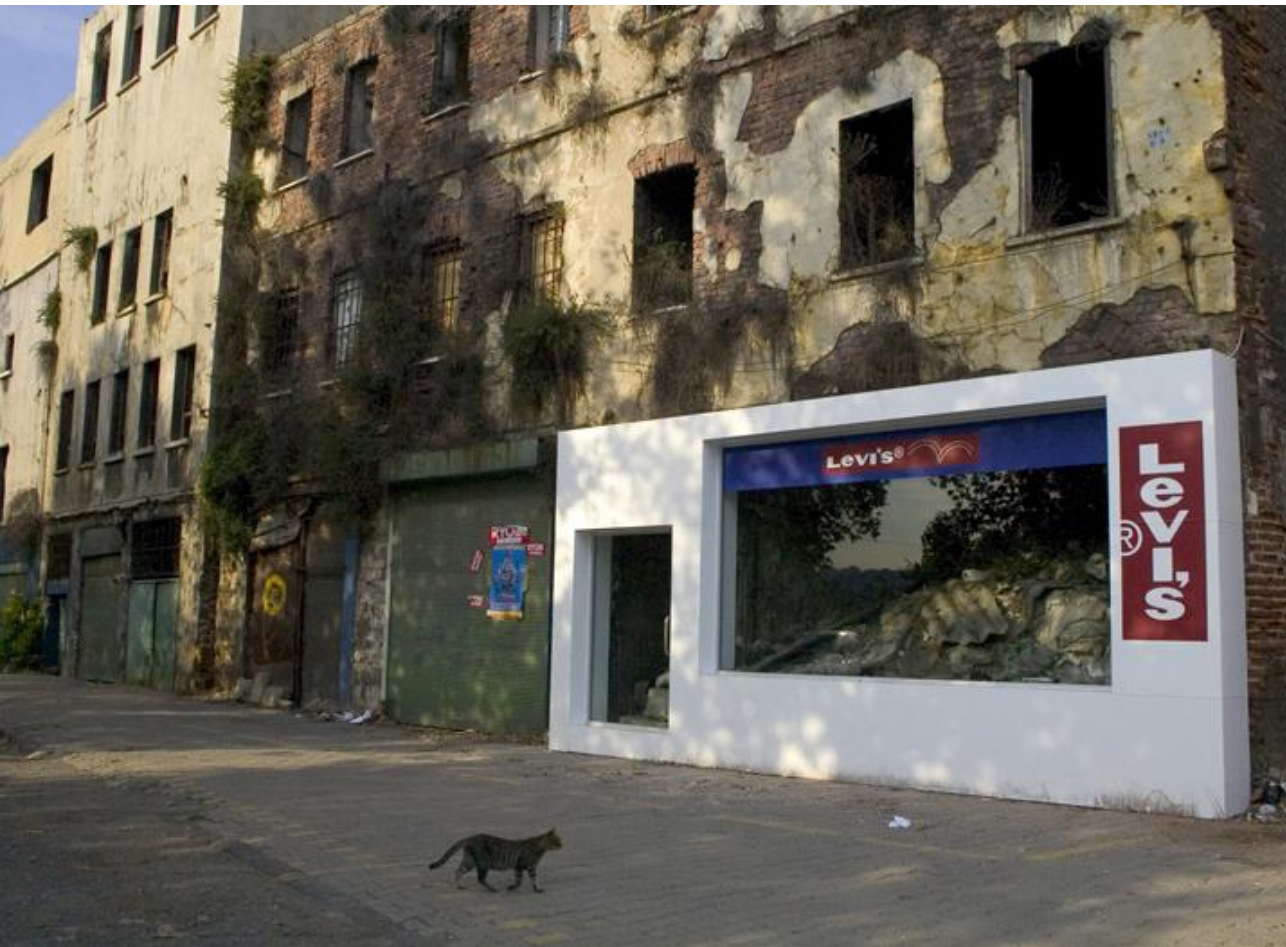
Alongside this, the conception of public space has changed with the cities themselves.

