THE EVERYDAY, WALKING AND ARTWORKS

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ABSTRACT:

The aim of this paper is to position art within the realm of the everyday for the purposes of establishing the critical/political capabilities of art practice in a post-aesthetic information-based age. In this way, art can be conceived of as a "technology" which, having been placed in a situation/site, assumes an agency in the engagement of the subject within the dialectic tension of everyday conflict - the background in which the day to day micro-political decisions are made.

I use the figure of the walker to examine the potential of a phenomenological approach to the interpretation of a theory of art and everydayness - it is the sensate nature of the walker which is valuable to the perception and interpretation of daily conflicts and dilemmas. The potential of the politically informed walking subject is to "read" in a discriminating way the fragmented codes of complicity with which the individual/artist relates to or engages with the invisible monumentality of more powerful forces.

This paper positions both art and the viewer within a space which can no longer be seen as the perspectival unifying limitations of the traditional grid but as a fluid and multidimensional topology of power relations.
It is within this context that the social-relational networks are predicated on unavoidable complicities and tacit agreements which are the substance of art and critical action.
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PREFACE:

The purpose of this paper is to locate some ways in which artworks can have a significant place within the processes of critical knowledge as they apply to lived experience. My intention is to find how art practice might intervene in or make pertinent comment on its cultural and sociopolitical context.

In the introduction, I establish a theoretical basis for the whole paper and pose questions which underpin my audio-visual practice. In the rest of the paper I explore relevant work by other artists. I also discuss examples of my own work which is somewhat diverse and eclectic - as such it draws on a number of ideas generated by different disciplines. Constraints of space have necessitated a highly selective approach to intervention in some quite complex theoretical debates about urban space and public art.

I believe that the kind of intervention I am looking for can only exist on a micro-political level and that its effects may be provisional and perhaps fleeting. As such I am concerned with identifying what might be called "traces" of effective practice. As an indication of these
clues which come and go throughout the text, I have introduced the figure of the walking subject in passages highlighted in italics, and in occasional photographs.
Chapter One: Introduction

'In the beginning is everyday life....'¹

In order to understand the position of my art practice in the contemporary context, it needs to be placed within the realm of the everyday both as lived experience and as an object of knowledge in contemporary cultural studies. The aim of my own audio-visual practice is to try to locate the tangible aspects of ordinariness which might be represented through such mundane things as ambient sounds or noise, ordinary objects, daily speech and clichés and I am especially interested in the nature of public space as it is constituted in discourse and "practised" in everyday life. The particular problems encountered pose questions which are central to building a case for artworks predicated on lived experience as a basis for critical knowledge and transformative practice. For example, can the subject matter of artworks be articulated and contextualized in such a way that it opens up the possibilities of meaning, of and within a site? In other words, can an artwork constitute a text which is available to be read by the everyday person and can that artwork make significant comment on the sociopolitical exigencies of everyday life? Are the strictures and implicit meanings of public sites
so overwhelming that the text of artworks will always be reterritorialized by dominant discourses about public space: what may be said to constitute public space in the first place, and how it may be used and by whom. What are some of the ways in which users of these spaces, whether individuals or artists can negotiate within a context of increasingly complex codes? In this introduction I establish a broad theoretical basis in order to formulate the socio-political questions which I apply to my audio-visual practice. In the remainder of the paper I examine specific issues about the accountability of art practice to critical thought and its potential to engage both artists and audiences in transformative practices. In these chapters I draw examples from the work of other artists and from my own work as it addresses practices of the everyday, particularly as they involve public space.

The everyday is simultaneously composed of and camouflaged by a complex system of visual and auditory codes and is therefore difficult to define. Also these codes as well as the everyday are subject to processes of transformation within a market economy. This situation is increasingly difficult to read due to the explosion (and implosion) of information technologies which include the opening up of cyberspace as another everyday but complex and powerful space. As a way of understanding these changes, I have
tried to develop the idea of the walker as an index to the possibilities of transformation of public space. This is not only to provide a reference point for the status of the individual or subject within an abstract and shifting socio-political climate, but to investigate ways in which the individual reproduces the conditions which constitute the everyday and evolves practices of intervention. Because the everyday has the fugitive quality of something which is not always easily accounted for, a focus on physicality as a measure of tangibility is necessary.

To make this point, a number of activities would probably suffice as indices such as waiting, shopping, cycling, driving a car etc - however I have chosen walking for the following reasons. It is not by definition, passive as in waiting. It is not necessarily oriented with a purpose as shopping is and it is not usually prosthetically assisted as is cycling or driving a car. As an activity which in its commonality belongs to most people despite class, race, gender or age, it may be a direct and basic indication of the status of the individual within an everyday which is continually under pressure from the abstract forces and the power structures of contemporary life. As a moving subject the walker may be empowered by a number of choices which come with this ambulant way of operating. Central to this is the walker's ability to come and go at will within
contemporary space. Walking is a way of measuring the space within which the individual moves as well as a way of experiencing and therefore producing that space in ways which inevitably implicate questions of race, class, gender and age as categories which have a direct bearing both on access to public space and how it may be used.

The material connection between human lives and conditions is the basis for lived experience. Central to this realness is the tension and conflict which fuels production, change and knowledge which is the critical foundation of everyday life. The importance of this point of view, is that it locates the everyday within the experience of any and every person. It is a space which in spite of its elusiveness as a definable state, is grasped and named, in the first instance, via the senses. The dialectical materialism of Marx, which is predicated on the ambiguities and essential difficulties of ordinary (mundane) existence, is a critical moment in the realisation of the significance of the everyday. It is a shift or development from the Hegelian relations of the Idea (absolute) and nature (the human being) where the chain of production is based on the labour of the Individual who, via history, knowledge and self consciousness struggles to reproduce the Idea. For Marx and Engels, the human is a social sensate being whose everyday struggles and
ambiguities embrace all thought and produce change. Because all things are perceived and processed through the body, all thought and all activity is in a sense a product. It is this sensate path which has enabled leftist thinkers to ask politically incisive questions about the nature of the product and the means of production. For example, who produces? What is produced and for whom? Why and how are things, thoughts and spaces produced? Finally, what are the effects and consequences of resourcing production and who is accountable?\textsuperscript{8}

The everyday object allows or is essential to the sense of realness with which lived experience may resonate - it is from here that it can be engaged. The everyday as time and space, is bound to the everyday object which establishes (in Marxist terms) a sense of the present as "a network of places and relations."\textsuperscript{9} Things and places as products, are redolent with human presence and contain traces of human histories and intentions.\textsuperscript{10}

Who then, produces the 'thing' or object and for whom? Within a society which fetishizes money and objects, those who have much are privileged and those who have little are economically alienated. "The man who has nothing is nothing."\textsuperscript{11} The walking subject under these circumstances may be constructed as invisible and powerless. The
legislation in San Francisco which is ostensibly put in place to stop panhandling within the more 'public' and visible (tourist) places, produces and maintains the condition which it purports to be eradicating.\textsuperscript{12} I am interested in how the walking subject may take an effective position in terms of the construction of her/his own subjectivity. As a sensate and intelligent body the walker not only uses space, but actively produces and constructs it through this usage.\textsuperscript{13}

Any culture produces and re-produces the kinds of subjects best fitted to survive within the social structure concerned according to what has been described as a theory of "genealogy" in which the individual evolves in relation to the structure of society. Each person learns in varying degrees a kind of "repertory of operations" which are distinct from and more subtle than rules. "Strategies" and "subtle combinations" enable the subject to find the best fit or most appropriate way to use that structure.\textsuperscript{14} I am interested in how the walking subject might engage and negotiate with cultural structures in an ambulatory way by choosing to come and go. When to be visible and when not to be visible.

The subject uses the structures within which s/he exists. However, usage and in this case, walking, is not just a by-
product or secondary event, but a social relational dynamic in which the user (or walker) is central to a productive chain of exchange. A walker makes more of the product through this interconnecting role. S/he has the opportunity to transform products by juxtaposing them in unusual ways and by converting or inventing usages for which the thing may not have been designed in the first place. This is the work of the bricoleur. The viewer as the user of an artwork puts the work together in a manner of speaking through interpretation and the conversational exchange which may occur. Just as the person may read an object according to his or her own set of associations drawn from her/his own pathology, so s/he may read and "re-invent" an art object. Through this "usage," s/he draws the artwork into the social relational chain of events.

The artwork as another object or the art installation as another "situation" within usable space, may be significant as a kind of technology. By this I mean that, through the perception of critical works, the individual or walker may be able to access concepts which contribute to the development of tactics which make it possible to negotiate the power structures within the social relational context. De Certeau describes tactics as the ways in which the weak continually turn forces (which are alien to them) to their own ends. The ways "the weak make use of the strong." He
describes everyday practices of "walking, reading, moving about, shopping, etc. as tactical in their character." The user is active in ways which are direct as well as indirect or accidental. It is also true that the user's effectiveness may not be immediately apparent. An example of this is a practice de Certeau refers to as "la Perruque," in which the wigmakers of Paris would do their own work in the time of their employer. Or an employee might borrow a power tool from the work place to use for their own purposes on a weekend or a secretary might write a private letter during office hours. According to de Certeau's model, the walker is a proactive (and potentially predatory) subject with the power to choose what s/he perceives to be the tactical necessities for movement within urban space and in order to have some say in the construction of subjectivity. In terms of the city, walking is a primary form of usage and therefore at the basis of everyday urban life.

The female walking subject brings in other considerations in terms of the traditional structuring of her life style as different from the male everyday. Virginia Woolf, in A Room of One's Own, cites the occasion when she was informed that as a woman, she was not allowed to walk on the lawn of an unnamed English university. As if the idea of walking and thinking as a male prerogative, is
descended from the peripatetic philosophers such as Socrates and his mates, crossing conceptual borders and pushing the limits of accepted thought. Even in the 1990's women are at times not considered as significant in relation to the serious business of men's work. Surprisingly or not, this sort of point can still be the focus of urban planning and development discussions in boardrooms.\(^2\)

Within both myth and history, man is perceived as the mobile subject who negotiates surfaces and topologies while woman is the surface upon which the male inscribes his findings. She is the matrix and the obstacle as well as the boundaries he might cross.\(^2\) Woman is constructed as 'plot-space' otherwise conceived of as nature, the house, the suburb and the erotic of the city. As long as man is constructed as a unified subject or hero, the multiple subjectivity of woman is denied. Donna Haraway has written about a 'fragmented subject' who frequents the margins of the social. This non-unified subject embodies forms of knowledge which Haraway describes as "situated,"ie as a knowledge which acknowledges its own partiality and its own grounding in a particular set of practices rather than in any objective perspective or universal framework.\(^2\)

However I think there is more political purchase in the idea of a subjectivity which enters the social relational
field as:
"a subject constituted in gender...though
not by sexual difference alone, but rather
across languages and cultural representations;
a subject engendered in the experiencing of
race and class, as well as sexual relations;
a subject therefore not unified but rather
multiple and not so much divided as
contradicted."^{23}

Structured in this way, the walking subject as multiple,
intelligent and nomadic has a potential which is likely to
be considered worth surveilling by the unifying forces of
the status quo. There are particular reasons why the walker
may be 'watched' more than anyone else. The passage of cars
along constructed routes is taken for granted; the
surveillance camera is not so much interested in the
solitary seated person; the cyclist has no particular
significance while the panoptical eye of the moving
surveillance camera seeks out the walker.^{24} It is the
walker who can stealthily use the unlit black holes of the
city, just as the graffiti artist avoids scrutiny.^{25} For
clandestine purposes, the walking subject may choose to be
invisible as a vantage point from which to watch as if s/he
can become a kind of roving surveillance camera. A central
condition in the status of the walker is the kind of space
within which s/he operates.

Urban spaces are also products with a complex set of meanings which relate not only to the pragmatics of the market place (given that cities are conceived of as economic units or "market settlements")\(^26\) but also to a history of idealism and austere representation.\(^27\) Added to this is a complex and profound tradition of exploitation and highly structured systems of urban organisation which inevitably bring a hierarchy of hegemony and control.\(^28\) This controlled context plus the consumer base of the city means that the everyday person is always in a position to be manipulated. This occurs quite obviously through the various forms of media which are insidious in their approach as well as extensive and deeply affective. The consumer is besieged and in a state of permanent crisis. Ironically, this tension provides a basis and incentive for tactics and regeneration.

For the individual to survive the pressure of external forces, it is necessary to reproduce the everyday over and over again. This continuous and repetitive practice amounts to replication. Walking, waiting, looking and listening are such acts. They include "forced time" during which the so-called leisure time provided by decreased working hours is eaten up by travelling to and fro.\(^29\) It occupies the time between events or the lapse in the schedule which is time
in which the person is not accountable to anyone. It is the small action and/or passive moment or microspace before the next event.

We have a sense that at least in the short term, the everyday doesn't alter its character. However, as the everyday is continually practised, it incorporates changes caused by new technologies, ethnic shifts, violence and appropriations (possibly also the effects of accidents). As a result it undergoes slight mutations which minutely alter its character and even perhaps its genetic structure. The accident might be to tactical survival in everyday life as the mutation is to genetics. In de Certeau's words:

'Users make innumerable and infinitesimal transformations of and within the dominant cultural economy in order to adapt it to their own interests and their own rules.'

The idea of mutations that might occur during the events of the everyday and the slight shifts these might make to the ways in which the everyday is perceived and therefore negotiated, is a key issue at the interface between walking and artworks (in the form of installations). The artwork as interactive installation has significance within the
context under discussion, especially when it is located within the area of popular culture rather than when it is dependent on an autonomous aesthetic. The artwork as a product in space also enters the network of social relations. In this sense its functions are similar to those discussed so far. However it may have a specific critical function when it engages with the codes and reappropriates them as inventive configurations with the purpose of investigating clandestine meaning. The use of irony might make the point in a more relevant way. It is this critical function which distinguishes the artwork and enables it to comment on the way codes might be taken for granted at the expense of the freedom of the everyday subject.

The potential of the walking subject and the critical artform, is in effect only partial - even minute as a disruption. It seems that the dominant order always cannibalizes or takes over any innovation which is then co-opted to serve the ways of the status quo. Any artform no matter how critical will always be subsumed.\textsuperscript{31} Paradoxically, this is especially likely if the work has any potency or relevance. Surrealism and Futurism both furnish numerous examples of works which, although they were initially perceived as innovative and stylistically awkward, became highly priced objects stripped of their revolutionary intent. In fact, if art is to be actively
engaged with the social, it is actually dependent on the
dynamic involved in attempts at its recuperation. One
could even say that it contributes to the dilemma it hopes
to critique.

In conclusion, the distinction between culture and everyday
life is a political one. Effective art sets out to
challenge that distinction. A range of discourses from high
art to everyday life constructs these domains as relatively
autonomous. It seems to me that effective art challenges
their autonomy by appropriating subject matter from a range
of discourses. This is what I mean when I refer to "the
crossing of boundaries." Above all, it is necessary that
each art practice has specificity in terms of the
particular issues with which it intends to engage. It is in
this way that art might be able to make incisive comment
and assume a relevant role as an agent for critical
thought. The way in which contemporary art can construct
its own relevance, *is for the artist like the walker, to be
nomadic. To cross boundaries or to consciously change
viewpoints while appropriating and reinventing
like a bricoleur who uses play to invent serious solutions.*
These "passages" contain the seeds of possible intervention
in the unifying discourses which work against the idea of
difference and the multiplicities of meaning. It is the
purpose of the following chapters to locate some of the
points of intersection between the activities of the everyday and art as well as to arrive at the specificity and therefore effectiveness of each practice.
Chapter 2: Where Is The Walker and How Does S/he Move?

In order to pinpoint specific ways in which art forms can construct a critical relationship with their context, it is important to describe the boundaries which frame or define the space within which art is made and experienced. The purpose of this chapter is to locate my audio-visual practice as well as aspects of the work of some other artists within public space in order to position art as a tool or a technology for the scrutiny of specific issues which contribute to particular tensions within urban places. *It should then be possible to see how the walking subject might move in an informed way among the substructures of space or among the various features which comprise the conceptual parameters of public space.*

In terms of the planning and redevelopment of urban space, any restructuring and rebuilding is essentially a kind of cannibalization of another's place. Nothing happens in a vacuum. A sense of place is achieved by habitation or the reproductive practices of everyday life. Redevelopment and/or gentrification amount to an imposition on the daily lives of the vulnerable by those with more power. In the work I have developed for both Central Park in Perth and the East Perth Redevelopment Authority, I have kept in
focus the fact that because each site is a product of urban "renewal", it is predicated on the grief caused by the violent disruption of the everyday lives. In each case I have used elements of the sound track to act as a reminder of the disrupted reality of earlier spaces (see Appendix B and C).

