



PUBLIC ENQUIRIES

2015.11.26 STOCKHOLM
2016.01.28 COPENHAGEN
2016.04.21 GOTHENBURG

Public Enquiries is a research project which has its starting point in the artistic practice of Kerstin Bergendal, with a particular focus on her earlier project PARK LEK. It consists of three symposia and a publication which will be released in 2017.

The symposium in Gothenburg is the third in the series and it looks closer at how long-term, temporary artistic projects influence discussions about sustainability, city and cultural planning, how situated artistic practices can work as forms of enquiry as well as why such artistic practices are highly relevant today.

Public Enquiries is organised by Valand Academy in collaboration with Marabouparken konsthall (Stockholm) and Somewhere (Copenhagen) with support from Region of Västra Götaland.

PROGRAM:

12.00 Lunch

13.00 Introduction, Giorgia Zachia, Stenka Hellfach and Ulrikke Neergaard

13.10 Commissioning collaboration: notes on the institutional thinking behind the PARK LEK project, Helena Selder

13.30 The PARK LEK project, Kerstin Bergendal

13.50 Talk about PARK LEK, Robert Chako, Anna Pilebro Bryngelsson and Kerstin Bergendal

14.30 Artist researchers and the social turn: Setting an agenda, Mick Wilson

15.00 Coffee break

15:30 Collaborative Approaches to Sustainable Creative Cities, Lia Ghilardi

16.00 Social Art Practice as Lived Experience, Mary Jane Jacob

16:30 Discussion with public and respondents Christian Skovbjerg Jensen, Meike Schalk, Victoria Percovich Gutierrez and Kathrin Böhm.

ABSTRACTS

Commissioning collaboration: notes on the institutional thinking behind the PARK LEK project
Helena Selder

Commission or collaborate? Some comments on the institutional thinking behind the PARK LEK project. The “parklek”, a staffed outdoors playground with pedagogical tools mostly made by the children and staff themselves out of sticks and stones, was a part of the Stockholm planning department’s park programme from the late 1930s and onwards. PARK LEK as a concept and operational tool, for what developed into a four-year intervention into a municipal planning department, came out of a dialogue between artist and curator and formed the basis of the brief for the project’s initial phase supported by Marabouparken konsthall. In this presentation I will try to discuss a mode of commissioning shaped by exchange between artist and institution and how that can affect the working methods of the institution itself.

An introduction to the PARK LEK project
Kerstin Bergendal

PARK LEK was a durational artwork, developed by Kerstin Bergendal for the Hallonbergen and Ör urban areas of Sundbyberg, near Stockholm. Performed as a fictitious parallel hearing process, PARK LEK engaged more than 300 locals, professionals and civil servants in a four-year long public multi-layered critical reading of proposed municipal plans for future urban development of the areas. The city chose to support the unexpected PARK LEK process, and ultimately also withdrew the original plan. The counter-plan from PARK LEK, a map of knowledge accumulated about the areas and a prototype for a local public negotiation zone, the PINK ROOM, were approved by the City Council as formal foundations for re-planning of the two areas.

Artist researchers and the social turn: Setting an agenda
Mick Wilson

In this presentation the possible encounters between the social turn in art and the debate on artistic research are introduced. An argument is made for the urgency of such encounters and the need for a wider conception of the social turn in terms of processes of enquiry by artist-activists.

Collaborative Approaches to Sustainable and Creative Cities
Lia Ghilardi

Increasingly cities large and small compete for investment, visitors, talent and the like. Responses to such needs often translate into regeneration schemes, branding or cultural tourism strategies that do not reflect the specificity of places, nor the needs, aspirations and sense of identity of local communities. I will be arguing that cultural and community assets mapping initiatives can inspire local stakeholders to imagine new directions for local economic and urban development. I will also discuss how artist-led mapping processes can act as live laboratories of democratic participation and co-creation, thus delivering valuable lessons for urban governance on the whole.