The term 'Public space' is difficult to define in urban centres with an increasing amount of space moving from public ownership into the hands of private developers.

A deconstruction of cities requires the definition of public space to be the negative space, the voids - facades, streets, publicly owned buildings, sky - all the possible spaces in-between private space.



Untitled, Fuat Sahinier & Murat Sahinier, Istanbul



Stonewashed, Callum Morton, Pedestrian Exhibition, 2005



Doris Salcedo, site-specific installation, Istanbul Biennial, 2003

Globally there is an urgent need to deconstruct the city structure, to reflect on the conditions of its development, and to consider how a sense of 'publicness' can be regenerated into cities, and to create more relevant public space.

The artists invited to participate in SCAPE 2008 share an interest in this topic and will explore and critique the many aspects of our changing urban function.



Use House, Michael Elmgreen & Ingar Dragset, Pedestrian Exhibition, Istanbul, 2005

An exploration of the urban spaces that contain and construct the life of the city reflects critical issues regarding how we live and how culture is constantly transforming and adapting in the city.



Cranes, Fuat Sahinier & Murat Sahinier, Pedestrian Exhibition, Istanbul, 2005



Cranes, Fuat Sahinier & Murat Sahinier, Pedestrian Exhibition, Istanbul, 2005

Therefore Christchurch city opens up opportunities for artistic interventions that activate critical dialogue towards a new culture of space.



Warm benches, Asye Erkmen, Berlin 2004

APPROACH TO CITY

SCAPE 2008 is firmly positioned within the dynamic systems the city proposes, developing relationships between artworks and the infinite number of spatial, urban, social, psychological, individual or communal, political and historical contingencies that exist in the city.



Suites of triangles (2007) and Entre ciel de terre (2005), Felice Varini

There will be varied artistic projects ranging from architectural spatial interventions; temporary ephemeral performances and actions; light and sound installations and community oriented social engagements.



Lost Past, Anne Veronica Jansen, Ypres, Musée de la guerre, 2002

Each project should be powerfully present, but also has the ability to disappear in the texture of the locality if that is the artwork's aim.



Scenic Views (2004) and Monuments, Asye Erkmen, 2004



Installation, Taller Populer de Serigraphia, Sao Paulo Biennale



Aurora, Carmela Gross, Moscow Biennial 2007



Tomas Saraceno, Utrecht, The Netherlands, 2005

As Vito Acconci suggests **‘the function of public art is to de-design’**.

All the projects will be selected in accordance with their ability to de-design/deconstruct the existing conventions and to reinvent the “publicness” through the space, place and locality.



New Place, John Kormeling, Pedestrian Exhibition, Istanbul, 2005



New Place, John Kormeling, Istanbul Biennial, 2005

CHRISTCHURCH SITE OVERVIEW

It is critical that this project maps the complex textures and terrains that constitute Christchurch city. The flow of the city and its demographic hybridity are key to the project's exploration on Christchurch's urban make-up.