The rhetoric of urban redevelopment is also underpinned by disappointment, because it is based on the idea of Utopia which is by definition "no place" or an unattainable state. Each site is fraught with conflicts caused by the exclusion of unacceptable people who are alienated by differences of class, race, economics, gender and/or age. These are problematic limitations placed on the notion of community and they make a farce of the idea of public space. In fact urban designing and planning as well as commissioned artworks, which are done ostensibly for the benefit of the community are often spoiled by the fact that the attitudes towards the over-riding significance of real estate development produce trauma in the lives of the financially vulnerable. In fact artworks often serve the purposes of gentrification by contributing to the substance of real estate rhetoric which can place "artists in a sharply contradictory position."

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Some artists can be activists who seek to challenge the
appropriation of urban spaces by the modern state. The most
effective work is done by artists like Martha Rosler who
realise that homelessness is produced by the operations of
power structures which, in the long term, can only be
effectively challenged by well organized collective
activism. Artists who engage with the lived reality of
the people on the streets and who are often themselves
homeless or are at least moved by the idea of homelessness,
understand the need to mount a challenge on a profound
cultural level. They realise that ultimately, the
responsibility for housing and the quality of lives rests
with the community and is not just the effect of a powerful
few. In other words, artist/activists perceive that the
state of space is a collective responsibility and if
mobilized, the 'powerless' could become a considerable
force to challenge the programs which seek to obscure the
real issues.

The gradual separation of art from everyday life and the
isolation of the artist from the community is a major
dilemma for contemporary art practice. Martha Rosler made
the Bowery people visible by taking photographs of the
places where they live, in their absence. Krzysztof
Wodiczko made homeless people visible by projecting their
images over war memorials - ironically re-stating "Lest We
Forget." By pointing out social dilemmas or making the marginalized visible, the artist is proposing that the powerless have not necessarily been consumed, digested and finally homogenized through incorporation or assimilation.\textsuperscript{38}

Artists such as Wodiczko state that public space should be reclaimed for the purposes of community life and freedom of communication. He attempts to reclaim the territory with his large scale projections on public buildings which anthropomorphize the structures and critique the powers housed within them. An important factor is the unexpectedness coupled with the ephemeral nature of his work which leaves no physical trace, but reverberates within memory. Place is reclaimed in the mind. As Wodiczko says:

"The attack must be unexpected, frontal, and must come with the night when the building, undisturbed by its daily functions, is asleep."\textsuperscript{39}

Wodiczko is able to make pertinent and appropriate visual statements because he has knowledge of the implications of history and therefore the construction of each site. More permanent works posited within the realm of the public, in
order to establish and maintain a connection with the community, might re-construct or reclaim a lost sense of place out of the historic remnants and traces of a site.

 Often artists are commissioned to design works in contexts which have is little or no real sense of historical continuity when sites are levelled and buildings are torn down. The West Australian context in which some of my work is located, is typically postmodern in the sense of fragmentation. Even though lip service is paid to the history of a context in public forums on urban development and the briefs given to consultant artists, there appears to be no great regard for the disruption and displacement caused by redevelopment.[cf Appendix B]

The Claisebrook Inlet in East Perth is a permanent installation using water and sound in a landscape, in which the architects and I have constructed a kind of archaeology derived from the history of the site - bearing in mind that the water is a source of continuity and energy. The development of the work for the design of the site is predicated on the fact that in this place, the walking patterns and everyday lives of the aboriginal people has been traumatically disrupted. For thousands of years life has been concentrated around the Claisebrook Inlet because of the life and resources of the waterway.
Initially it was significant just for the purposes of aboriginal people and after colonization it was used by (and quickly polluted by) factories and general sewerage disposal. There are a number of inclusions in the design of the waterway which refer in an ironic way, to the idea that the current redevelopment will also eventually be disrupted by the forces symbolized by the water. For example, the source of the Inlet is at the Brook Street underpass which is being built with a large crack on one facade from which water gushes and pulses like a massive heart beat. The entire length of the site consists of a quasi-archaeological site complete with layers of paving disrupted as if by time and the energy of the water which pushes its way through the various features. Tea-trees (which are now locally extinct) appear to burst through disrupted paving stones and the surface of the water. As an indication of the path taken by the Nyungar people from lake to lake through the wetlands, a long row of stepping stones is placed along the water way and in recurring moments in the upstream pathways. These markers also contain traces of the shell pattern of the tortoise which is a totem and is in danger of becoming extinct.

A hydrophone placed below a carefully constructed miniature waterfall collects the sounds of water falling from below inside a resonating chamber. The sound is transferred to
two sound fields. *This microsound is amplified to assume an enormous scale and its random passage around speakers activated via sensors by any person who walks into the fields. The intention is to "amplify" the local significance of water as well as the local significance of walking.*

Sound, as it permeates space, can establish the dimensions of a place or set a kind of frame. The structure of music, which is the organization of sound and/or noise, can be and often is a factor of social control. It is organized and has references which belong to specific genres. Each musical style has evolved from a particular socio-political time or era. As such, it is essentially a part of political rhetoric. Throughout the dual history of science and music, harmony as a part of musical form, has an ideological function as,

> 'the mask of a hierarchical organization from which dissonances (conflicts and struggles) are forbidden, unless they are merely marginal and highlight the quality of the channelizing order.'

Noise may be seen as a kind of violence which can be tamed or organized into the musical forms which support the
various controlling ideologies. They may be to do with obvious militaristic structures, in which case music has a totalizing function. They may also involve more subtle and pervasive configurations, much like smooth and neutral surfaces which also function to deflect or diffuse any oppositional intent. It boils down to what Jacques Attali describes as a "political economy," in which the accepted or legitimized musical styles directly parallel or reinforce the levels of the operative hierarchies.

It has been said, that music, gives us "a rough picture of society under construction" and with all its references to genres and bits of history, it reveals the underlying social conflicts. In contemporary times, music has become closely aligned with capital, which it has brought into a deep relation with the repetitive and reproductive acts of the everyday. Music as an "audible waveband of the vibrations and signs that make up society" is often not really listened to in an attentive way. It fills or saturates space which may have the effect of putting thought to the side or dampening it so that the music itself is taken for granted or it becomes part of the backdrop in front of which events occur. The strong emotional effect of music especially during a social event, may be difficult to resist. Who produces the sounds and for whom?
Under certain circumstances, the act of listening could be described as "a subversive activity" which can require considerable effort. In terms of the walking subject, the act of listening may be significant kind of event for which the surveillance camera cannot really account. What does the walking listener hear? What does s/he make of what s/he hears?

The use of ambient and imported ambient sound in installations is relevant at this point when it is realised that everything for the individual is not necessarily under external control. In one way, the sensate possibilities of a site can be extended by the heightening of some aspects of candid sound. In another way, a listener might take in and construct what s/he hears for his/her own purposes. In this case an installation might become a site which the individual can use for private thought.

When a soundwork is placed carefully within a site, it can enhance the quiet and contemplative aspects of a space. In the work entitled The Whispering Wall, which I designed for Central Park in the City of Perth, I have explored this function [cf Appendix C]. However, when this scene is set, the meaning of the subject matter on the soundtrack takes on another purpose, in which the sounds are a construction
of what the bush would have been like before urban
development - complete with the calls of locally extinct
birds and the movement in the undergrowth of animals. In
this piece, a low volume of sound is transmitted along the
surface of an acoustic wall. The main source of sound comes
from speakers embedded in the end wall nibs and can be
heard when a seated person rests her/his head against the
wall. As a person walks into the site, her/his presence is
registered by an infrared sensor and a person seated at the
wall hears the alarm cry of a bird which might have been
about at that time of the day in that particular season.
The work can tell the difference between the seasons and
the main blocks of the twenty-four hour cycle of night and
day (via sensors for light and temperature). It has the
dual purpose of enhancing a sense of place, as well as to
act as a reminder of the cost of urban development in terms
of the displacement and trauma of local people as well as
fauna and flora.

The Tidal Fountain attempts to construct a sense of place
for the new Rockingham City Council building [cf Appendix
D]. In this work sound is transferred from one site to
another so that a false ambience is created. A radio
microphone placed at the seaside under a jetty, picks up
the sounds of seaside life and transmits its findings
inland to the walkway surrounding the Fountain. The sound
system is amongst other things an eavesdropping device.\textsuperscript{45} In this sense it appropriates one of the functions of surveillance. It also links the walkway to the sea in a potentially interactive way. It remains to be seen if people discover these possibilities and if the work does effectively take on this kind of life. Will the irony of a council house which has an eavesdropping device collecting sounds from a distance of two point one kilometres eventually be misconstrued? Will it, on the other hand become for the walking subject who strolls on a jetty, an opportunity to narrowcast carefully selected subject matter?

These works raise the question of whether sound which is collected and recontextualized can open up the possibilities of meaning within a site or whether the strictures and implicit meanings of public sites are so overwhelming that meaning will always become subservient to unifying tendencies and therefore ultimately purely rhetorical. Neal suggests that listening can be a highly active and risky activity as well as a subversive experience.\textsuperscript{46} If this is so, then there may come with listening a particular responsibility in terms of "what one does with what one hears." An installation which includes sound in a site specific way, might suggest to a person that they give up something of their habitual investments
in the meaning of that sound in order to encounter other possibilities and meanings.

This chapter has shown that sound is one of a number of features or elements which structure a site. Each such feature is loaded with local socio-political implications as well as with the reverberations of the larger narratives and myths of history and culture. The site specificity of a work is dependent on this knowledge and in order to be critically incisive, must take on the local story which defines the sense of the place. The artwork can then become a bridge which the viewer can cross over in order to take on another point of view.

Another way to put this is to say that the viewer draws art into the network of social relations so that it becomes a tool or a kind of lens for the reading of the specific implications of a site. Addressing a sense of place in its everydayness might be a way of returning a place to the community, redefining it as a territory for a multiplicity of activities and interpretations.
Chapter 3: Working Codes.

This chapter examines the codes which represent the invisible forces structuring the spaces within which the everyday person operates. These codes can be added to the collection of materials which the artist can use to reappropriate and recontextualize specific micro-political issues. The first task is to look at the ways in which the space through which the walker passes is defined by a complex and varied system of codes. These operate on a number of levels or degrees of readability and are represented in a variety of constructs from concrete materials, varied and fragmented images, to the multitude of auditory forms that range from noise through sound to music. The sensate nature of walking places an individual in direct physical contact with these representations which are in fact the inscriptions of power structures.

Particular codes of architectural design and texture are an intrinsic part of the visual rhetoric which comes with urban redevelopment. These material or visual codes have gradually become part of what society perceives to be for the general good or in good taste. As such they represent the status quo. However, they are also symbolic reminders
of the day to day restrictions imposed on the users of public space. Often this rhetoric surfaces in the verbal language of the developers. For example, several billboards surrounding the new Central Park site in the centre of the city of Perth describe the future park as peaceful and leafy green with gently filtered sunlight as if the harsh summer weather can be carefully and totally controlled. The attitude of control continues on another board which offers total protection in "Australia's first fully integrated building security system." Another billboard statement leaves no doubt as to who is really welcome in the Park and by inference who is not welcome:

'It is a fitting address for those who place no limits on their success.'

In other words the preferred user is either affluent or the becoming-affluent. A statement in the promotional material put out by the developer's and leasing agents claims Central Park to be:

'...a 6,000 square metre landscaped park will give Perth a relaxed, green centre - the largest area of central city land ever returned to the community in Australia.'
This statement passes over the fact that there are people who are in effect being selected out of society while at the same time it ignores or denies the complex sets of relations which occur between people and objects within the city of which the park is purported to be the centre. This is quite clear as a process of gentrification.\textsuperscript{49}

The codes of sound, materials, text or images make for a complex architectural and visual rhetoric which structures space and surfaces. These become the physical context/s which enframe and limit movement. Of these forms, the grid is an ancient configuration of city design. It has been described by the city builder, Hippodamus of Miletus, as the figure of the "rationality of civilized life."\textsuperscript{50} It was seen as potentially limitless, especially in a younger world in which space must have seemed infinite. The grid has become a symbol of "modern neutrality."\textsuperscript{51} It is to life in the city as the musical staff is to notations of restrictive harmonies, in that it enframes or contains the various codes in order to direct meaning. In contemporary cities, one place looks like another because they all work within grids and borrow from a pool of historical references which in effect suggest that they "have a grip on life."\textsuperscript{52}

The scale of many buildings are clearly meant to be
daunting and even awe-inspiring where each person is in a sense "on their knees" in terms of her or his comparatively diminutive size. The many fragmented references to past militaristic and imperialistic golden ages on the building facades of particular cities embed or inscribe a precise history onto such materials as polished granite and marble. The smoothness of surfaces amounts to a neutrality, which in effect, limits choices and reinforces the notion of unitary control. Neutral surfaces and forms (especially polished ones) in effect deflect any meaning other than those strictly intended.

The use of heroic modernist urban surfaces also reifies the notion of the gendering of spaces and this denies the insertion of another text which is in effect the denial of another consciousness. The various fragments of architectural configurations such as capitals, pillars and other Palladian details, construct and encode a master narrative in which meaning is immutable and any sense of difference is nullified.

The initial brief given to me for the conceptualization of The Whispering Wall, suggested that I take a semicircular seating structure to be located within the confines of a formally designed and planted park [cf Appendix C]. I was to develop an idea that encouraged the interaction of the park users. The basic parameter for any concept was
therefore, within the formalities of geometry. My response to this, apart from the soundwork, was to insert a design based on a pink ribbon in the form of a mosaic which would be imbedded in the granite floor of the space. The pink ribbon is quite complexly encoded as a symbol of femininity and is problematic because it is seen as a signification of the passive complicity of women to the structures of masculine power. Its pinkness, refers in a way to bloodlessness which is negatively compared to the idea of the sanguinity of male activity. I wanted to place this figure in the so-called heart of the city as a symbolic claim on this space for more broadly gendered possibilities and to reappropriate or re-engender pinkness plus ribbons. In order to compound the meaning and to try to make it more obvious, I have chosen domestic porcelain tiles as the materials of the mosaic ribbon. To weaken the connection to traditional mosaic with its handcrafted organic appearance, the sections are to be organized by computer so that the individual porcelain chips will be arranged in a grid-like way within the ribbon's flowing contours.

As a representation of an alternative possibility, the pink ribbon crosses a boundary to suggest that the park is mixed territory. It imports the domestic or suburban which has traditionally been perceived as women's space and ironically juxtaposes it with the masculine historic forms
of inlaid and polished granite. Parks are conceived of for leisure and not for the more serious activity of work which is considered to be masculine. The placement of the ribbon therefore has a certain irony. It is like the "laying of an egg in another's nest" and as such it seeks to break the master code by suggesting an alternative text.

In discussions between the designers and developers of Central Park the foyer of the tower was constructed as a serious masculine site while the park was seen by the developers as feminized space. [cf Endnote 21]. A further irony lies in the fact that the art work commissioned for the foyer, a group of massive and impressive paintings, draw on the tradition of the autonomous aesthetic in an extremely successful way but reinforce the rhetoric of the (implicitly masculine) modernist high-rise aspirations. They do this in several ways such as the massive scale, the high tech building materials used as the painting ground, and a signatory use of Roman numerals which cannot help but refer to a European imperialistic golden age but which do not spell any word. It is a utopic gesture in that the letters form a mutely subservient non-text. After acknowledging its undoubted formal success as a painting, one critic pointed out the "loss of meaning" in the letters. He went on to say that the work does signify however, the "disparity between the powerful and the
powerless" which, "...in this city is at its greatest." This work appears to reproduce the idea of a gendered status quo as it is based on an unequal and hierarchical order and as such, it is rather worshipful of the space and the building it adorns.

Works which reinforce the vertical rhetoric of capital in various ways can be said to be anachronistic or archaic traces of high modernism in an age when the multiplicity of meaning and choice presents the greater number of possibilities. As Meaghan Morris points out, a number of writers now declare the "new monumentality" to be about the "long and low." Such a case is made in Jean Baudrillard's America in which he points out the significance of both the desert and the freeway. It is this kind of configuration which recognizes the multiplicity of cultural factors and social relations that exist within the shopping mall and such places of daily economic exchange between everyday people, rather than the unitary and exclusive "face" presented by corporate subjectivity. The towers and highrisers are more about the "social production of face" in which such edifices are examples of "self-signification" which is a kind of self replication. Such vertical spaces have been the representation of the obsessive reproduction of "authority" within the notion of capital.
A recent history of anti-authoritarian dissent is contained in the writings of the group of artists and writers known as The Situationist International. The Situationist's main agenda was to raise in a revolutionary way the question of what they saw as a complete commodification of humans and their resources and the alienation produced by this. For a "brief moment" they mounted an intense theoretical interrogation of cultural norms as they relate to the deep disordering of everyday life. Guy Debord's explanation of the Spectacle is a significant point in the contemporary realization of the complexity of the codes which alter a perception of reality. The term "spectacle" encompasses, in a definitive way the complex of codes which engulf and at the same time order the everyday. In turn, the forces of production and consumption produce an idea or a visualization which directs us how to perceive life and what it is supposedly about. So much so, that:

'People are spectators of their own lives,
and even the most personal gestures are experienced at one remove.'