Social Art Practice as Lived Experience

Mary Jane Jacob

Reflecting on the processes at play in the PARK LEK Project, curator Mary Jane Jacob will draw upon her experience during a four-year engagement with the Phillips Community in South Carolina as part of the Places with a Future collaborative team (2004-08). Dialogues and development schemes, roads and race are some of the points—and parallels—that emerged when artists' deep listening met citizens' investment in a place. Believing the lived experiences of the public are of paramount concern, Jacob will also frame this discussion within critical debates (most notably by Claire Bishop and Grant Kester) that often leave that out of the equation.

SELPRESENTATIONS

KERSTIN BERGENDAL is a Swedish artist based in Copenhagen. She performs large-scale interventions and participatory projects, using a specific site as her point of departure, and herself as “cross-runner” between groups of people, places, and governance models. Through a structured yet intuitive durational process different groups are presented to each other and asked to engage in direct dialogue concerning matters of mutual concern. This can be local urban development plans, plans for altered roles for local commons, or a common history. She maps the present in order to call for the “lived experience” of the participants, a process which simultaneously develops their utopian ideas and hopes regarding their own close surroundings and social interaction. The artist formulates and presents these ideas in her final proposal for local change.

KATHRIN BÖHM is a London-based artist with a long-standing interest in the collaborative making and extending of public spaces through methods of collective production, distribution and usage within both urban and rural situations. Böhm is a founding member of the international artist group Myvillages and the London-based art and architecture collective Public Works. Public Works' public realm and design projects include Park Products for Serpentine Galleries, London (2004), 1000 bags here and now for Whitechapel Gallery, London (2007) and Folk Float for Creative Egremont commissioned by Grizedale Arts (2007). Böhm has recently curated Trade Show together with Gavin Wade for Eastside Projects in Birmingham (2013) and R-Urban in Paris (2014). She is organizing monthly 'Haystacks' events that address connections between urban and rural practices and realities. Current and recent projects with Myvillages include Vorratskammer/Pantry at Haus der Kulturen der Welt in Berlin (2011), Good News from Nowhere at the Architecture Foundation London (2013); and Böhm is the leading artist on the Myvillages Company: Movements, Deals and Drinks project which received the 2014 Create Art Award.

ROBERT CHAKO, participant in the PARK LEK project in Sundbyberg. Grew up in Hallonbergen, but left for the USA to study publishing. Currently he is back in Hallonbergen, studying law at Stockholm University. Initial "pathfinder" for Kerstin in PARK LEK, and active participant at many different levels. Member of the parents' association and also volunteers as study assistant for children in Hallonbergen.

LIA GHILARDI is an urban sociologist by formation (Italy). She completed her studies in urbanism and cultural policy in London at the Bartlett School of Planning, and City University. In 1999, after working for six years with Charles Landry (The Creative City), she started her own company Noema Culture and Place Mapping. Since then she has worked as advisor, mentor, strategist to cities large and small in Europe and outside helping them to deal with the challenges of urban regeneration through cultural planning. She also lectures at Master level in Universities in the UK and Europe on cultural planning. www.noema.org.uk

MARY JANE JACOB is a curator and writer who pioneered public, site-specific, and socially engaged art as a shared practice and public discourse with the landmark programs “Places with a Past” and “Places with a Future” in Charleston, South Carolina, “Culture in Action” in Chicago, and “Conversations at the Castle” for the 1996 Atlanta Olympics. She has also probed creative practitioners relationship to audiences and society in the co-edited volumes Buddha Mind in Contemporary Art, Learning Mind: Experience into Art, Chicago Makes Modern: How Creative Minds Changed Society, The Studio Reader: On the Space of Artists, and most recently the five-part Chicago Social Practice History Series. Professor Jacob serves as Executive Director of Exhibitions and Exhibition Studies and Director of the Institute for Curatorial Research and Practice at the School of the Art Institute of Chicago.

VICTORIA PERCOVICH GUTIERREZ has a background as a management consultant and is a trained economist and graduate of development studies. After changing track she now works with urban development, specialising in the Million Programme. She directed the Malmö Innovation Platform for Sustainable Urban Development where she constantly questioned the working methods, the separation of power and forms of ownership.

