

Below, please read the facilitator's personal presentation notes from input session 2. These are informal but useful. We hope that they will give you direction when thinking about what defines Community Based Public Art. Click on the links!

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I'm not going to talk to you about murals or sculptures. I assume we all know and value that work. What I want to talk to you about are examples of projects that one might not think of as potential public art and what makes it "community based" public art as opposed to just "public art". I hope that sharing these ideas will spark even more creative ideas with you! Now, these are not meant to be directive or instructional. We aren't saying that you should make or submit a project based on the examples. Definitely don't. This is only to share community based projects from other locations with the hope of broadening our concept of what public art can look like and how Community Based Public Art is different than traditional public art, our downtown sculpture exhibit is a great example of traditional art that isn't Community Based. Those pieces are chosen with different criteria and goals. They aren't wrong, they just aren't what we're after with this project. We want to push the envelope with East Ninth! So what makes Community Based Public Art different from traditional public art? Traditional public art is great. It is art that is often engaging, meaningful, and beautiful. But, Community Based Public Art is "more" it adds another layer to the art making it contextual, collaborative, and impactful.

<http://rocketgrants.org/the-recipients/a-bitterman/>

**2010** This is a piece by A. Bitterman, or Pete Cowdin called "Point of Interest" What he did was he turned his yard into a national park. It was a Rocket Grant Project and I think a good example of a public art that engages the viewer and connects them to the site. So, to make his yard into a national park, he marked out trails, constructed an elaborate information kiosk, a picnic area, hiking permit applications. He had

historical accounts of the site going back 300 million years, flyers about rules of engagement with the resident fauna (squirrels?), small artifacts created by his children were available for the taking and a visitors' log. It's fun, right? But, in a larger way, this work addressed the way that humans no longer perceive nature as a place we actually inhabit, but rather a place to visit. It also fostered **engagement with the random public**.



<http://rocketgrants.org/the-recipients/patrick-giroux-jonathan-holley-and-emily-lawton/>



**2010** I chose this example because I'm nostalgic about zines and I think it's pretty cool. So, these Lawrence artists, I'm sure someone here is them or knows them, have a long standing zine that comes out a few times a year and it is intricately handmade. It has had beautifully screen printed covers, hand sewn bindings, all the works. Most importantly, it had local content and featured local artists. Now, it has grown, it's in its 16th year and has expanded its content outside of our community. However, it is a great example of an art piece whose existence is based on collaboration, and multiple disciplines. Think about how a magazine or book medium can engage the community in a meaningful way. Is it a comic book with historical subject matter? Is it a zine that engages young readers and connects them to something that isn't digital?

<http://www.ediblehutdetroit.com/>

<https://craftedincarthartt.wordpress.com/2013/11/21/edible-hut-you-can-eat-right-off-the-roof/>

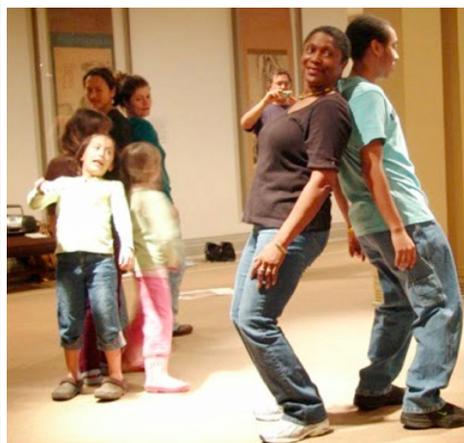


**2013, Detroit. The Edible Hut! It's collaborative. Artists, architects, kids, teachers, community members, and gardeners all worked together on it. It's a gathering space, it's a garden, it has an oculus to the sky?! It addressed a community need for space and food and it brings people together. What could happen in a space like this... a performance? A picnic? Gardening lessons?**



<http://www.cannupahanska.com/mmiwqtbeadproject/>

Missing and Murdered Indigenous Women, Girls, Queer and Trans People BEAD PROJECT (*EVERY ONE*): by Cannupa Hanska. 2018. Santa Fe, 12'x12' portrait of 2000 clay beads. This piece addresses a social issue. The artist made a video call and asked people to send him handmade clay beads. He fired, stained, and strung them to create this portrait that represents the over 4000 missing and murdered indigenous women and LGBTQIA people across Canada and the US. So, this piece calls attention to a larger social problem and used a collaborative process.



**This was a collaborative 7 day project by Maura Garcia, 2016, held at the Kansas City Indian Center. In preparation, Maura spent 10 days in intense academic research on indigenous aesthetics in DC then came**

back to incorporate that research into a dance performance. Maura led the children and their families in an activity that explored history, identity, and place. The project also incorporated local native artists across disciplines to lead art exercises with the participants. So, they would study the pattern on a ceramic vessel and then translate it into a dance. Again, multidisciplinary, non-traditional medium for public art, engages participants across generations, highlights history, connects participants and observers to the history in new and complex ways.

<http://rocketgrants.org/rocket-grants-projects/the-projects-2015-2016/center-of-the-universe/>



This one is a series of events. POP! 2013, Kansas City. It featured temporary projects focused on place and health. The events were hosted in underutilized public spaces in an effort to bring awareness to the area. There was a picnic, a trading post, yoga events, workshops, vendor opportunities, etc. So, it brought people together in the community and addressed multiple needs, health, visibility and a venue for artists, and highlighted public spaces. Community based!

<http://rocketgrants.org/rocket-grants-projects/the-projects-2012-2013/pop/>