NEW ZEALAND

MAP 2

PACIFIC OCEAN



Airport

Christchurch
Lyttelton

PACIFIC OCEAN

LAKE ELLESMERE

AKAROA HARBOUR

CHRISTCHURCH

MAP 4

Airport

PACIFIC OCEAN

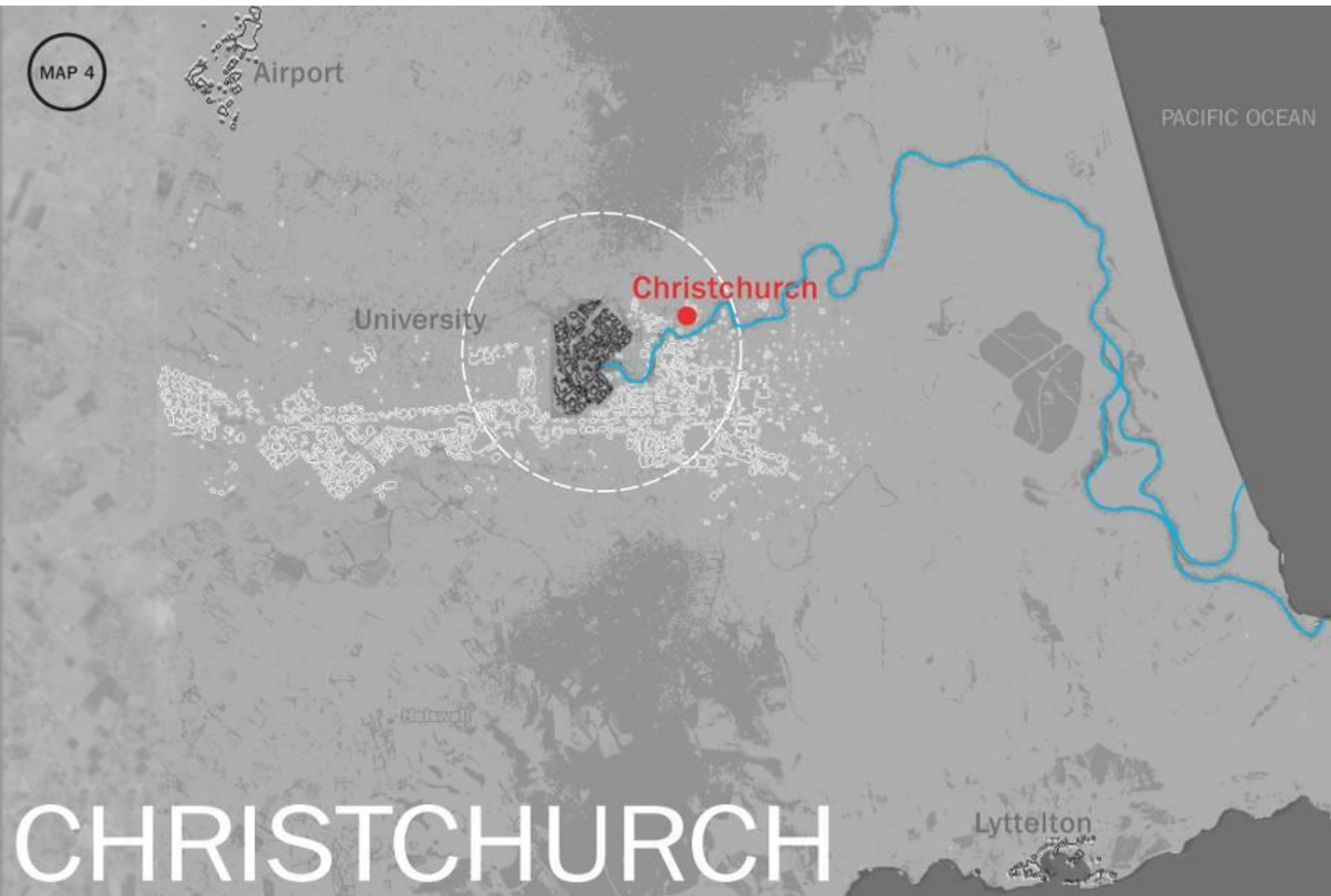
University

Christchurch

Woolston

Lyttelton

CHRISTCHURCH



MAP 5

U Airport
Q University

- MAP KEY
- PARKS
 - PUBLIC SPACE
 - RIVER
 - PUBLIC SPACE
 - BUILDINGS
 - PUBLIC SPACE

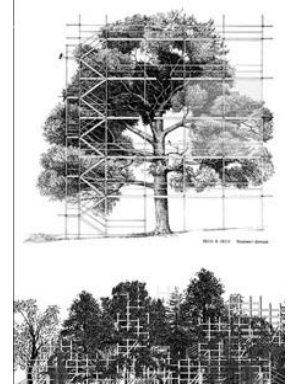


- A Canterbury Museum
- B The Arts Centre
- C Christchurch Art Gallery
- D Cranmer Square
- E Victoria Square
- F Avon River
- G Christchurch Library
- H Cathedral Square
- I The Bus Exchange
- J Lichfield Lanes
- K Former Odeon Cinema
- L Christchurch Polytech
- M Catholic Basilica
- N Latimer Square
- O Cashel Mall(s)
- P Lyttelton
- P Airport
- P Canterbury University