The shaping of images can shape an everyday life. Aspirations, secrets, unspoken thoughts – even the language of a person's internal dialogue is affected by catch phrases, jingles and images written by agencies with
specialized knowledge and techniques that inform the practices of repetition and reproduction which maintain everyday life. Advertising maintains a constant barrage of images, sounds, words. This amounts to an excess of production plus meaning which keeps the everyday person, who must negotiate all of this, in constant states of crises. Within this dilemma, there is a link to social control through what is called "social advertising." The opinions of organizations and bureaucracies are closely linked to "public opinion" in such a total way that differences or the opinions of individuals and minority groups are difficult to differentiate from those of the so-called collective. It is this fragmented and the highly coded system of images which the walker must negotiate.

These codes are used by artists who see the relationship between popular culture and society at large as the substance of artworks. The key to accessing this complex "text" or resource, was provided by the Surrealists, the Dadaists and the Situationists (as well as the Lettrists) through the value they placed on irrationality as an agent for chance or the accident. They saw this as the way to initiate the seeds of cultural and social change. At the heart of the avant-garde agenda, was the desire for revolutionary change. High on their list as a particular target was the authoritarianism manifested in capitalism. Among their various ways to access the tools or to create a
kind of technology of change, was the Surrealists' use of anarchic games which they used to subvert language and images in order to challenge the usual ways in which meaning was produced. They saw the everyday moment and/or object as a key for the psychoanalysis of the cryptic side of the psyche in which lay the potential trigger for a fresh revolutionary moment. However, the Surrealists failed to critique the deeply Romantic foundation of their thought. This is apparent in their vision of the poetic rebel who was male, "erotic and impassioned" and with whom it seems they thought a more acceptable future might lie. The Surrealists did not think through the notion of male authority which is clear in their continued perception of Woman as the Muse - as never quite an equal. The ultimate limitation of the Surrealists lay in their inability to critique this central issue. It was perhaps inevitable then, that through Breton, they would become politicians or authorities for prescription and control. They sowed the seeds for yet another kind of surveillance - where scrutiny (by psychoanalysis and interpretation) conflates with the desire to reveal. This paves the way for the use of systems of scrutiny which actually create acceptable behaviour.

In the post-industrial information age, two increasingly significant worlds or sets of codes have become entangled - that of surveillance or control and the other of
nurturing or counselling. The link between the two has been made through the agency of the erotic, where the language of psychoanalysis has been appropriated for the catch phrases of surveillance advertising. For example, pamphlets promoting security systems promise that the new cameras can provide "deep penetration" of space. The various codes have become such a part of everyday language that we enter into tacit agreement with them. The New York artist, Julia Scher has announced that she is putting out a Compact Disk in 1993, which will sample phrases which show how the various codes become mixed. She samples and juxtaposes these codes in such a way that it makes clear how they become part of everyday language and are taken for granted. In other words, people become so accustomed to them that their latent meaning goes unnoticed and unquestioned. They become as innocuous as the daily landscape or cityscape.

Because surveillance creates certain kinds of behaviour, it is an assistant to the state which makes for dependency. People, especially academics and artists, are given an "imagined autonomy." It is not what is said as much as who may say it which is the double standard that is either taken for granted or too obscure for immediate recognition. As Scher says, "How can you tell when your civil liberties are being taken away? You don't know!" One
of the examples on her tapes illustrates her point by collaging the language used by audio companies in the promotion of their product with the language of counselling. The specialist with the hidden device listens to the secrets of the individual and one expert becomes interchangeable for the other. The effect of Scher's work might be to disrupt the discourse of surveillance, scrutiny and control. The shadow or companion thought to this, evokes the idea that the enunciative voice might possibly shift to the everyday person (given the spirit of de Certeau's La Perruque). As Scher says:

'...your desire to maintain a life overrides the necessity to speak out. What is the smallest amount it takes to turn on those second thoughts about intense regulation.'

In installations which use surveillance equipment and jargon Scher engages with the various ways in which we collude with the forces which erode civil liberties. Perhaps we tolerate surveillance because we enjoy the idea of it in a subliminal way. It is not only the voyeur who enjoys watching, but there is also pleasure in being watched – pleasure in revealing as well as a sense of some control over what is being seen. Scher focuses on this particular dilemma. In one of her installations, she
dresses in pink clothes which are styled on those of a security officer. She stands within a row of surveillance monitors with blue flickering screens. She describes this piece ironically as "the pink of mother protection and the blue of police surveillance."

In another work, Scher, who is a Class One security systems installer, placed surveillance cameras all over the city of Buffalo. In her words, this is an "electronic landscape in which the viewer is the art piece". If "the future of art is sampling" and video monitors or "screens are dump sites," as Scher says, then the "microphysics" of power as discussed by Michel Foucault in his book *Discipline and Punish*, needs to be met by a microphysics of tactics or "bricolage." Scher's work is an ironic comment on the fact that culture or society has now become transparent - as bodies comprised of internal spaces and as bodies operating within space, it is thoroughly surveilled. The use of surveillance equipment in artworks can be to steal back in a minute way public space; to re-establish a sense of community space.

Installations such as those by Julia Scher, which incorporate readymade objects, operate by taking something which in itself is not exceptional and juxtapose it with other elements to make a relationship which causes it to
appear strange. It becomes the paradox of the unexceptional which somehow is looked at afresh. Not because it is exotic or entertaining necessarily, but because it is more real. It is the perception of strangeness which allows the irony to work "until knowledge begins to penetrate the real." "By knowledge the eye becomes something other than a mere organ." As a person walks about scrutinizing things and events, evaluating, deciding, selecting and acting or doing the results of these findings, the eye may become a kind of surveillance camera.

In the final analysis it is the knowledgeable walker who makes sense of an artwork - who reads the codes of the artwork in relation to those manifested in the site or the context of the work. The greatest potential of site specific work to be a critical space is realised when a sense of tension is generated with its surroundings. It is through such a dialectic that the artwork engages with and feeds from the external constraints provided by its context. It is a con-textualization or a cross pollination of codes.

This chapter has discussed some ways in which the rhetoric or codes of public sites can be appropriated by the artist and the walking subject/individual. These codes are
manifestations of invisible structures which are transformed into visible forms and which when read can become the subject matter of ironic re-readings/writings.
Chapter 4: Walking Across Boundaries

'The tree imposes the verb "to be," but the fabric of the rhizome is the conjunction, "and....and....and...."71

During the course of writing this paper, I have become particularly interested in certain traces or fragments which evidence the crossing of boundaries especially those between "art" and the everyday, as an act of transgression. This action or "passage" is in effect the re-appropriation of codes by the individual. In this chapter I begin to sketch the possibilities for a new work which will use the technologies of surveillance to reveal the auditory network of footsteps which are resonant traces of the walking subject. Clues about her/his status as an individual might be found in the different qualities of footsteps, so that the step and series of steps might be taken and read like a line of information.

In order to prepare for this work, the first part of this chapter examines some of the implications of maps which are less than innocent representations of the surfaces traversed by the walker. In the lived reality of place, the
resonance of the footsteps of an individual on particular physical qualities of a surface leaves real clues about the walker and her/his context.

The second part of the chapter deals with the selfconscious position of the walker as both the subject and object of scrutiny. To flesh this idea out, I have explored some pertinent, attitudes of the avant-garde as well as some contemporary artworks and practices from popular culture. This chapter is predicated on the idea of the walker as a key to the social relational network of object, place and person.

In opposition to the everyday reality of the sensate, the traditional maps or plans of cities are seen to plot or grid an idea of absolute or transcendental space which stands outside of time and history. The map becomes the place just as a name is read to be the place. Names and maps take on the responsibility of bearing all the connotations which identify a place including its history. For instance, "Perth" is Perth and the "map of Sydney" is Sydney. In Marin's words:

'The narrative about the map constitutes the map, which is, as representation, the product of the narrative.'
Maps are visual representations of some pure stream of thought which is independent of the everyday events and conflicts of lived reality - Cartesian space, the City of God and the promise of happiness. At the same time maps are based on the traditional assumption that space is the "dead, the fixed, the undialectic, the immobile. Time, on the contrary [is] richness, fecundity, life, dialectic."\(^{73}\) In this way, maps as signifiers of space, are feminized.

As far as lived reality is concerned, a map is purely arbitrary in the sense that space is changeable and fluid - a person can cross a street and enter another world of social forces and conflicts. That same space can be repopulated and through practice become a different kind of space again. The walking subject crosses boundaries to relocate so that point of view is always relative. The walker obviates any sense of Cartesian space or absolute transcendental space, because walking is a sensate, cognitive process which retranslates place and maps into lived experience.

The work of the Situationists, based on a psychogeography in which the streets were constructed of a number of "zones of distinct psychic atmospheres", was predicated on the plurality of possibility and choice through walking.\(^{74}\)
The principle means was through the Derive or drift, "the technique of locomotion without a goal" which they saw as a means to experiment with the city and to release the potential of the "accident." They saw the everyday as a multitude of potential disruptions or interventions (Detournement) where "chaos" would be created and the seeds of possible change sewn.

For the Situationists, the flaneur was reconstituted in a more pragmatic form as the revolutionary who walked or wandered in the streets not aimlessly or desperately as did Baudelaire's, but with a particular purpose. This person, however, was also defined in the masculine and the topic of gender was not an issue taken up by the Situationists.

In the nineteenth and early twentieth century, women who were considered to be respectable were confined to the private - they could not escape into the crowd or in other words go about unescorted even though their everyday lives involved activities away from the home such as shopping and work. *George Sand dressed as a male in order to experience something of the life of the flaneur.* As a woman she could not pass unnoticed - the flaneur's privilege; conversely she could not be the one who watched, the voyeur.
The works of Sophie Calle made from 1979 to 1989, take on "the discrete pleasure of being a voyeur" as well as surveillance.\textsuperscript{80} Calle assumes the role of the missing or invisible Flaneuse who could not operate within the nineteenth century or even early twentieth century culture. Calle pries into the lives of people. With a curiosity which has been described as "morbid," she constructs a dramatic "narrative" based on traces or clues gathered from her quasi-detective work. For example, in *L'Homme au Carnet* (1983) Calle found a man's address book from which she built up "an indirect portrait" of him based on information from interviews with the people in his book. In *Suite Venitienne* (1980) she followed a man without his knowing it from New York to Venice. The invisible yet strong mobile presence of the artist is the most interesting aspect of the work. She becomes the voyeur or the one who assumes a position of power over the object of scrutiny. This figure has always previously been a male.

Work of this nature, that is work which attempts to engage with the relationship between subject and the object of scrutiny, also draws the viewer in as a kind of shadow or vicarious voyeur. The idea of the viewer's active role is taken further by Cindy Sherman and Linda Montano who employ a kind of parodic mimesis to construct images of themselves which conform to particular social types.\textsuperscript{81} In this way,
with themselves as the text, they are suggesting that there is something perverse in the meaning construed by the viewer. The viewer has some responsibility in the construction of what is seen. The viewer and the artist/performer step together across a boundary. The performer of self may then have a large amount of control. Parodic mimesis is more than a reactive "insect's survival mode" as it amounts to a tactic/trickery or an infiltration by the perverse in order to cheat with the social contract. In de Certeau's terms, the performing of self is "The tactical and joyful dexterity of the mastery of a technique." Walking, as an enunciative act put to the purpose of the construction of images of self is exemplified in the film Paris Is Burning, which describes an activity called "vogueing." This consists of the adoption of styles of clothing and ways of walking which amount to a kind of tactic which undermines the politics of the "natural" as it relates to the performance of self. This activity represents the resistance of people who know that they are considered to be perverse in the eyes of "normal" society. Vogueing is a competition the purpose of which is to manipulate the codes of dressing including crossdressing and "normal" dressing. In this way, not only the style of clothing, but the gestures and body language convincingly mimic that of known and accepted personalities or icons from "straight" society. It is a deliberate way of
using the social establishment which is comprised of unequal forces by practising or reproducing legitimized styles in an ironic way. However this practice has produced a kind of stretching and distorting of traditional space. Vogueing is a space for play which creates a mutative appropriation of the codes of the dominant order. Such a mutation might affect the "genealogies" of social behaviour as described by Bourdieu, creating a small opening for new possibilities in the negotiation of space.

Conversely, in the Barbie Doll competitions held in the United States, contestants must "become" Barbie in the way they walk and talk. This fits into the idea of a "repertory of operations" which provide a way to survive among the accepted codes, and which in fact reproduces the status quo. In this it is similar to the Clinton/Kennedy mimesis: there is no "mutation" but only a kind of genealogical inevitability. The question "Who am I?" implies the need to practice the reproduction of an image of personhood which is legitimate, if one is to survive in everyday space.

In conclusion, an individual's everyday political choices are embodied in codes of clothing and the performance of images of personhood. How the subject engages with the codes of a place is discernable in a variety of traces both visual and auditory. In my proposed audio work on
footsteps, a sense of where the individual is walking might be revealed by the ambient sound plus the singular quality of the resonance of a footstep in a space. This sound might give clues to the scale of a space, and to whether it is empty, or full of objects or people. The impact of a type of shoe might suggest a particular gender and the step itself may reveal something of the walker's intentions in its stealth or overt boldness. The resonance of the sound from the kind of surface upon which s/he walks might reveal more about the codes embedded in the materials and structure of a space.

For this work, I will use eavesdropping techniques in order to collect and assemble a series of auditory traces. This work will be placed in a context that acts as a kind of lens with which to consider the text. The context can also place the work within a time frame and therefore give it historic specificity. The work might further explore the significance of the inter-relatedness of subject matter, site and the larger context. Just as monumentality is becoming invisible, so is the response of art: this work is received via auditory not visual traces.
Chapter 5: Conclusion:

The writing of this paper has led me to a number of post-monumental thoughts which are based on the idea of the everyday as a complex, coded and fragmented topology which is traversed by a potentially intelligent walking subject. The experience of daily life is predicated on the reproduction through repetitive practices of a network of social relations. For the individual in an information age, the structures which support everyday practices are are no longer visible. However, they are represented in complex codes which are visual and audible - but their tangibility exists only in traces and fragments. These traces form the substance of a micro-politics which in turn constitutes the space of the social-relational network in which the individual operates. In a post-aesthetic age in which art is yet another fragment/s within the social-relational, the walking subject is a vital catalyst for the configuration of significant or critical confluences between the artwork and its context. For the walker/viewer the artwork becomes a technology through which criticism and choice can be developed.

The effectiveness of art practice within a contemporary context is predicated on the potential of the politically loaded fragments and traces of social structures. For my
audio-visual practice, the placement of these traces might be in a pre-existing context. Each site is a form of readymade waiting for de-construction, re-configuration and re-activation. The artworks I make for public sites might be a positive form of spatial cannibalization perhaps leading to a reconciliation of art and everyday life: art might then take on a reparative function, even at the limit working to create community.

A post-aesthetic age implies an inevitable complicity between art, the everyday and social forces which are not simply unitary and oppositional. Rather a network of tensions comprise a plastic or multi-torsional topology which has replaced the grid of traditional space. Within this context social relations are constantly rearranging. Only when the artist can accept the fact of the transience of social relations, and therefore the ephemerality of meaning and significance in the social field can an effective and essentially non-monumental art practice begin to be developed. Relevant questions for such an art practice might be provoked by the investigation of the contradictions between sites of redevelopment and the expectations of everyday life. The invention and then re-invention of temporary provisional forms of addressing these contradictions might delineate a practice which must remain fugitive: ungraspable, on the move.

2. On walking: I made this particular choice for an "index" as a result of watching an episode of a series on Channel 10 (1991) called Business Sunday in which a corporate entrepreneur discussed how he informed his financial decisions. He chose to watch the day-to-day-use-levels of chipboard as an index for the fluctuating state of high finance. His reasons were that chipboard is such a common material that it is used in the widest possible range of applications. It is used in a direct and relatively unprocessed way. He believed this to give a more reliable sense of the status of the market than the words uttered by politicians and the fluctuations of the stockmarket.


4. Even considering that contemporary architecture is designed within the limits of conventional geometries, the walker is not necessarily bound to move within the confines of a grid system as strictly speaking as the automobile does or to adhere to the routes pre-designed for the shopper. The nature of walking allows the walking subject to transgress these limits at will.

5. de Certeau, Michel, (1989) The Practice of Everyday Life, Trans., Stephen F. Rendall, University of California Press, Berkeley, California, USA. p101-102. In order to make clear the idea of walking as an enunciative practice, de Certeau shows the relation of walking to synecdoche and asyndeton which he describes as "figures of pedestrian rhetoric" within writing. In this way he shows the selective economy of walking as a technology of choice and negotiation within the frame of space. He says of walking,

"...it selects and fragments the space traversed: it skips over links and whole parts that it omits. From this point of view every walk constantly leaps, or skips like a child, hopping on one foot. It practices the ellipsis of conjunctive loci."