ANNA PILEBRO BRYNGELSSON, resident of Sundbyberg. Currently assisting headmaster at a school in Sollentuna, in the Stockholm area. Actively engaged in the struggle to open up the closed school in Hallonbergen where she used to teach.

MEIKE SCHALK is an architect based in Stockholm and in Berlin. She teaches urban and critical studies at the KTH School of Architecture and the Built Environment in Stockholm. While her first discipline is architecture, she holds a PhD in theoretical and applied aesthetics of landscape architecture from SLU, 2007. Her research on architecture and urban questions combines critical enquiry into issues of sustainability, questions of democracy and critical-creative participation in urban development processes, and participatory practice-led research.

HELENA SELDER is a curator and currently shares the artistic directorship at Marabouparken konsthall with Bettina Pehrsson. She has been actively engaged in developing ways in which the art institution can facilitate exchange between artists, local residents and stakeholders in order to develop ideas and critical discussions on how to inhabit local, public spaces and structures.

CHRISTIAN SKOVBJERG JENSEN is the founder of Somewhere and director of Inter Arts Center, a platform for artistic research and experimentation at Lund University. He has curated a wide range of public art projects, such as Sit down! (2006) and TUMULT (2010). Later he was one of the curators of the “6th Momentum Biennial” (2011) and curated the public art projects at Copenhagen Art Festival (2012).

SOMEWHERE is a Copenhagen based public art agency working with art and public spaces within three fields: production, debate and counselling. Somewhere produces relevant and meaningful art projects in various public spaces and contributes to the ongoing discussion on what public art can and should be today. Currently Somewhere is working on a line of new public commissions alongside the curating of the art program Detours for an urban area in Northwest Copenhagen and the composing of a curatorial vision for a bigger urban development project in Copenhagen. Somewhere is founded by curator Christian Skovbjerg Jensen and is directed by Stenka Hellfach and Ulrikke Neergaard. (Facebook: SOMEWHERE Kunst og offentlige rum)

MICK WILSON is an artist, educator and researcher based in Sweden and Ireland. He is currently the first Head of the Valand Academy of Art, University of Gothenburg. Edited volumes include: *The Curatorial Conundrum*, MIT (2016) with Paul O'Neill and Lucy Steeds; *Curating Research*, Open Editions /de Appel (2014); *Curating and the Educational Turn*, Open Editions /de Appel (2010) both with Paul O'Neill; and *SHARE Handbook for Artistic Research Education*, ELIA (2013) with Schelte van Ruiten. Projects and exhibitions include: "Aesthetics Jam", Taipei Biennial (2014); "Joyful Wisdom", Rezan Has Museum, Istanbul (2013); "The Judgement is the Mirror", and Living Art Museum, Reykjavík (2013).

GIORGIANA ZACHIA is a Research Developer at Valand Academy. 2014-2016 she was Contemporary Art Manager at the Swedish Exhibition Agency where she was responsible for a number of collaborative ventures aiming to foster and develop contemporary art institutions in Sweden. These included curating and producing projects such as the yearly Contemporary Art Days: *Between Dissent and Discipline: Art and Public Space* (Malmö, 2015) and *Fluid Encounters Between Art and Science* (Umeå, 2014). Other ventures include *From Chaos to Insight* (Stockholm and Eskilstuna, 2015), *Symposium on Self-Organisation in Contemporary Art* (Gnesta, 2015), *Conference on Art Sound and Radio* (Halland, 2015) and promoting regional dialogue between decision makers and art institutions in Sweden. She has also worked on developing *Samtidskonstkartan* (launch 2016). Zachia has a background as a curator and was formerly Deputy Director of the Romanian Cultural Institute of Stockholm where she was responsible for the contemporary art and film policy of the Institute (2006-2011). Thereafter she worked as a producer at Tensta konsthall in Stockholm in conjunction with the reopening in 2011 (until 2014).

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