POTENTIAL SITES



Christchurch Art Gallery and The show must go on (Mac Lyon), Jerome Bell, 2007



The squares are meeting places for social encounters or leisure pursuits

Cranmer & Latimer Squares, ICE Architects



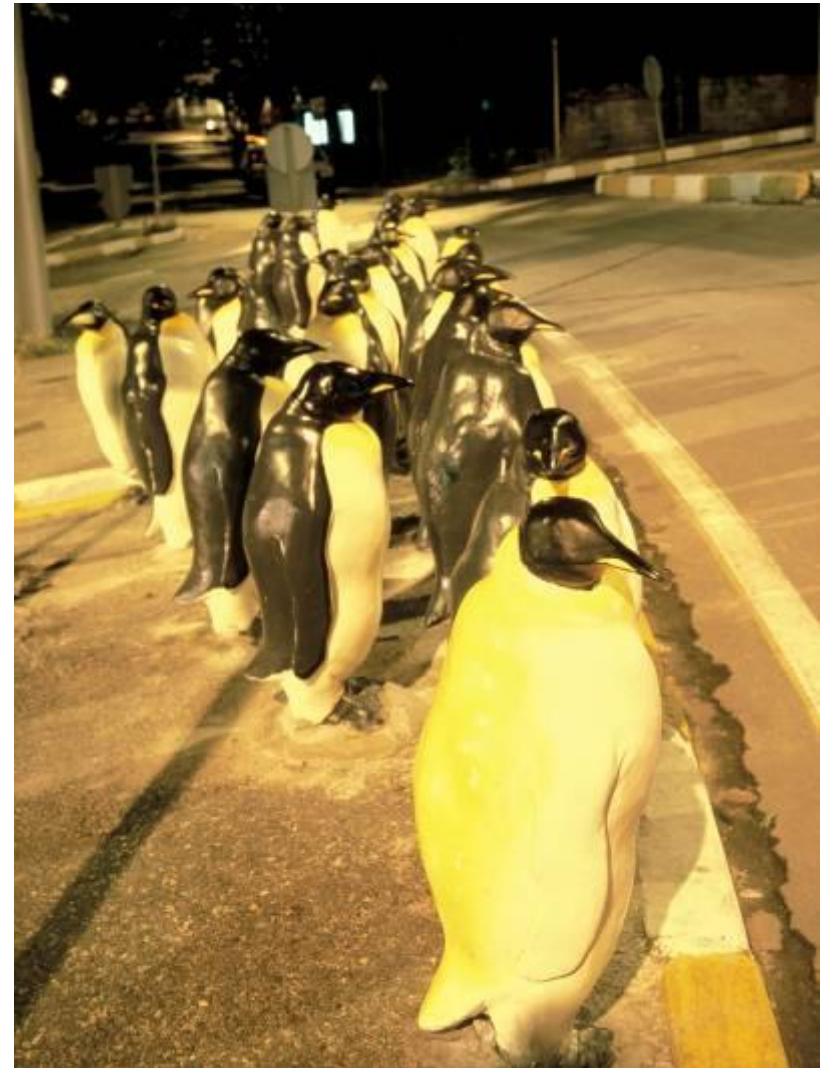
Victoria Square



Avon River & **Pulse Front** Raphael Lozano Hemmer



Cashel Street Mall & ShortCut Michael Elmgreen & Ingar Dragset



Eastgate Shopping Mall & Penguins Murat Sahinler



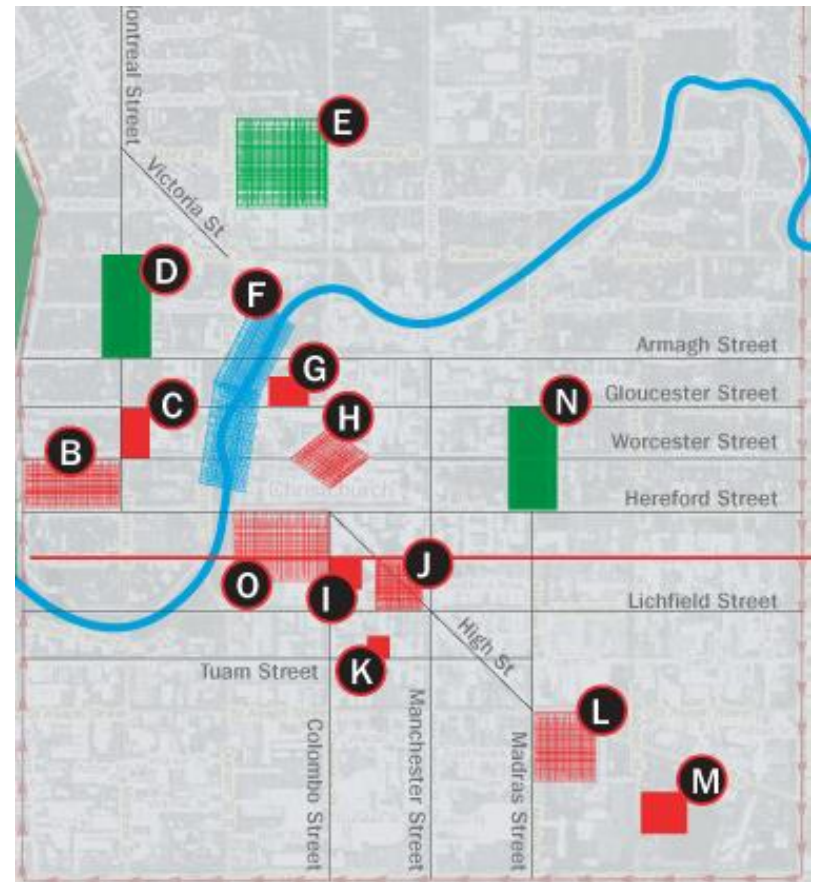
Backpacks, Nasan Tur, Istanbul Biennial 2007



Backpacks, Nasan Tur, Istanbul Biennial 2007

The Doppelganger Effect

- Christchurch Cathedral – Catholic Cathedral
- Cranmer Square – Latimer Square
- Crown Plaza – Christchurch Polytechnic
(where diagonal roads cut the grid structure)
- Airport – Bus station - Lyttelton
- Christchurch – Lyttelton
- Cashel Mall – Eastgate Mall
- Canterbury University – Christchurch Polytechnic
- City grid structure – Avon River



Activities & Publications



To create a platform for social engagement and discussion locally, nationally and internationally the project will start a series of public programmes including, lectures, panel discussions, workshops, artist talks drawing on theorists, urban planners, architects, councilors, curators, critics and artists.

These Programmes will begin prior to the opening of SCAPE 2008 (in March 08) and concentrate around the opening and closing of the project.

PROCESS

The timeline for such an ambitious project in such a short timeframe is essential.

We have a draft list of artists already, this will be refined over coming weeks. We will begin to invite artists from the first week of December.

Each artist will be invited for a site visit to Christchurch in late-February.

Fulya and Danae will be on site for 3 weeks to work with the artists, guiding them through the conceptual framework and taking them around the city.

This process is essential in defining the project, as each project will be site-specific, and most projects will be commissioned for this exhibition, the full scope of the project cannot be outlined until the artists proposals are confirmed, the exhibition will have a title once the full scope is confirmed

The SCAPE team will continue the process of funding applications once this Conceptual Framework has been signed-off by the board. As well as engaging the networks required for activating the full public programme schedule.

From late-March the list of artists and projects will be confirmed.

In June 2007 the full list of artists will be launched at the opening of the Biennale of Sydney 2008 as well as a local/national launch.



end