"Synecdoche replaces totalities by fragments
(a less in the place of a more); asyndeton disconnects them by eliminating the conjunctive or the consecutive (nothing in place of something)."


7. Lefebvre, Henri, (1991) *The Critique of Everyday Life*, Trans., John Moore, Verso, London, U.K. p69. According to Lefebvre, the Hegelian system constructed a thesis in which the individual is permitted to dominate the universe by thought and the system is also the justification for this goal. The contribution by Marx of dialectical contradiction (alienation) has been to conceive of man (and woman) as fully human, ie formed through contradiction and progressing only through conflict and negation. This was different from the Hegelian concept of man as progressing through the idea - via the philosopher. Marx's thought was predicated on the ordinary and the everyday. "...things progress with their bad side forward." "Man has humanised himself only by tearing himself apart."


10. Bachelard, Gaston, (1969) *The Poetics of Space*, Trans., Maria Jolas, Beacon Press, Boston. Bachelard expands on a phenomenology of space and the objects within it, ie "space as we primarily perceive it." pp 211-231 He writes of a "community of objects" with which we relate and upon which we project not only our excesses of memory and desire, but our need for tangibility which enables the operation of the senses. pp74-89.


12. (1992) *Street Sheet: A Publication On Homelessness: San Francisco*, July 1992, pl. In the lead article a criticism was made of statements by the mayor of San Francisco, Frank Jordan in which he attempts represent the homeless as invisible.

'Mayor Rank Boredom's commission on homelessness yesterday released a new study supporting Boredom's recent claims that homelessness in
San Francisco has been solved. According to the Boredom Commission's annual report, "the State of Homelessness Today" the streets of San Francisco "have been swept free of virtually all undesirable people."'

'The number of shelter turnaways, according to the report, is one of the leading indicators used by Mayor Boredom's analysts. They cite the fact that turnaways have been "essentially reduced to zero" as evidence that homelessness has been eliminated. This success in the annual report, is attributed to the work of the Clean City Program.'

13.de Certeau, Michel, pp 98-99


15.Ibid., pxix

16. Ibid., pxi

17. Ibid., p30

18.In the contemporary suburb the walker is often denied access to the streets by the lack of footpaths and may also be regarded by suspicion when walking in a neighbourhood other than her/his own. For example, I was recently interrogated by some people as I walked in a lane behind their home in Hilton Park in Western Australia.


20. I was present at a discussion in which a main point was made which considered whether women with prams could be permitted to walk in the foyer of a new Perth central skyscraper, or whether they should stay in the park. It was about the nature of the two areas. One place was seen to be about "work" and therefore as "serious" while the other was about "leisure" and therefore less significant.


23. de Lauretis, Technologies of Gender, p2.

24. In the Perth central railway station, there are surveillance cameras which turn to follow people within a particular range.


Situated on the roof of the Gleddon Building in central Perth, which looks down on Central Park, are the offices of a traffic calmer who examines the use of cars and walkways in the central city. He told me about some youths who climb up and walk about on the roof tops of the central city. They try to avoid being seen although he has come across them upon which occasion and he has found them to be aggressive. His answer to this threat, is to wear a camera (it doesn't have a film in it) which he points at them as if to take a snap. Invariably they run away.


28. Weber, Max, p25


30. de Certeau, Michel, pxiv.


32. In the Claisebrook area of East Perth from the mid-nineteenth century onwards, aboriginal people were disconnected from the area which was a main source of traditional food and a place where the rhythms of everyday life were maintained. Curfews were imposed and the people were required to occupy increasingly restricted areas. From
discussions in 1993 with Jerry Morrison, an aboriginal activist. [see Appendix B].


"Now we can understand the despair that accompanies all utopic representations: the instant of prediction, the moment of good news and time outside of the time of pure difference is broadcast in the time of mourning. We know ahead of time that we can only forget what we mean when saying it."

34. Sorkin, Michael, Ed., (1992) Variations on a Theme Park: The New American City and the End of Public Space, Hill and Wang, The Noonday Press, New York, pp77 & 85. In New York in 1982, Mayor Koch used artists to help realise through renovation, the potential of property within the Lower East Side. Artists' groups who had banded together to solve their own housing problems were selected along with two developers to push forward a $7 million program - as Koch said, "to renew the strength and vitality of the community."


36. Ibid., pp15-44 The streets as 'public' places have become problematized and the nature of such public-ness is called into question through the various technologies of surveillance and (dis)information.

37. In terms of my own practice using "new" technologies, the complex collaborative negotiations necessary to realise the work entail the presentation of concepts to a wide variety of people. This is in its own way, a valid interaction with an aspect of the community. Each work requires the application of someone within the community's skills, which is for them a different way of looking at their own practice as well as the opening up of the consideration of an art form which they have not encountered before. I believe this to be a significant interaction of an artist with an aspect of community which includes people from a wide variety of fields and ranging from the top to the bottom of hierarchies. For example, in The Claisebrook Inlet work, my collaborators and I have devised a massive crack with water pulsing through it which is to be built into the side of a new bridge or underpass.
As a result, the engineers have had to take on the idea of building into their new work, a massive fault or blemish. They have also had to design a hydraulic ram which forces water through the crack like a great heart beat.

38. Although, one might argue that these works do appropriate and consume an image of homelessness when the works are transported into a gallery - that this act necessarily aestheticizes any image.


40. On a close reading of The Claisebrook Inlet brief written for the Public Art Consultant, and after some research into the history of the site, it is clear that the most vulnerable group, the Nyungar people, have long been disrupted and violated in a social sense as a cohesive community. Therefore, the rhetoric of development has occurred long after the event and with the safety of retrospection. During the design phase of the Claisebrook Inlet, I was not aware of any discussion on the history of the site unless instigated by myself and the only really positive response (apart from that of the Public Art Coordinator who is also an artist) came from one of my collaborators, James Stockwell, who is a landscape architect. He has a very strong awareness of the significance to the community of developing a sense of the history of the site as well as a desire to incorporate features with a sharp political edge to them.


43. Attali, p43

44. Ibid., p4

45. The Tidal Fountain is connected by telephone line to devices which can sense the tide levels in the ocean. A pulse is sent 2.1 kilometres inland along the line to the fountain. This gives the tide level information to the fountain's switching system and water is pumped in and drained out accordingly. [see Appendix D].

46. Neal, Linda, 'Listening is a Subversive Activity,' High Performance: The Verdict and the Violence, Summer 1992, p68
47. The Central Park billboards are arranged around the perimeter of the Park as it is being established. Because of this configuration, the statements assume significance as definitive territorial claims.

48. The selection the words "returned to" implies that the park once belonged to the people - that the land has been "borrowed" rather than "taken from" whoever (aboriginal people). If the words had said "given back" they would then be letting it known that the land had been "taken" in the first place. In any case it makes non-sense, because the land is still privately owned by the "joint venturers" who are the General Employees of the Superannuation Board, The Commonwealth Bank, Quantas and The AMP Society.

49. In Fremantle, during the preparation of the city for the America's Cup from 1980-3, the community appeared to enthusiastically endorse the process - especially home owners many of whom cleaned up their houses and temporarily moved out in order to collect huge temporary rents. Hotels and restaurants were 'improved' and I noticed that many of the old men who spent their days (and possibly some nights on the street) disappeared. A number of artists had to move away because rents were considerably raised.

50. Sennett, Richard, The Conscience of the Eye, p 47

51. Ibid., p50.

52. Ibid., pp 5-10. Richard Sennett sees the Christian disjunction between inner and outer life or the separation of mind and body as being at the root of Western Culture's mistrust of the senses. These evolve from a nomadic and pagan beginning in which God promised an ultimate home or centredness. It amounts to a disturbance or what Sennett calls the 'Christian tragedy' in which the sensate can never be compared with religious experience. According to this system of thought, the Christian will always mistrust difference and try to build appropriate representations for inner and outer such as walls between worlds or the sacred and the profane. It is as if there is a ceaseless attempt to build St Augustine's City of God.

53. The "Pink Ribbon" as a motif has significance for me. I have used it in previous works. In the 1980's I developed a series of works (drawings and paintings) called 'The Pink Ribbon's Progress' which was an ironic paraphrasing of The Rake's Progress in which the Ribbon is reconstituted as a multiple subject capable of changing form, having a vast repertory of behaviours to call upon and emerging intact
from a variety of encounters.

54. The mid-nineteenth century brought the growth of the suburbs with which women were associated (even though a large percentage worked away from the home) and hence the establishment of separate worlds for men and women. The 'public' sphere was established as the male's domain and History was written around this. The history of women's experience is now being recovered.


57. Ibid, p11.


61. Sennett, Classic Essays on the Culture of Cities, p123

62. The idea of chance as a way to access the limitless and multiple levels of conceptualization within art forms was also taken on by Marcel Duchamp (visual art), John Cage(sound and music), Gertrude Stein(written language) and Elaine Summers(found dance) and many others. The Lettrists contributed particular ways of using found text as well as found film in which lengths of film from the cutting room floor were retrieved and physically abused to eliminate any
sense of narrative and to make impossibly boring and trying movies - a kind of anarchy.

The use of chance provided one of the ways in which there has been a break with the master narrative and in its way this is a significant form of micro-politics. There is something attractively anarchic in the idea that chance can be employed for its own sake - as a concept in its own right. To take chance to its extreme as possibility was a large part of the contribution to contemporary art made by John Cage.

63. Plant, Sadie, p42

64. Scher, Julia, This quote is taken from a slide presentation made of her work at the Modern Languages Association conference at the New York Hilton in December, 1992.


67. de Certeau, Michel, The Practice of Everyday Life, pp156-159

68. Schefferine, William, Flash Art, p76.

69. Lefebvre, Critique of Everyday Life, p165

70. In The Claisebrook Inlet, it is the tension between the water and the layers of paving or urban development. In The Whispering Wall, it is the tension between the implied forces of classic and traditional forms in a formal urban park and the more sensitive and vulnerable birds and fauna represented in the sound track as well as the implications of the pink ribbon motif.


72. Marin, Louis, Utopics: Spatial Play, p44


75. While visiting Tokyo in 1991, in a Ginza art gallery, I came across the work of a group known as the Tokyo Streetwatchers. They walk the streets with cameras, looking for 'accidents' which they call "Thomases." These are small architectural details which look functional but in fact have no useful purpose. They are named after a baseball player who was purchased at great cost for a team, but apparently could not even hit a ball. He spent the time of his contract sitting on the side lines.

76. Ibid., p60.

77. The idea of the Derive as a way for the individual to create a psychogeographical mapping was inherited from the Surrealists and Dadaists. They engaged in countless adventures based on the Derive. This activity in turn evolved from the idea of the flaneur who was a poetic urban figure who gained fulfilment through a restless wandering in the streets. The flaneur, a tragic figure, graphically portrayed by Edgar Allen Poe, expressed an idea of the deep tensions of life on the streets. in his story called "The Man of the Crowd." According to Lefebvre, Bataille apprehended this space and relation as "tragic." Each of these approaches to the walking subject are of course about a masculine figure. To the Surrealists, Dadaists as well as Baudelaire, Poe and Bataille, he was the anti-hero caught in the poetic if tragic conflicts of modernism.

78. I am not aware of any writings in which the Situationists engaged with the subject of gender in terms of their aims or changes they hoped would come about as a result of their activities - even though a few of their members were women.


The "Many Faces of Linda Montano" is a photographic series taken by Annie Sprinkle for a soon-to-be published book called Sacred Sex...1+1=1. The photographs are published in

82.de Certeau, M., The Practice of Everyday Life,' p18
BIBLIOGRAPHY:


Morris, M. (1992) "Great Moments in Social Climbing:


Wodiczko, K. (1993) Public Address, Walker Art Centre, Minneapolis, Minnesota, USA.


APPENDIX A: PREFACE TO THE DOCUMENTARY VIDEO TAPES

The first three segments of the video are of completed works, namely Carsick, Running Out of Words and Make or Break. These works have been exhibited. Each work has been developed and completed during the last three years.

The remaining sections of the video are of works which have been conceptualized and presented to the respective commissioners. The Whispering Wall is to be placed in Central Park in Perth City, The Claisebrook Inlet is for the East Perth Redevelopment Authority and The Tidal Fountain is to be constructed in the Rockingham City Council Building. Each has been accepted in principle but is waiting for funding. The conceptualization of the works and negotiations with the commissioners has taken place during the period of MA studies.

The videos for the three artworks are documentations of the prospective sites. The purpose is to gather a sense of the ambience of the original site such as sounds, materials and whatever seems relevant in order to understand what is to be cannibalized by the development and therefore what can be carried forward into the future work. This has proved directly fruitful especially in the case of The Claisebrook Inlet because this site contains many material traces of earlier human activity. Using the
video, items were noticed which had previously been overlooked and we were able to put in a request that the materials be available to us after demolition. In more indirect ways, the video of Rockingham, especially the seaside area, continues to gradually infiltrate the processes of conceptualization prior to design development.
APPENDIX B: THE CLAISEBROOK INLET

(1992+)

Video (6'21'')
APPENDIX B: 1 - INTRODUCTION

The Claisebrook Inlet project is an interactive sound and water installation for the East Perth Redevelopment Authority at the Claisebrook Inlet. It is set in a public park. The main waterway has been designed by myself in collaboration with James Stockwell and Stewart Pulleyblank of Tract Landscape Architects. The initial brief was to design the weir and water raceway area under a traffic bridge. The idea was to enhance the ambience of the site as well as to make it interactive. It was clear however, that it was necessary for the artist as a member of the design team, to make suggestions for the design of the whole site in order to give the concept a more cohesive sense.

To research the site, I spoke with Jerry Morrison an aboriginal artist and activist. He discussed the relevance of the site to his people and provided information on the stories and songs of the area. Morrison also directed me to the Aboriginal Planning Association Library so that I could assemble a chronology of the significant events in the history of East Perth. I had already noticed that histories written by Europeans completely omitted the existence of aboriginal people.

With the information gathered from the Battye Library and
the AAPA Library as well as the video and stills photography of the site, the landscape designers and I were able to evolve a design based on a more total sense of the place.
APPENDIX B: 2 – DESCRIPTION OF THE PROJECT

The intention of the overall design concept of the waterway, is to establish for The Claisebrook Inlet, a meaningful sense of place. Each section, from the water source to the third weir, contributes to this in a direct and significant way: therefore each is essential to the storyline which gradually builds a sense of history.

Upon looking at the history (both European and Aboriginal) of East Perth, it can be seen that the area has been subject to a number of layers of culture especially in the relatively short time since the 1820's. It has changed from being a quiet everyday space to that of a busy residential and industrial place. Now it seems it will become an urban mix of all of these.

Above all, the main reason for the human activity in the area and the thing which has always been central to the existence of East Perth, is the waterway. It has had a number of functions. It was once a cool and restful place teeming with natural life, just as it was once useful to a variety of industries. It has been functional as a drainage system and it has been filled in and partially opened again. Through all these conditions, the water has somehow prevailed. It could be described as the heart of East Perth.
The overall design draws on these histories by creating a narrative based on layers which refer to a kind of archaeology. It is through these levels that the water pushes its way as if the flow is inevitable.

This work has been conceptualized to represent a tension between the energy expressed by the water and the various structures that it has encountered.

There are a number of features or “disturbances” seemingly caused by the water and intended for contemplation by the users of the park. These visual events are designed and stylized in such a way that it is clear that this is a story or a fiction albeit based on fact. They are not natural but representations and as such, play between an idea of the real and a simulation - a kind of paradox.

The following are the features which construct the history of the area:

- at the source pumped water will pulse through a crack in the wall of a bridge to suggest a massive heart beat;
- a number of configurations of displaced paving stones where sub-inlets will pour water into the waterway;
- layers of paving stones will run at contrary angles to suggest the underlying levels of an archaeological
site;
- stepping stones shaped like the backs of tortoises (*Chelida oblonga*) will run alongside the water edge to indicate the path the aboriginal people took through the wetlands;
- two weirs will be constructed of displaced concrete and paving sections as if old forms have been disturbed by the force of the water;
- Tea-trees (*Melaleuca raphiophylla*) which are locally extinct, will push through paving stones. One will also erupt through the water;
- a hydrophone submerged in a resonating pool, will collect the sounds of a miniature waterfall. These sounds will be amplified in two downstream audio-fields will be activated by sensors.
APPENDIX B: 3

Working drawings, photos of the site, briefs, press cuttings and correspondence
Promise to transform East Perth

The ambitious, multi-million dollar plan to transform the derelict East Perth area into a vibrant, popular inner city suburb is gradually taking shape. Major works on the controversial residential and commercial development have already begun. MARK BURRIS reports:

Michael Hackett, regional manager of South West Water, believes that the new area will make good use of the derelict land. "This is a once-in-a-lifetime opportunity," he said. The site is situated on a major arterial route and will be developed on the site of the old power station. The plan has had a mixed reception, with some residents concerned about the impact on their quality of life. And a small group of residents have formed a committee to fight the development, calling it "an unnecessary intrusion into our lives." The plan, however, is expected to go ahead as planned, with construction expected to start within the next year.

