



SAVE THE DATE

Conference at Ölands folkhögskola

May 7th and 8th, 2012

PROGRAM

Monday May 7th

09:00 Registration

10:00 Johanna Karlin and Martin Schibli Welcome Address

10:15 Martin Schibli Some Remarks on Public Art

11:00 Krzysztof Żwirblis Between Symbolization and Participation

12:00 Lunch break

13:00 Helle Kvamme The Artist's Eye - Welcome

13:45 Professor Varg Nimis, a Public Project With a Large Audience

14:30 Break

15:00 Agnieszka Wołodźko Friendly about/with Vandals

16:00 Discussion

Tuesday May 8th

09:00 Johanna Karlin

10:00 Vladimir Us In Between the Roads, Blocks of Flats and Monuments

11:00 Gustav Hellberg Public Art or Decoration? How Art in the Public Space is Valued

12:00 Lunch break

13:00 Aneta Szyłak

14:00 Oscar Guermouche Text in the Public Realm

14:45 Break

15:15 Łukasz Surowiec Use of public sphere

16:00 Discussion



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Krzysztof Żwirblis

Between Symbolization and Participation

Some remarks on public art on the example of my activity as a curator and artist. I will demonstrate link between the idea of the Open Form (coming from 1955) and my practice based on participation of local people in artistic actions. I will stress that private content revealed in public space lifts its borders and could be important factor for creation of communication channels destroyed by political and social processes. I will show how multivector artistic works at the city open space should be to cover its complicated texture of memory and contemporary meanings and to act for positive social change.

Helle Kvamme

The Artist's Eye - Welcome

With this lecture Helle Kvamme starts a dialogue how artists manifest their actions to public works. What is the artistic process? How involved are citizens who move in the public places? When does the action become a work of art? How can public works challenge human patterns, actions, movements and konversations. In Kalmar Helle works on a temporary piece that will become a meeting place designed like an eye. The title is: The artist's eye - Welcome

Professor Varg

Nimis, a Public Project With a Large Audience

When an artwork receives a lot of attention and gets a large audience it is a problem in the artworld. The artworld wants the art to reach a large and general public. In those rare cases when an artwork gets a large audience the situation is uncomfortable. Something must be wrong with the art. Or is it something wrong with the artworld?

Agnieszka Wolodzko

Friendly About/With Vandals

I want to propose a close look at a phenomenon of street murals. I use two perspectives. The 1st of them conceives murals as an act of vandalism. Here I want to raise a question who Vandals were and what was their meaning in European culture. The 2nd perspective proposes an interpretation of murals as an act of communication.

The authorities of Gdansk, taking under the consideration a long tradition of the struggle for freedom in this city, decided to take the 2nd perspective and to have the friendly policy towards murals. It is relatively easy to obtain a permission from the authorities for painting on a wall in the public spaxerent localizations in Gdansk.

I would like to put a question what is the policy towards murals in Sweden – a country with a very long social-democratic tradition.



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Vladimir Us

In Between the Roads, Blocks of Flats and Monuments

My interest for public space is related to the major shift that took place 2 decades ago, when Republic of Moldova appeared as a new entity on the European map resulting from the dissolution of the Soviet Union, and the way these changes have affected the whole society. This shift was also provoked by the need to reshape the soviet identity of the country, which fact created space for different scenarios to happen later. The major shift, however, was of economic and geopolitical nature. Generally speaking the city of Chisinau stays as a witness for various scenarios being developed along the last two centuries, when Chisinau, initially a tiny market on a crossroads of a medieval state, was first assigned the role of a capital of the Bessarabia – a small gubernia on the periphery of Tsarist Russia, then it became one of the important cities in the eastern part of Great Romania and starting with 1944 the capital city of Soviet Socialist Republic of Moldova. Since 1991 Chisinau is the capital of the independent state Republic of Moldova, but it still bears all the signs of the previous epochs.

Today I am very much concerned with the ongoing process of politicization and commercialization of urban areas in post-soviet cities, which fact provokes me thinking about new public spaces that need to be opened. This interest have materialized in several projects that involved different artists and that were curated by me, and few individual works that I have been working on during the last few years.

Gustav Hellberg

Public Art or Decoration? How Art in the Public Space is Valued

I will talk about my experiences in working with art in the public sphere which is mainly practiced without the common employers, such as; the state or the municipality. I will put my own activity, which emanates from aesthetic frameworks about the public sphere and how it is defined, against the ideas about the officially commissioned artworks, where political agendas and views on art differ from present definitions within the artworld. The cultural differences when it comes to public art will be included since my practice is conducted mostly in Sweden and Germany. For example, there are differences when it comes to qualifications or subject knowledge from the commissioning part. Art, artworks and being an artist is valued differently, both emotionally and economically, and this will lead me to touch upon certain cultural traditions, in both Sweden and Germany, that creates different attitudes when it comes to investments in art, especially when it comes to public art.

Oscar Guermouche

Text in the Public Realm

Oscar Guermouche is focused on the words' construction of the subject. Through the language's relation to structures and its structuring functions, he questions the biography, the self-portrait, and identification. All his work is more or less based on displacements and compilations of existing texts, though the works themselves can be depicted in a number of different techniques such as painting, photography,



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objects, video, print, and tattoos.

Last year, his work "The Great Communicator" was the winning proposal in an international competition for public art in Ronald Reagan Park, Gdansk, Poland. The work consists of a Ronald Reagan quote, to be cast in white cement and marble, in the same font as the iconic Hollywood sign. However, "The Great Communicator" work was stopped, as other of Guerrouche's works have been before, based on claims that the quoted text is too provoking.



Łukasz Surowiec

Use of public sphere

I will present my definition of the public sphere, I plan to present the public space as a tool/medium of art - not a destination/purpose of art or a place for art. For example, the last two of my works: "Berlin-Birkenau", "Cars" and the planned "Black Diamonds". I will try to define public space as a social space where the audience becomes a community. I want to say something about visual violence. The activity of art in the public space is associated with problems such as exclusion and visual violence.

The conference is a collaboration with Ölands Folkhögskola, and is part of the international art-project Art Line, which is part-financed by the European Union (European Regional Development Fund).



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