Mr Hackett also acknowledged the importance of the area as a hub for local businesses. "This is a key location for the city," he said. The plan will see the water station closed and the area converted into a commercial and residential zone. The site of the old power station will be developed into a major shopping centre, with plans for a hotel and restaurants. It is also expected to be connected to nearby cyclist and pedestrian pathways, creating a lively and accessible area for locals and visitors alike.

The plan is expected to create over 1,000 jobs, with the potential to boost the local economy significantly. The developer, South West Water, is expected to invest over $1 billion in the development, with the project expected to take several years to complete. The plan is part of a broader strategy to regenerate the city's inner west, with other developments planned in the area.

Mr Hackett concluded, "This is a once-in-a-lifetime opportunity to create a vibrant, new area that will benefit the city for generations to come."
A cultural vision of East Perth

WASHINGTON planning enthusiast Robert McNulty is an ideal man. He's also a cultural and planning guru who believes that the fastest way to change the negative image of an urban development site is to introduce cultural activities — even before new buildings go up.

And by culture, he's talking about the lower case "c" sort — anything from zany to seen-nightclubs rather than opera and ballet.

Mr McNulty has been tossing ideas around about culture and urban planning with the staff at the East Perth Redevelopment Authority for weeks.

The new authority faces the onerous task of turning the vast tract of East Perth wasteland into a thriving community over the next couple of decades.

Mr McNulty's Washington organisation, Partners for Living, has a worldwide network of planners, designers and developers concerned in bringing economic growth to communities by enhancing the quality of life.

Its expertise focuses on cultural planning — in other words, the development of arts and humanities facilities, the improvement of public design, conservation of scenic and historical spaces and the establishment of a creative community.

Mr McNulty, who originally trained in law and property development, has come up with a wish list as to how these lofty aims can be achieved in East Perth.

He doubts, of course, that this will be achieved as impractical and impossibly idealistic others will plant the seed that will later germinate into cultural activities.

In fact, the seed image is appropriate — Mr McNulty likened himself to Johnny Appleseed, spreading optimism with his ideas.

For starters he advises that the East Perth redevelopment has a negative image problem when it comes to selling the merits of the site to potential developers and ultimately the people who will create a community there.

He suggests there are problems with the name, which should be changed to something like Heart of Perth.

"This should be the real heart of Perth and part of an unbroken series of the central business districts," he says.

"And if you want to change a negative image, don't hire a public relations firm, hire an arts officer.

"Bring some cultural activities into the area. Why not let an unused building in a theatre group or a bunch of artists' workrooms get going the place worked about as an exciting and interesting place of intellectual and creative activity.

"After all, the difference between reality and image is what the media tell us."

Robert McNulty, a champion of cultural activities.

"Culture is the cheapest strategy for changing an image. Personally, I'd rather go to a zoo than a museum, so let's make the definition of culture as wide as possible."

Mr McNulty says the successful introduction of cultural activities will nurture economic development.

He sees potential in East Perth for lots of small-scale creative industries such as fashion, food, design and entertainment.

"Why not a Frank Lloyd Wright type of school or a performing arts or turning the old power house into a teenage nightclub?"

"Let's make the area the setting for intellectual creativity," he says.

Housing will play a big part in the redevelopment and Mr McNulty cites the experience of a new development in Miami of all places, where the community opted for Victorian-style terraces.

"The people in Miami wanted the reassurance of a Victorian neighborhood, they wanted to go back to images of their grandparents rather than embrace radical new technology."

"Be an urban village in East Perth that was a new and renewed precision of the traditional terrace will work best."

He recognises the considerable pressures that lie in front of the developers and says the final decisions will take some persuading between various groups.

Understandingly, he stresses that a balance must be reached in housing density — the ideal being a density that provides the excitement and stimulation of people living close together and the comfort of lower densities.

"If it's too light there's not enough people to create that sense of excitement, and can't you high and all you get are traffic jams."

He believes East Perth should prove attractive to young people without families and to the elderly relieved of family responsibilities.

But he urges the authority to make a start now on some of the cultural activities that will create a favourable image.

"Let's put in some public art now, even if it's only temporary," Mr McNulty has been spreading his message to a broad range of disciplines this week — from arts administrators and artists to hand-nosed businesses and planners.

If enough decision-makers take his ideas to heart, the East Perth redevelopment may eventually produce one of the city's most exciting scenes.
EAST PERTH REDEVELOPMENT AUTHORITY
Brief for Public Art Consultancies

Design for a Weir
Claisebrook Valley, East Perth

1.0 INTRODUCTION

The East Perth Project is a State Government initiative formed to undertake the redevelopment of a large area of underutilised industrial land adjacent to the Central Business District. It is proposed to revitalise the area as an area of mixed commercial, residential and recreational activities along 'urban village' principles, providing the impetus for a new inner city community. It is the largest urban renewal project in Western Australia stretching from the eastern edge of the city bordering the Swan River as far northwards as the East Perth power station.

The Project is now at an advanced stage of planning. An outline Development Plan was produced in October 1990 and released for public comment. This has led to substantial alteration to the original plan, with further design development work centring on the Claisebrook area. A further concept plan prepared in November 1991 and the draft East Perth Redevelopment Scheme released for public comment in August 1992 have since laid the basic parameters for the development.

1.1 Background

East Perth is one of the oldest parts of Perth, it was a camping ground for aborigines prior to Settlement. Captain Stirling's party may have landed near Claisebrook in search of fresh water. It has retained links with Aboriginal people, especially the Nyungar people, up to the present day.

The area contains the site of the first Cemeteries, no longer used, the first abattoir, a brickworks and the first municipal plant nursery. It has a history of community and residential use which has declined during this century, becoming progressively depopulated and industrialised. Many of the current bus routes through the area follow the old tram lines from the city.

Much of the land is already in Government ownership and although run down, offers enormous potential for development. This is an opportunity to create a new heart for the city, a vigorous, lively urban community, rich in natural assets of river and parkland, but with a strong business and commercial presence to provide activity, economic benefit and employment for those who want a true city lifestyle.
1.2 The Development Concept

A major feature of the development is the Claisebrook Inlet at the heart of the urban village. The Inlet will be the focus for a variety of recreational, residential and commercial uses, ensuring that it becomes the vibrant hub of the Eastern end of the city. It is anticipated that construction will commence in early 1993.

One of the fundamentals of the urban village concept utilised in the planning for East Perth is that it have a strong open space and pedestrian system, providing for access and communication between homes, office and retail or community facilities as well as opportunities for enjoyment of outdoor activities. Awareness of a new community and the need for a full social and cultural lifestyle which reflects the urban nature of the environment needs forms part of the overall planning policy. The draft Scheme contains, in the companion Planning Policy document, the Authority’s commitment to community formation, the provision for community and cultural facilities and a program which sees public art as part of a high quality public realm.

2.0 ART IN PUBLIC PLACES

The Authority recognises that the arts are important to this metamorphosis, and has adopted a policy which includes public art and artists in the design and planning process.

Public art in the context of East Perth means much more than the placement of individual artworks. It means imbuing an area with a strong social and architectural identity through the artistic and imaginative treatment of public space.

2.1 Art in Public Places Policy

The East Perth Redevelopment Authority encourages the incorporation of all the Arts into the daily life of the community. Successful integration of art into public spaces - streets, squares, parks and so on - fosters a better quality of life and a strong sense of identity in the locality in which it occurs.

The policy views artists as an important part of the design process from the early stages of planning, the inclusion of art as integral to the design, intrinsically valuable to the space and to the community.
3.0 BRIEF

The Brief is for an artist to work as a member of the urban design team which is already in existence. The consultant's principal responsibility is the design of a water race, at the head of the Claisebrook Inlet underneath the Plain Street/East Parade road bridge. The race is a device which forms part of a weir dividing a natural body of water connected with the Swan River with a shallow pumped water channel.

There are several engineering and physical contraints which will require a flexible and collaborative approach to this project. Two of the constraints are the outlet of the Claisebrook Main Drain which issues into the inlet waterbody via a chamber underneath the road bridge, and a level change of approximately two metres under the road bridge. Further requirements are a crossing point for nimble people above the bridge, and consideration of the form of a pedestrian bridge below the weir.

The acoustic and aural component of any project involving water is very important, as is the atmosphere it creates. It is important that the water form a magnet which draws people down to the water level and encourages them to pass freely under the road bridge.

The artist will work with the landscape consultant, the structural and hydraulic engineers and in close consultation with the design team for the road bridge to develop an intriguing, safely interactive, aesthetic and functional transition of water from pumped upstream channel to natural waterbody within the practical constraints and budget limitations. The expectation is for initial concepts followed by collaborative refinement into an approved design ready for documentation.

3.1. Draft Concept Plan

A consultative urban design process has resulted in an Indicative Development Plan for the Claisebrook Inlet area. The plan, which is attached, shows the Inlet and the importance of water in the system of public open space which follows the contours of the Claisebrook Valley. However, significant changes to the waterway elements have been proposed within the broad concept.

3.2 Claisebrook Inlet

The centrepiece of the first stage of redevelopment in East Perth is the construction of an Inlet off the Swan River. This will form a body of water approximately 2 metres deep, designed to be navigable for ferries, small pleasure craft and dinghies. In order to extend the influence of the water body further into the project area, the present alignment of Plain Street will be altered, and a road bridge built to span a shallow pumped water system, water race and weir.
3.3 Atmosphere

Atmosphere in the Inlet and upstream will be extremely important to create a relaxed tempo in contrast to the busy road and bridge above. The magnetic and insistent sound of water contributes to a change of pace even when the actual water cannot be seen or the spray be felt. The stimulating, yet calm and cool atmosphere it conjures up will encourage the illusion of distance from a busy life.

3.4 Artform Media

This Brief is open to a number of media. The consultant may have a background in music, new technology, theatre and performance or sculpture.

4.0 BUDGET AND TIMING

N.B. Application may be made by the consulting artist or by another individual or group with specialised skills for any commissioned artwork which arises as a result of the consultancy.

Consultancy fees, Stages One to Four inclusive $15,000

This sum will be paid on satisfactory completion of services in accordance with the following staging milestones (See Paragraph 4.0 for detail)

<table>
<thead>
<tr>
<th>Stage</th>
<th>Approx. Timing</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage One</td>
<td>4 to 6 weeks</td>
<td>$4000.00</td>
</tr>
<tr>
<td>Stages Two &amp; Three combined</td>
<td>3 months</td>
<td>$6000.00</td>
</tr>
<tr>
<td>Stage Four</td>
<td>To be confirmed</td>
<td>$5000.00</td>
</tr>
</tbody>
</table>

The appointments would be for Stage One initially with appointment for Stages Two/Three and Four dependent on project continuation and satisfactory performance.

4.1 Commissioned Artworks

Artworks which draw on the materials budget and require the further involvement of the consulting artist, or another artist will be the subject of a separate contract. However, it is envisaged that much of the work resulting from the consultative design process will form an integral part of the construction works.

Budget for materials, commissioned artworks and installation costs, beyond the parameters of the project construction budget $45,000
Total budget available to completed project is $60,000

5.0 RESPONSIBILITIES AND SCOPE OF WORK

The above consultancy fee arrangement requires that the artist fulfills the following obligations:

5.1 General

- Enters into a formal, written contract with the East Perth Redevelopment Authority.
- Works as a member of the design team for the weir and its environs.
- Reports to and takes direction from the Authority's Project Manager and Public Art Co-ordinator with respect to the Project time, cost and quality requirements.
- Works diligently and co-operatively towards meeting the above requirements.
- Liaises closely with the relevant members of the team between design team meetings to attain the objectives and goals of the team.
- Attends all meetings of the design team. Costs of attending meetings are included in the total fee.
- Communicates and collaborates with other members of the design team, working as a member of that team rather than as an individual.
- Assists the Project Manager by providing such details for estimating costs construction times as may be required by the Project Manager.

5.2 Stage One: Concept Design

- Produces design concept drawings, maquettes and presentation material as required by the design team. The drawings and design materials produced shall be of a standard to permit accurate cost estimates to be made. (+ or - 15%).
- Provides preliminary sketch designs to assist in the evaluation of alternative designs as may be proposed by the design team for consideration by the Authority.

5.3 Stages Two/Three: Detail Design Development

- Prepares, as required, various alternative detailed design options and/or concepts including advice on materials, practical consequences, and effects on cost and time.
- Provides plans and details for accurate estimation of cost. (+ or - 10%).
- Prepares working drawings and assists Landscape Architect with documents incorporating the various components and installations within the project works.
- Where appropriate, assists in the selection of potential tenderers and comments on tenders received when requested.
- Assists the Landscape Architect to implement alternative solutions to meet any time or cost constraints set for relevant work.
5.4 Stage Four: Contract Implementation

- Assists in the provision of relevant details to the Quantity Surveyor for work by other trades.
- Submits itemised budget and quantities to Project Manager for artwork components, materials and fabrication time. $45,000 maximum.
- Fabrication and manufacture of components outside the construction budget.
- Assists the Project Manager and Contracts Administrator in the supervision of site works providing inspection and impartial judgement to ensure that quality and aesthetics are maintained.
- Approves manufacturer's samples and materials.
- Undertakes to supervise and co ordinate supply, assembly and installation of components beyond the parameters of the construction budget, for instance, commissioned artworks.

6.0 NATURE OF THE PROJECT

This is a collaborative project. The consultant artist will become a member of the project design team and will work as part of that team to fulfill the engineering, artistic, architectural, planning and functional requirements of the project. There is a responsibility to work co operatively.

The design and construction of relevant, responsive and dynamic public space requires every member of the team to contribute to the overall design. Art is perceived as inherent in the completed space rather than a predominant decorative feature.

This does not prevent or exclude individual artworks or decorative elements. It does, however, emphasise the importance of integrated design.

7.0 EXPRESSION OF INTEREST

You are invited to submit an Expression of Interest in the Brief which outlines the nature of your approach. This may be either written or drawn, but should be on sheets A3 or smaller, and limited to 2 sheets. Accompanying the submission should be:

- A maximum of 6 slides of recent work. Slides do not have to be of public artworks, but should serve to illustrate the expression of interest.
- A current curriculum vitae.
8.0 MAINTENANCE AND MATERIALS

This Brief may not require the actual manufacture of an artwork, but it is appropriate to note here that any artworks which may be implemented as a result of the design process will be sited outdoors in a public place. The materials considered within the scope of this Brief will therefore need to take factors such as weather conditions, longevity, maintenance, spare parts and resistance to vandalism/graffiti into consideration. If they form part of the race and weir itself, there are added factors such as constant immersion and constantly running water, pH values and wear.

Further information, help and background is available from:
Pip Sawyer
Public Art Co ordinator (09) 222 8016

Enc: Draft Concept Plan, not to scale
SECTION (Release valve)

1:20

OKST BRIDGE FACADE

CRACK RECESSSED BY 50mm

VALVE TO ACHIEVE PERIODIC SURGES OF WATER IN EXCESS OF THE REGULATED FLOW.

200x1000 STEEL GRILL FIXED TO CONCRETE WALLS

PRECAST CONCRETE FRAGMENT FIXED TO STEEL GRILL

WATER SOURCE

ADJUSTABLE OPENING FOR CONTINUOUS FLOW
INVESTIGATE POSSIBLE SOLUTIONS TO STOPPING STONES.
The lake system of Perth before draining and filling began in 1848.
to European settlement, the Claise Brook area also known as
Creek or Lagoon, was a particularly important area for
Aboriginal people because of its abundance of water and
flora and fauna.

Captain Stirling chose the Perth site
Visit by Charles Fraser, the colonial botanist for NSW
Colonisation of WA by the British. Governor Stirling
establishes the "Swan River Colony". The welfare of
Aborigines comes under the direct responsibility of the
Colonial Secretary.
Aboriginal Protectors appointed.
A Superintendent of Tribes was appointed to assist the
Colonial Secretary. The first Superintendent was Cap.
Ellis who died in 1834 from injuries received during the
massacre of Aboriginal people at Pinjarra.
Rupertnest Island Aboriginal prison established.
Original town plan of Perth with streets confined to
high ridges between the waterways.
Colonial Government issues direction that Aboriginal
people should not be admitted to towns.
Murray Street residents complain of the annual flooding
and a decision was made to drain Lake Kingswood (near
Perth railway station) into Claise Brook.
James Brittain bought two brickyards in East Perth at
Hay and Plain Streets.
Claise Brook open drain built.
Role of Protectors temporarily abolished.
Perth City Council first sat.
James Hardwick's tannery in Central East Perth near
Royal and Claise Brook.
Claise Brook drain collapses causing flooding in market
gardens north of the railway station (Lakes Irwin and
Anderson).
Second line of barrel drains built between Lakes
Kingsford and Irwin.
St Bartholomew's Church consecrated.
Sabbath enforced(?)
Another barrel drain built.
Claise Brook drain declared unsuccessful.
Five acres of land around Tea-tree Lake and the stream
mouth are set aside for "public gardens".
Haig Park (south bank) set aside for a mulberry
plantation.

81 Old Perth railway station built.
s "Gilgies" still caught in Claise Brook.
s Wealthy residents in East Perth.
s Tram and industries less socially attractive.
Temporary homes - much movement to and from the goldfields. A wide range of people, doctors, clerks, businessmen, bakers and blacksmiths. All bar the elite.

Royal Commission established to inquire into the treatment of Aboriginal prisoners - "The Forrest Report".
East Perth population increases from 600 - 1050.

Four well established brickyards in East Perth.
One shop.
Another tannery in East Perth.
W.A.C.A. formed.
Coal gas first used in street lights.
Aborigines Protection Board established under the Aborigines Protection Act. The board was constituted to provide Aborigines with food and clothing when destitute, provide education for Aboriginal children and assist in the preservation and well being of Aborigines. The board reported directly to the Colonial Secretary. The new Act enabled regulation and control over the entire Aboriginal population in WA.
Telephone exchange in Perth.
The "Star and Garter" hotel.
Perth Water Supply Co.
Section 70 introduced into the Constitution providing for 1% of gross revenue to be "appropriated to the welfare of the Aboriginal natives".
St Alban's Church of England, Highgate Hill.
WA attains self-government. British government continues to maintain control over Aboriginal affairs.
Grace Keogh's boarding house for "respectable gentlemen. Brick industry flourishing during the 1890's.
Smell described as "stench".
Gas Co. coincided with the social "fall" of East Perth's Kensington Street.
East Perth population increases to 4,580.

Government took control of the Perth Water Supply Co.
Smallpox epidemic
Intercolonial cricket tour
East Perth Primary School built and Highgate Primary School and St Joseph's Convent.
Horse carriage service.
Combe Wood & Co timberyard and Jim Ferguson's wood yard a number of small businesses, toymakers, upholsterers, carpenters and confectioners. Industry is concentrated in the centre of the suburb and noise, smell, unsightly buildings and rubbish are described.
Lower income living there, higher income on the outskirts and higher ground.
The city's open drain runs along Parry and Sampson Streets.
1898 The "Ozone" hotel.
Abolition of the Aborigines Protection Board and
establishment of the Aborigines Department under a
Chief Protector of Aborigines who was responsible to
the Premier.

1899 Ratepayers Association demanded that the drain be
coversed.
Perth City Council constructed a large drain to get rid
of Claise Brook.
Eastern clay pits become Queens Gardens.
Queen gardens landscaped.
Methodist Church in Brown street.

(-1916)
5'3" to 8'6" drain in Claise Brook.
Perth Tramway Co established.

1900(-1904) East Perth population increases to 5,800.
1900 East Perth rubbish tip located west of Queens Gardens.

by 1900 Seven boarding houses in Hay Street and Adelaide
Terrace.
Nine factories and eight workshops in East Perth
including two breweries, a boat factory, a soap factory
and six laundries (several chinese).
1900+ Decline of working and middle class. Rate payers and
commercial premises.

1903 East Perth tip covered with one foot of sand.
Rottnest Island Aboriginal prison officially closed.

1904 Thirty seven shops in East Perth.
Royal Commission into Aboriginal matters headed by Dr
W E Roth, inquired into the administration of the
Aboriginal Department, the employment of Aborigines, the
Aboriginal police system (Police Protectors), the
treatment of Aboriginal prisoners and the distribution
of relief. The report found many abuses of Aborigines
and their rights and recommended the protection by
strict control.

By 1904 City shop assistants, saddlers, bakers, lawyers
and local workers live in East Perth.

From Tram employees live in East Perth in Wellington,
1904 Adelaide and Hay Streets.

1905 Aborigines Act (1905) enacted. This gave the Chief
Protector the statutory power to institute measures for
the relief, protection and control of Aborigines as
recommended by the Royal Commission. The act legalised
the removal of Aboriginal children from their natural
families; encouraged establishment of reserves and
missions; and introduced many restrictive measures.

1906 East Perth Football Club.

1908 Royal Commission to inquire into the Treatment of
Natives by the Canning Exploration Party. Commission
headed by C F Gale.

1909 Aborigines Department's name changed to Aborigines and

Fisheries Department.
Worse smell.
Perth City Council controls Gas and Light.
Sewerage.
"Public Gardens" acreage taken back for the Perth City Gasworks.
Appointment of A O Neville as Chief Protector of Aborigines.

Department of Aborigines and Fisheries responsible for aboriginal people below the 25th parallel.
The Aborigines Department was re-established and became responsible for Aboriginal matters throughout the state.
Tea-tree lake was filled in and an artificial cut with wooden walls was made to "train" the brook.
East Perth declared a factory area.
Sub-divisions along the north bank (Tile yard and concrete plant).

Royal Commission into Aboriginal affairs under M D
M established. The commission inquired into the
nd economic conditions of Aborigines; the law
to Aborigines; the administration of the
d Department and the specific allegations of ill-
t of Aborigines.

As a result of the recommendations of the Royal
on, the Aborigines Act was amended and became the
mistration Act (1936). The Aborigines Department
he the Depart. of Native Affairs headed by a
oner for Native Affairs.
The amendment incorporated the recommendations of the RC
which resulted in greater control of the Aboriginal
population, including the imposition of penalties for
actions which were not an offence for non-aborigines;
the placement of children of Aborigines under the
guardianship of the Commissioner; and the imposition of
a permit system for entry into certain towns and for employment.

Commonwealth Child Endowment payment extended to
children of "detrabilised" parents.
Commonwealth invalid and old age pensions and maternity
allowance extended to Aboriginal people holding
"Exemption Certificates".
Natives (Citizenship Rights) Act gave limited rights to
Aboriginal people who could prove among other things
that they had adopted a "civilised life" and did not
associate with Aboriginal people who did not have
Citizenship rights. Such "citizenship" could be with-
drawn at any time.

Commonwealth Unemployment and Sickness Benefits extended to
"detrabilised natives" living in European conditions.
First Aboriginal pastoral workers strike in the Pilbara.
Mr F Bateman SM was appointed to survey Aboriginal
conditions in WA. The report showed the deplorable
conditions in which the Aboriginal population was living
and advocated the abandonment of past protective measure
in favour of a long term policy of positive welfare and
supported the assimilation of Aboriginal people into the
general community.

1954 Native administration Act replaced by the Native Welfare
Act, which attempted to overcome the previous policy of
strict controls and handouts. Many of the restrictions
imposed by the previous act were repealed. The
department's name changed to the Department of Native
Welfare.

1962 Aboriginal people became eligible to vote. Voting not
Compulsory.

1963 Slow but progressive liberalisation of the regulations
affecting Aborigines culminated in the amendment of the
Native Welfare Act in which the last restrictive
provisions were removed.

1967 Commonwealth Referendum. Aboriginal people first granted
citizenship rights.

1968 Federal Pastoral Industry Award amendment sanctioned,
throughly allowing for equal wages for equal rights.

1972 Repeal of the Native Welfare Act and the enactment of
the Aboriginal Affairs Planning Authority (AAPA) act.
The Depart. of Native Welfare was abolished and replaced
by the Aboriginal Affairs Planning Authority, some of
its functions taken over by the newly created
Department of Community Welfare. Rather than having a
single department with over-riding responsibilities,
housing, health, education employment and welfare
programs were channelled to departments such as the
State Housing Commission and the Public Health
Department. The Aboriginal Heritage Act was also enacted
giving the WA Museum, through the Department of
Aboriginal Sites, the responsibility to protect places
and objects of significance to Aboriginal people.

1973 A Royal Commission headed by MR L C Furnell QC inquired
into all matters affecting the well-being of Aboriginal
people in WA. The report recommended that the most
desirable policy towards Aborigines would be to
preserve as much as possible tribal Aboriginal identity
along with assisting the integration of non-tribal
Aborigines.

1974 One duck counted in the Claise Brook - *Biziura lobata*.
Merger between the Federal Department of Aboriginal
Affairs(DAA) and AAPA.

1977 National Aboriginal Conference - first aboriginal
elected body with direct access to government.

1980 After Noonkanbah a tightening of definition of
aboriginal sites. Gave the responsible minister the
right to give approval to disturb aboriginal sites.

The report affirmed the existing policy of consultation and Aboriginal input in decision making and that Aboriginal communities should be self-governing and able to choose their own manner of living.

A Aboriginal Consultative Committee (NACC) established.

Federal Labor Government announced its intention of taking on greater responsibility in Aboriginal affairs throughout Australia.

In consequence, following discussions with the Western Australian government, the AAPA Act was amended and a merger took place between the Subsidiary Board and the Federal Department of Aboriginal Affairs (DAA). The Aboriginal Affairs Department was responsible for the administration of the AAPA Act.

A Royal Commission inquired into the "Skull Creek Incident" between Aboriginal people and police. The Commission concluded that no-one had acted improperly despite allegations of assault made by Aboriginal people and "unsatisfactory evidence " from police.

An Aboriginal Conference (NAC) established as a result of a restructure. NACC. This established the first Aboriginal elected body with direct government.

The Aboriginal Communities Act was proclaimed, allowing certain Aboriginal communities to manage and control community affairs.

Noonkanbah dispute highlighted the administrative difficulties of the Commonwealth merger since officers were required to implement the policies of both the State and Commonwealth Governments which at times conflicted, an expectation was developing within the Commonwealth that the State should resume more responsibility in Aboriginal affairs.

The Aboriginal Heritage Act was amended in 1980 in response to uncertainty over disputes (particularly at Noonkanbah) which had occurred in recent years on Aboriginal sites. The amendments tightened the definition of an "Aboriginal site", removed a penalty provision and gave the responsible Minister power to give approval to disturb an Aboriginal site.

An elected State Labor Government instituted the Aboriginal Land Council, headed by Mr Paul Seaman, Q.C. The inquiry was established to formulate recommendations to the Government "for a scheme of legislation for related measures for the benefit of Aboriginal people" in Western Australia.

In 1984 the formal arrangements by which the Commonwealth government had responsibility for administering the AAPA Act were ended. The AAPA became independent of the Commonwealth Department
iginal people in the criminal justice system and the principle reason for
the number of Aboriginal deaths in custody. The Royal Commission
the need to empower Aboriginal society and Aboriginal people's right
determination. A special Royal Commission Cabinet Sub-Committee
ounced by the State Government.

statutory Aboriginal Advisory Council was restructured to establish
inks with the Aboriginal and Torres Strait Islander Commission and to
at a wide range of Aboriginal special interest groups.

ust 1991, both houses of Federal Parliament unanimously passed the
l for Aboriginal Reconciliation Act establishing a Council of 25
rs.

ite Tripartite Forum on Aboriginal Health was formed to bring together
agencies and health providers in government and community health
March 1992, Commonwealth and State Governments tabled a
ative National Response and individual State responses to the
endations of the Royal Commission into Aboriginal Deaths in Custody.
Government indicated its full, qualified or in principle support to all
ommendations.

iginal Advisory Council established a special Royal Commission
ice Group chaired by ex-Royal Commissioner Mr Pat Dodson.

iginal Women's Task force was formed as a reference group to the
inal Advisory Council to provide advice to the Authority and to the
matters affecting Aboriginal women and families.

ommissioner for Aboriginal Planning was appointed Chairperson of the
ripartite Forum. A State Aboriginal Health Strategic Plan was

ommissioner for Aboriginal Planning appointed Chairperson of an
l Education Strategic Planning Group. The Group was formed under
ices of the National Aboriginal Education Policy.

Government gave approval for the reorganisation and regionalisation of
artment of Aboriginal Sites in line with the recommendations of a
ervice review of the Department.

June 1992 the High Court handed down its decision in the Mabo v.
land case. The decision rejected the doctrine that Australia was terra
(land belonging to no-one) at the time of settlement with its implication
olute ownership of land at that time vested in the Crown. Instead, the
held that the common law of Australia recognises a form of traditional
title.
In December 1992, the State Government tabled a progress report on the implementation of the recommendations of the Royal Commission into Aboriginal Deaths in Custody.

Also in December 1992, the Council of Australian Governments endorsed a National Commitment to Improved Outcomes in the Delivery of Programs and Services for Aboriginal Peoples and Torres Strait Islanders. The major purpose of the National Commitment was to redress Aboriginal inequality and disadvantage, confirm that the planning and provision of government programs and services is a shared responsibility across all levels of government and to provide a framework for bilateral agreements to be entered into between governments for the delivery of specific programs and services.
FIG. 3. SHIELDS OF A CHELID TORTOISE'S SHELL (Chelodina longicollis).

1 — nuchal
n — marginal
r — vertebral
c — costal
l — gular
h — humeral
p — pectoral
bd — abdominal
f — femoral
a — anal
i — intergular
APPENDIX B: 4 - STATUS OF THE PROJECT

The initial design for The Claisebrook Inlet with Sound Fields has been accepted. My work in the area had initially been confined to producing an interactive soundwork in which I chose to use hydrophones, but the landscape architect asked my advice and the brief grew to include the whole site. Unfortunately, the budget remained the same.

I was pleased to look at the total situation rather than just to insert a piece of work with no reference to the history of the site. As a result, we have been able to develop an integrated philosophy which comments on the social implications of redevelopment.

The crack in the bridge has been developed as a documented design. It is in the hands of the bridge engineers, the hydraulic engineers and the builders. It is expected that it will be constructed in the next couple of months.

It has been my responsibility to find the subcontractor to do both the form work and to install the armatures to hold the work together. I will be required to supervise the finish to the concrete work.

At the time of writing, it is not known to either myself
or the landscape architects if the entire park is to be redesigned to meet modifications to the budget. Meanwhile I am in a tenuous position with no extension to the contract and an extremely small budget to coordinate the crack in the Brook Street underpass.
APPENDIX C - THE WHISPERING WALL: CENTRAL PARK

(1990+)

Video (3'52")
APPENDIX C: I - INTRODUCTION

In early 1990 I was first asked to submit a design for an interactive work in a small semi-circular site within Central Park. The Whispering Wall is a permanent interactive sound installation based on a traditional acoustic whispering wall. The site is in a public park in the City of Perth situated at the foot of a skyscraper called the Central Park Tower. The artwork was commissioned by the General Employees of the Superannuation Board in early 1990. The developer is Warren Tucker Pty Ltd. The Architects are Forbes and Fitzhardinge. It is not yet known when the work will be completed.

The initial brief was to work with a semicircular shaped seating arrangement to make an interactive work. The architects were so enthusiastic about the idea I developed, that they reconfigured the elements in the park design to re-situate the work. The more recent work has been done in consultation with Gary Giles, the Interior Design Manager for the architects.
APPENDIX C: 2 - DESCRIPTION OF THE PROJECT

The Whispering Wall is a semicircular granite seat with a band polished into the surface at head level on the upright backing. This band facilitates the movement of sound along its length. The level of interactivity is increased by a sound system which, via speakers embedded in the wall end nibs, pushes a low level of sound along the surface past the heads of the listeners. The elements in the audio-track are from locally gathered bush sounds collected during each season of the year. They will be organized to be triggered by sensors for light, temperature, sound or movement. In other words the sound system will react to the time of the day or night, the seasons, ambient soundlevels and the presence of individuals as they enter the site. The sounds are orchestrated to be clearly heard within the persistent bass noises of the traffic.

The floor of the site has a mosaic embedded in it which is made of high quality bathroom tiles. The image is of a pink ribbon which is like a visual pallindrome, curling back upon itself endlessly.
The park design has been modified to contain the work in such a way that it can be discovered by anyone walking through the park. Any person could step aside into this secluded site, away from the flow of people walking specifically from A to B.

It will also be possible to look down on the work from the windows of nearby buildings and in the Tower; from the ground, up to more than sixty floors.
APPENDIX C: 3

Working drawings, photographs, briefs, press cuttings and correspondence.
THE CENTRAL PARK SITE
EXECUTIVE SUMMARY

LOCATION
Central St. George's Terrace, Perth, north side, between William and King Streets.

HEIGHT
51 Storeys.

SPACE
Office accommodation – 64,000 square metres. Floor size range, 1,834 to 878 square metres.
Retail/Office – (Hay Street), 3000 square metres.

COMPLETION
Last quarter 1991

PARKING
All below ground; 363 tenant bays, 450 short term/casual bays. Access via St. George’s Terrace, exit to William Street. Planned provision for access from Mounts Bay Road via Westralia Square and St. George's Terrace underpass.

LIFTS
19 (18 passenger, 1 goods); Otis Elevonic 401, microprocessor controlled with minimal response times.

ACCESS FLOORING
Full 65mm high access flooring on all office levels.

AIR CONDITIONING
Innovative, low energy multi zone system; two air handling units per floor. Supplementary facility for tenant supplied cooling for high load areas. Security operated after hours facility on ventilation or cooling mode.

SECURITY
Advanced Kidde proximity security card system combined with 150 closed circuit TV monitoring cameras and 24 hour security staff.

EMERGENCY POWER
Total standby capacity of 4,000KVA, providing 100% of tenants' normal power requirements.

SPECIAL FEATURES
• 6000 square metre landscaped park with Hay and William Street frontages.
• Tenants function/boardroom facility (Incorporating extensive audio visual equipment)
• Extensively equipped gymnasium/health club.
• Unique Centralized Messenger Facility to control couriers with additional capability to scan incoming mail.
• Hermetically sealed double glazed windows.
CENTRAL PARK DEVELOPMENT
ARTWORKS
PROJECT No 84.066

We are endeavouring to have commissioned important site specific public artworks for the Central Park project which are integrated within the architecture and landscaping. Artists for the particular works have been selected.

Tower Foyer
The first piece, being the large aluminium wall panels (223m² about the size of a tennis court) by Brian McKay for the building foyer, has received financial commitment and is under construction.

The Park
The artwork concept being considered for the Park is to provide two installations, both interactive. One which is acoustic - a whispering wall, and another based on light - a sun dial, each created by artist Nola Farman in collaboration with experts in the fields of sound, light etc.

Nola Farman, the interdisciplinary artist who has created the concepts of the interactive acoustic installation and the interactive sundial, is a highly respected West Australian artist.

Nola’s innate skills, and studies in sculpture, painting, drawing and music, as well as years of art teaching have provided her with the ability to conceptualise and communicate her startling ideas.

Over the past ten years Nola has been involved in art performance and art installation pieces. The landmark piece - The Lift Project, 1986–1989 (in collaboration with Michael Brown) was the first major piece in a series of installation, performance and collaborative artworks, the development of which has culminated in these major public artworks for Central Park.

The Whispering Wall is an Intelligent Site in that it reacts and makes adjustment to a soundtrack according to the seasons, the times of day and night, ambient sound and viewer proximity.

The Sundial is interactive in that a person can stand in the place of the traditional gnomon and cast a shadow which indicates various points in time (with a variation of 10 minutes of accuracy).

We believe this pair of artworks to be of great importance in their contribution to the city life of Perth. They are concepts which will encourage feelings of surprise, contemplation and provide special memorable experiences accessible to many. As the artist says, "It will be a potentially playful and user friendly site", which will tend to demystify art for the public.

These interactive artworks need to be constructed of robust materials such as granite to have any permanency.
Collaboration
Apart from extensive architectural involvement, there has been collaboration with sound designers, sound engineers, acousticians, stone masons and landscape architects (as attached appendix).

Integration/Interactivity
The Brian McKay mural works in the foyer are integrated with the architecture in material use and grid dimensions. They also are perceived as different images, depending on the position of the viewer. The philosophy behind the Nola Farman pieces is that they be strongly interactive, and by their very nature, memorable and fun for people of all ages.

The nature of these installations is highly collaborative being combinations of construction work and sound and light. The introduction of these Artworks into the Park precipitated extensive replanning of the Park Layout to obtain maximum benefit to these types of installations.

A public meeting was held in July 1990 to present ideas of the proposed artworks to the community for their participation and comment prior to the development of the design brief. Included in those present at the meeting, in addition to the artists, were interested professionals from the Perth City Council, Department for the Arts, and Department of Planning & Urban Development, as well as representatives of an agreed tenant of the building, Eyres Reed McIntosh Ltd, and members of the CMEU and Operative Painters and Decorators Union, the building owners representatives and the architects.

Sound Installation
The amphitheatre site, a major focal point of Perth's Central Park, has been designed as a "Whispering Wall" and a peaceful resting place which is shaded in summer and sunny in winter.

The semicircular wall would be granite with a 300mm polished acoustic band which facilitates the movement of sound along its length. The sound would be emitted from speakers embedded in the wall and nibs. It would be a locally collected sound track (by sound artist Ros Bandt) based on such things as water, birds, insects and frogs combined to produce a *seamless* and *endless* sound flow, acoustically analysed within the sound spectrum and adjusted to register and be gently pervasive amongst the ambience of city life. An automatic gains control *tailors* the sound to the varying intensities of traffic noise.

All the surfaces of inlaid pink, grey and some black granite (which relate to some of the main building materials) are designed as a visual back up or enrichment to the ideas contained in the sound track. "Ribbons" or "arrows" of pink tiles meander, loop and return upon themselves suggesting the notion of flow and perpetual motion – like the palindrome which continually runs back on itself. The vertical striping of the step risers when read from left to right and back are spaced to simulate the impetus and slowing of a pendulum. The striping of the wall or seat backing with its concentration of verticals at the centre of the circle is a visual indication that a stereophonic effect is available at this point.

Also within the wall nibs would be infra-red sensors. When someone sits at a certain point they will "trigger" or activate a particular aspect of the sound track. There is the possibility of adaptability or change in that an arrangement could be made for a different sound track with the sensors permitting a new set of effects.
The master equipment which would be housed in the main building is solid state and therefore has the advantage of not needing maintenance. The same applies to the moisture resistant poly planar speakers which would be housed in the wall nubs and accessed by granite clad steel doors. The speaker holes would be drilled in granite slabs at ear level and reinforced with a backing of honey comb aluminium to resist impact. A further protection would be given by steel mesh to resist puncturing. It has been designed as a robust, versatile and maintenance free (as possible) site with an ability to adjust to future sound needs. It is possible for people to play and interact with the sound. The formal concerns of the park as a whole have been considered and matched in terms of the traditional amphitheatre format with the timelessness and solidity of the inlaied granite. The honed ground or floor surface will bring out the subtle differences of colour to full effect without being slippery in wet weather.

It is believed to be a potentially playful and user friendly site.

Interactive Sundial

The work will be based on a traditional sundial.

It is "inter-active" in the sense that the viewer or user can stand in the place where there is usually an angled gnomon and cast the shadow which "gives" the time. The sundial will give a site specific reading (Local Apparent Time) rather than either Local Mean Time or Western Standard Time. LAT gives a more defined "sense of place" in that the reading would be unique to this location. Any site to the east or west of it (for instance, either end of St George's Terrace or the nearest beach or the hills) would give a time differing by some seconds or minutes.

The format of the Sundial will be horizontal and contained within the central circle of the Park. The main calibrations or furniture of the Sundial will be marked by different colours and shades of inlaied granite. This will provide a visual link with the materials of the "Whispering Wall". Also the mosaic floor of the "Whispering Wall" will be echoed by the re-use of the pink ribbon shape with tiles in the peripheral areas of the sundial. Symbolically the ribbon will have a similar function in that it will indicate an idea of timelessness and fluidity. It will also carry the lettering (in mosaic tiles) of the Sundial's motto. Traditionally the motto of sundials are short lines about the passage of time as it relates to a particular historic period (and with moralesic overtones). In this case, the text would indicate the sense of time as we perceive it in the late twentieth century.

A short text will give information on how to use the Sundial, as well as the site specific nature of the time system used. The lettering will be sand-blasted into the granite floor behind the gnomon in an area which is not part of the time "reading". The use of eched stone is in itself a comment on time and durability.

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1 The word Gnomon is derived from a Greek work meaning "one who knows".

2 Because the shadow is in this case cast from the vertical rather than an angle aligned to the earth's polar axis, there will be some loss in accuracy. This should only be to approximately ten minutes. Also, it is "relieved" by the fact that the Sundial is based on LAT.
SUPPORT FOR THE WHISPERING WALL
PUBLIC ART WORK FOR CENTRAL PARK

Ms Jenny Beahan – Senior Policy Officer for Public Art – 
WA Department for the Arts

"The city has a dearth of art in public places. This is not only an opportunity for a public artwork, but one which is both interactive as well as being integrated into the Park. It will enable the Western Australian public and visitors to have contact with a creation by a local artist with a national reputation. The concept of this type of artwork is very exciting."

Mr Noel Sheridan – Director – Perth Institute of Contemporary Art

"Nola Farman is one of the most important practising artists from Western Australia. I believe that this installation will work as an artwork of high quality and one which will intrigue the citizens of Perth."

Mrs Janet Holmes 'a Court – Chairman – Heytesbury Holdings Pty Ltd

From previous discussion with Mrs Holmes 'a Court in regard to this particular artwork when it was combined with an interactive sundial also by Nola Farman, she has commented as follows:

"The proposed artworks are outstanding, appealing particularly because of their imagination and innovation.

We see that it is ultimately the responsibility of the building owners to make a real commitment to the placing of public artworks in their buildings.

I do hope that the funds can be found for these artworks to be commissioned. They would add enormously to the quality of the park space."

Mr Dane Gorn – Manager Property and Investments – 
AMP Society – Western Australia

"The Whispering Wall artwork is a wonderful idea for the city. We had been under the impression all along that it would be going ahead. We certainly hope it does happen."

Ms Paula Latos-Valier – Director – The Art Gallery of Western Australia

"One of the most important qualities of this project is that it is interactive rather than passive. Nola Farman is famous for doing this type of thing well. Her work does often challenge what people think art is. She deals with very basic urban and life experiences, accessible to the common person. Her work is always a joyful experience."

John Teschendorff – Head of School of Art – Curtin University

"Within this concept, Nola Farman as a West Australian artist, has drawn together new technology and contemporary in an internationally recognisable way. The work would focus as a sensitively site specific place which will draw, and continue to draw huge numbers of people to the park. It would be gratifying to see tangible government support for such an artwork."
Brian McKay AM – Artist for Foyer Mural – Central Park Tower

"The proposed sound sculpture installation at Central Park by artist Nola Farman is one of the most original site specific public artworks in Australia. Its primary goal is not decoration but the combining of an aesthetic and practical construct which appeals to us directly and emotionally. The importance of this cannot be underestimated as the work confirms the co-existence of the serious and the playful, a combination sadly lacking in many of the public artworks in Perth."

Dr David Bromfield – Director – Centre for Fine Art –
University of Western Australia
– Journalist – "On Show" – Art Exhibition Critic–
"The West Australian" Newspaper

"The commissioning of this sculpture is a very worthwhile thing to do, particularly in these times. Nola Farman is an extra-ordinarily impressive artist. The government should be in this because they have legislated a percent for art policy."

Dr Robert Kosky – Child Psychiatrist

"The whispering wall project is a fabulous idea. I am greatly in favour of providing humanistic artwork in the city.

There is a law about vandalism – if something is very beautiful, people don't harm it. Even the most disturbed never destroy or graffiti the beautiful. On the contrary, brutal statues or sculptures will cause a violent response.

If this artwork creates a place where people can quietly sit, and it is pleasing and calming, it will be beautiful."
Central Park: Total protection through Australia's first fully integrated building security system.
In the bustle of the central city, there is a need for peaceful spaces.
Central Park.

BULLSHIT!
Central Park: Built for the needs of sophisticated business.
APPENDIX C: 4 – STATUS OF THE PROJECT:

Since the initial acceptance of the design of The Whispering Wall, Gary Giles and I have been tenaciously engaged in trying to find ways for it to be funded. In a post-WA Inc financial climate, there have been unforeseen problems. Within the Perth City Council issues such as plot ratio have kept the work on hold. The client, although supportive, has not been able to meet all the costs. However, between the commissioner and Multiplex who built the park and tower, we have achieved about 30% of the expenses.

Gary Giles and I have tried a number of financial avenues without success. We are in pursuit of more possibilities and will finally employ a fundraiser to attract all the money including her own fee.

Meanwhile, the design has been trimmed in ways which have made it visually and conceptually stronger.
APPENDIX D - THE TIDAL FOUNTAIN: Rockingham

(1992+)

Video (15'10")
APPENDIX D: 1 - INTRODUCTION

The Tidal Fountain is an interactive sound and water installation which is to be developed for the new Rockingham City Council buildings. The main work is to be set within a square surrounded by a walkway attached to the Council building.

In early 1992, I was approached to work on a fountain by Gary Giles of Forbes and Fitzhardinge. My initial response as a designer was to the fact that the Council had some regrets about the construction of their building which is locked into a land package set 2.1 kilometres away from the ocean. I believe the Council responded to the idea of The Tidal Fountain because of their strong wish for a connection to the sea. To gather material on this relationship, I researched the history of the area which was a beach site of the first landing of European settlers. It has also been a seaside resort and a traditional holiday area during this century.

The research and design of the tidal measurement systems and electronics will be done by the Department of Marine Physics and the Department of Electronic Engineering at Curtin University of Technology.
APPENDIX D: 2 - DESCRIPTION OF THE PROJECT

The Tidal Fountain is surrounded by a walkway within a building complex which has been designed in a Mediterranean architectural style. The fountain will at first appear to be quite normal. However the rise and fall of the water within it is to be controlled by the tides in the ocean which is 2.1 kilometres away. Sensors and switching devices placed in the ocean can distinguish between the levels of the four daily tides as well as the occasional spring and neap tides. The devices which measure the height of the tides will be connected to The Tidal Fountain by a telephone line. This line will convey a tone or pulse which will inform the plumbing system to increase or decrease the water levels.

In the roof of the walkway there will be a series of speakers which carry the sound of the sea and seaside life with its seasonal variations. These sounds will be collected by radio-microphones placed under a jetty at the coast. The sound track will be triggered by infrared sensors which switch on the controlling devices which in turn cause the sound to move randomly around the speakers when someone is on the walkway.
APPENDIX D: 3

Site and seaside photographs, architectural drawings.
APPENDIX D: 4 - STATUS OF THE PROJECT

The initial design for The Tidal Fountain has been accepted and one third of the costs will be met as a foundation from the Rockingham City Council. Other sources of funding are being approached (e.g., sponsors for electronic components and telephone lines) by the Council as well as by Gary Giles and myself.

At this time, the contract is being considered by the Rockingham City Council and work is expected to begin in August, 1993.
APPENDIX E - THE SUBTERRANEAN LISTENING DEVICE

(1991+)

No video
APPENDIX E: 1 - Introduction

The Subterranean Listening Device is an interactive sound work for the Mundaring Sculpture Park in Western Australia. The Mundaring Arts Centre has a long term plan to place a large collection of sculptural works within the park. I answered an advertisement asking for people to submit proposals for a sound work. My submission was accepted as part of the longer term plans given that the work has unusual technical requirements and will need some time for research planning and financial support.

The work is to be made with Scitech in West Perth who will make the sensing and audio system and do the necessary feasibility studies.
APPEMDIX E: 2 - DESCRIPTION OF THE PROJECT

The Subterranean Listening Device will consist of buried PVC pipes. The openings of the pipes appear as very ordinary holes or cracks between rocks. From these apertures can be heard the various sounds of movements beneath the earth's surface as well as surface sounds such as human footsteps, the movement of small animals and vehicles - within a range of approximately 50 metres. People calling to each other through the pipes could modify the sounds emanating from the "listening" system. Also the sounds may be modified by the movement of wind in the trees.

In the centre of this device will be a sensitive seismic detector which collects the ground vibrations. The sounds are of a low frequency which will be transposed by another device into an audible range. An acoustically designed pit will house the instruments and help to radiate the sounds along the pipes with the aid of moisture proof speakers. All electronic devices will be housed within insulated polycarbonate boxes which will be pressurized to prevent intrusion from external interference such as moisture and temperature changes.

The work will be solar-powered by an elevated collection panel above its centre.
APPENDIX E: 3

Site photographs
APPENDIX E: 4 - STATUS OF THE PROJECT

The Subterranean Listening Device is waiting for funding from various sources - this is being coordinated by the Mundaring Arts Centre under the direction of Ms Lee Ord. Some sponsorship arranged by Scitech has been promised for the seismic sensor. A well known sound company and an electronics company have given an indication of their desire to sponsor the work in some way. The Mundaring Shire will provide earthworks and landscape work which will be one of the larger expenses. Lee Ord is also making applications to a number of funding bodies including the Australian Network for Art and Technology in South Australia.
APPENDIX F - THE BRAILLE BOOK (a working title)

(1991+)

No video
APPENDIX F: 1 - INTRODUCTION TO THE PROJECT

The Braille Book was at first conceptualized and then commissioned by Scitech for a travelling group exhibition called "Interacting With Ideas - Light." It was to travel within Western Australia with NETS. For various reasons the show and tour were cancelled. As I wanted to make the work in any case, I asked that it be released for independent development. Scitech then said they would commission me to make the piece. The Braille Book is being made in collaboration with Scitech and Anna Gibbs. The work will be owned by Scitech. However, they have agreed that it will be shown in mutually agreed venues.
APPENDIX F: 2 – DESCRIPTION OF THE PROJECT

The Braille Book is an interactive work that allows viewers to access sound through touch, which activates light/shadows sensitive fibre optic "nerves" - these trigger digitally stored sounds when the reader touches the Braille dots.

The short Braille text (only fully accessible to those who can read Braille) hints at the relationship between the book, the body and at reading as an activity as intimate as touch - one that quite often produces unexpected effects that may displace the body and transform its relationship to the world.

We speak habitually of knowledge in terms of light and reason, of ignorance as bottomless darkness: but here in fact it's the darkness created by touch that activates sound - traces of bodily presence and connection (sighs, footsteps, murmurs, for example) in a present/ce that nevertheless points also to an absence and the past. It is (literally) the suppression of sight/light that allows us to hear.

Some sounds are released close to the book, but others are more dispersed and may perhaps only be heard by some one other than the reader. This listener may even be unaware
of the source of sound.

The Braille Book is to be situated in or near a stairway to render materially the idea of a passage of time that might enable a communication between one place and another, a means of transport from somewhere to somewhere else.
APPENDIX F: 3

Rough sketches and correspondence.
February 16, 1992

"INTERACTING WITH IDEAS - LIGHT"

Description of the Project

A book with gold edged pages, bound in hard wood and leather is placed on a small jarrah writing desk with a chair. The desk has a shelf upon which is placed a reading lamp which leans forward with an intense light. The shelf is supported at either end by two small 'cupboards' behind tiny locked doors. Beneath the book is a locked drawer.

The reader opens the book to encounter a page printed in Braille. It is a false book made of wood with leather binding constructed in such a way that it can contain electronic devices which are controlled by the movement of the fingers of the reader across photosensitive cells embedded in the surface of the page. With this action, light is blocked which causes switches to be activated. These release sounds from a sound storage system hidden beneath the book in the drawer of the writing desk. The sounds are short, enigmatic and ambiguous.

The sighted reader can only guess at the possibilities of meaning within the text while the unsighted reader is privileged. The work plays with the association of knowledge with light (we speak for example, of the 'light of reason'), and ignorance with darkness. In fact it’s the creation of shadow which produces sound, although this doesn’t release all the meaning the text holds. And even if intelligent fingers can unlock Braille, can translate the words, language still escapes at unforseen tangents. makes its own lines of flight through an atmosphere charged with potential encounters. Out of such collisions, new trajectories are created: meaning is not fixed in language, but comes and goes in it like fork lightning in a dark sky, making connections, transmitting a current, never striking in the same place twice.
PLEASE NOTE

The greatest amount of care has been taken while scanning the following pages. The best possible results have been obtained.
TO: Ron Comroc
FAX: 274 2665

FROM: Nola Fairman
TEL/FAX: (08) 365 6887
Perth Tel. No: 330 3782
(Until Monday 13 noon Return to Sydney in the afternoon)

Inner Book Dimensions: (approximate)
NB: Hardwood.

Probably about 10mm thick all round (?
Whatever for strength)

Finely grooved for pages

COULD YOU PLEASE COST ALSO FOR MAKING THE TWO COVERS IN LAMINATED HARDWOOD
STRONGLY RINGED TO THE BOX FOR DURABILITY.
(a) Front cover.
(b) Back cover has a hole in it.

This point needs to be cut into a little to receive the covers (?)

Width = 110mm.
Height = 35mm.

THANKS & BEST WISHES,

Nola Fairman.
Holes to take speaker wiring to drawer.

Holes drilled in mesh could be used for speaker outlets.

Hole drilled in desktop to connect wiring to electronic devices inside the drawer.

Speakers hidden in desk 'cupboards'.

Back of book screwed onto desktop, detachable from below.

Leather

Laminated hardboard cover.

Compartment for electronics.

Leather

Thermoform plastic braille page is reinforced from behind and glued onto the book.

Tinyle...
APPENDIX F: 4 - STATUS OF THE PROJECT

The final costing of the *The Braille Book* is currently being researched. As the design evolves this will be accurately ascertained. The older form of the piece, using readymade furniture is to be abandoned because of the unacceptable specificity of the writing desk as a context. Clear perspex will be used so that the electronic devices will be visible. It is also a requirement of Scitech's that the work be tough enough to be exhibited in normal museum "war zone" conditions.

It is expected that the work will be completed before April in 1994.
APPENDIX G - CARSICK

(1990-1992)

Video (12'21")
APPENDIX G: 1 - INTRODUCTION TO THE PROJECT

Carsick is a project which was made in collaboration with Helen Britton, Brad Clinch and Anna Gibbs. Each person contributed different skills to aspects of the work and each had a particular and intense interest in cars.

I conceptualized the work after seeing the Readymade Biennale in Sydney which re-stimulated my interest in found objects and found sound. It also brought to the fore my interest in the work of the Lettrists who have used soundtracks to bring "the full story" to film which could be described as being visually impoverished. Their particular influence on me is contained in the video which is embedded in the floor of the boot or trunk section. This video runs on for eight hours at a time and is on a fortyfive minute loop. It is of the road surface passing underneath a travelling car. For some people this is excruciatingly boring - however the sound track represents mayhem or Dystopia. It also refers to the idea of an endless journey.
APPENDIX G: 2 - DESCRIPTION OF THE PROJECT

Carsick comprises several dead and dismembered sections of cars which have been hauled out of the bush. Each piece is in some way (re)activated by electronic devices such as infrared sensors, sound tracks and/or video.

The work examines the social place of cars within Western culture as well as their approaching obsolescence. For the individual, the car is a nomadic utopic space offering a rich complex of possibilities for the owner/driver.

The fender or mudguard: a sensor reacts when a viewer passes in front of it activating the sound of a car approaching at high speed, then the locking of brakes and the skid to impact. There is a timing device which makes it difficult to tell when the work will be activated. The car as a lethal weapon.

The dashboard is "dead" or completely burned out. Only the radio is "alive" as it constantly switches between frequencies as if searching through memory for something lost and possibly irrecoverable. This soundwork involves voices, music and more abstract sound segments. When the listener approaches the controls, s/he interrupts a light beam which in turn switches on a blur of static noise.
A car door stands in isolation in the space. The rearvision mirror contains a miniature black and white monitor which runs a video premised on the notion of rear vision or an infinitely receding past.

Inside the trunk or boot section, lying face up and flush with the floor of the boot is a large monitor. It plays a video of the road surface as it seems to pass beneath the travelling vehicle. It is an endless journey through Dystopia expressed in the sound track. Also on the sound track, horses race in harness: the forgotten, the denied and the return to consciousness. Safe within the car, the driver and the vehicle embody a control of power one step beyond that of horses in harness. This encapsulated speed projects the human body through the possibility of the lack of control into a state in which it seems that flesh is surpassed.

The fifth part is a sound work which is listened to on headphones which dangle within the exhibition space. The sounds are those of three people exploring the surface of an abandoned rusted car. It is the sound of a car disintegrating. (concept and sound by Ros Bandt).
APPENDIX G: 3

Photographs, press and correspondence.
A love of rusty corpses

On show

DAVID BROMFIELD

ARS have been bad news for decades. As the very least our passionate attachment to the dangerous and highly inefficient car is irrational. Nola Farman and her associates Helen Britton, Brad Clinch and Helen Gibbs would diagnose it as a suicidal addiction.

Car Sick, their extraordinary exhibition at the Art Gallery of WA, is a radical account of the car in life and death.

They have taken various remnants of a rusty wreck and returned them to a zombie-like life using electronics, much in the way that Frankenstein revived the parts of his monster.

The car, however, has always been a monster, an artificial body given life through our fantasies and desires.

Farman's mechanical resurrection brings us face to face with these facts. The car's rusty ruins prompt a consumerist necrophilia.

Each element of the work stands isolated like the disjointed parts of a butchered carcass.

Through the remains of the rusted floor of the opened hood one can see framed the big, gleaming, glossy, black and white television images of the road which once moved beneath it.

As the sound of a car engine accelerating is heard, the road rolls ever faster from top to bottom of the screen. The fragility of the car becomes frighteningly obvious.

The wing mirror on the detached right-hand door also flickers with images of its former life thanks to a small video screen.

Farman's piece is reflective, open to contemplation and an inspiration to future action. It should appeal to everyone with a pile of expensive metal rusting in the backyard.

Now at PICA is half of Lauren Tan's new installation piece, the sixth in the Juxtap Adapt series. Across the floor of an upstairs gallery, Tan has made a big image of an electric torch in black rubber particles on a background of yellow sawdust. A watch and a mousetrap are mounted on the wall, one at each side of the image. This provokes an extreme contrast in scale and substance between the real objects and the graphic image on the floor.

The other half of the installation is at Delaney Galleries. The space between the two halves gives further time to adjust and adapt. At Delaney's are a number of elegant, small black and white drawings of Chinese children performing common actions.

Each is immaculately mounted and framed with an expensive gold moulding. This is complex and difficult work intended to provoke memories and thereby reveal the contradictions in our expectations of art.

Also at Delaney's are works by Yvette Watt which focus on the totemic and magical place animals have in our imagination. The big oil Always Behind You shows a great cat on a poster about to come to life and devour a person waiting in front of it.

Advertizing has always been a little bestial but Watt can see magic even there. Another image shows a giant cat staked tightly to the ground in the manner of Gulliver in the land of Lilliput. Watt often studied the way in which we tie down and conceal our natural impulses.

Philip Berry, another young artist with a mythic imagination, has an excellent new exhibition The Journey at Greenhill Galleries. Berry has developed his mastery of complex surfaces in oil paint quite remarkably.

Almost every work has a warm sparkle — richly resonant colours and textures work towards the emotional effect he seeks. Even so, some works are better than others. The colours of Loss quietly echo the mood of the royal drummer beating the muffled march of time. On the other hand, the encrusted blood-reds and deep blues of the sky and sea in King overwhelm the crowned figure so as to shift the focus away from the dramatic image to the sensuous play of pure paint.

This dilemma can be seen most clearly in Berry's problematic centrepiece The Party. Max Beckmann, the German expressionist, painted similar subjects but Berry's image lacks the psychological dynamics that Beckmann could impart to complex social scenes through his composition.

Instead, he relies on flaunting bright colours and curiously erotic and emblematic costumes moving against a uniformly dark liquid shadow. This does suggest the play of insipid fantasy which parties can bring on. Nonetheless the paint often slips away from the image in a way that suggests Berry has been indulging in a little moral simplification.

By contrast, Jerome Lawler's excellent photographs at Perth Galleries take a cool view of social interaction. Lawler has outgrown his earlier fascination with the vision of French photographer Cartier Bresson. Now he makes complex revelatory coloured images of store windows, pedestrians and fans queuing for sports.
Car parts trigger images

Four Perth artists have been offering a host of car parts recently. They've been loading discarded car parts into the Art Gallery of WA, special projects gallery for an installation called 'Car Suck', an explosion of the pleasures and prefs of the car in today's society.

'Car Suck' combines the tossed parts with sound, video and electronics to create an installation that is more than an incoherent reflection of junk-laden, dust-based modern junk art.

The installation is composed of five separate parts, with sound and video activated by viewers' movement around it.

'The installation challenges our perceptions of art and presents much more than a visual experience,' says Margaret Mason, curator of contemporary art at the gallery.

The unusual exhibition is the work of WA artist Nola Fauman. In collaboration with Helen Britton, Brad Clock and Anna Gibb.

Fauman, now living in Sydney, has divided her time between the two cities to complete the work. It will be on show at the Art Gallery of WA until July 8.

Nola Fauman will talk about the work at an Art Gallery Society function at 7.30pm today. Bookings are essential on 138 7230.
Crash course in disturbing world of cars

Nola Farman
Art Gallery of Western Australia

TED SNELL

Several years ago, Nola Farman encouraged us to address our fears and anxieties about lift travel in an extraordinary installation at the Art Gallery of Western Australia titled The Lift Project.

Upon entering a very convincing mock-up of a lift, the viewer/participant is taken on a helter-skelter ride up and down a high-rise building. This illusion was created by projecting images on to three walls of the lift. When combined with a complex soundtrack and the accompanying Lift Riders' Manual, the confronting images of phobias associated with lift travel provided one of the most terrifying and exhilarating experiences ever on offer at the State gallery.

In that project, Farman had worked with electronics expert Mick Brown, and in her latest installation, Carnick she has again worked collaboratively with a range of artists and technicians. This time Farman, Helen Britton, Brad Clinch and Amina Gibbs have examined the impact of the automobile on our collective psyche.

From the notion of the car as a cocoon protecting us from the worst of all possible worlds to an exploration of the sense of loss experienced when travelling from one place to another, they have succeeded in dehumanizing the everyday and making it the site for a re-examination of our relationship with the car.

Through a combination of video, sound and an installation of rusted car bodies, Farman and her collaborators draw us into a world of fearful car accidents, alienation in the desire to possess the fetishized object and examine our dislocated involvement with the world we pass in our steel exoskeleton.

Just as Marcel Duchamp created the first plan for his Large Glass from the idea of travelling from Dijon to Paris and pondering on his change of state between the two locations as he sped along within the protective covering of the car, so Farman has set into play many divergent ideas in this disarmingly simple work.

As you approach the Project Gallery, the entire concourse is filled with the sound of screeching tyres and the familiar final thundering crunch of metal. Once in the gallery, a car radio in another rusted automobile section is activated by people's movements, and constantly changes stations - "As it searches through memory for something lost and possibly irrecoverable," says the artist.

Close by, a car door stands propped up; its rear-vision mirror converted into a video screen playing a loop tape of repetitive gestures.

Over the past decade, Farman has tapped into the everyday and found something sustained and disquieting. The longer you look at this piece, the more the humour surfaces and the more you can stitch together the various strands of the artist's thoughts. Like The Lift Project, it is a disturbing work that retains its impact long after the initial contact.
APPENDIX G: 4 – STATUS OF THE PROJECT

Carsick was exhibited at the Art gallery of Western Australia in August/September of 1992. It was then shown at the Geraldton Regional Gallery. A short video was made by Mitzi Goldman who was commissioned by SBS – the work was shown on Eat Carpet later that year. The ABC radio program "Sightings" broadcast interviews and sound from the project. JJJ Sydney also used the text I wrote for the didactic panel at the Art Gallery of WA as well as some of the sound for a program on Car Culture broadcast late in 1993.

I am pursuing plans for Carsick to travel out of Western Australia.
APPENDIX H - RUNNING OUT OF WORDS

(1992)

Video (2'13")
APPENDIX H: 1 - DESCRIPTION OF THE WORK

Running Out of Words is a short work written and performed by Anna Gibbs at The Performance Space in Sydney in 1992. I was responsible for the direction and installation (lighting, sound and visuals). Anna Gibbs writes:

"To run out of words is to push language to the limits - is to collapse into cliche: but this is a language made strange by repetition - whose insistence signals at once the intensity and the futility of the effort to "tell it how it was." Language must always (re)present the real and in the process (re)makes it. The simile explicitly enables the endless metonymic sliding of the signifying chain, the pounding feet push on regardless - though unable to exceed the framework of the running machine. Does the body drive language or does language drive the body? The intertext - an insistent phatic communication (words flashed one by one onto the wall) addresses the audience directly: a metatext. In the end, the two texts run together and the possibility of a meta discourse free of the constraints of
discourse fades entirely. But the feet keep running on the treadmill as the text ends and the light fades. To run out of words is to go beyond them, to cross the threshold after which the body breaks loose from language."
APPENDIX I - MAKE OR BREAK

(1992)

Video (2'21")
APPENDIX I: 1 - DESCRIPTION OF THE WORK

Make or Break was first developed as a photographic installation accompanied by a spoken text called The Day The Sydney Tower Followed Me. It was shown in a group exhibition curated by David Watt called A Backward Glance: A Survey of West Australian Sculptors at the Perth Institute of Contemporary Art in 1991. Later Anna Gibbs and I reworked some of the themes of this installation into an entirely new work called Make or Break which was shown in another group exhibition curated by Penny Webb, called Made Real at The Women’s Gallery in Fitzroy Street, Melbourne in 1992.

The network of tension wires which anchor the Sydney Tower to its base become the mesh of the hammocks multiplied by their shadows on the gallery wall. The soundwork of Make or Break examines the construction of the network of micropolitical relations: threads of meaning, ties that bind. The (con)torsions which stretch connections to the limits are woven into the text which collages writing from natural history texts describing the process of web-building and insect capture by spiders. The sound track is very fragmented and discontinuous: sounds from construction sites mix with the sounds of scissors, of singing “When the bough breaks...” and creaking tree limbs...
APPENDIX I: 2

Photographs of the completed work
APPENDIX J - THE INTERACTIVE SUNDIAL

(1991+)

Video (as for The Whispering Wall).
APPENDIX J: 1 - DESCRIPTION OF THE WORK

It has also been proposed that I design another work for the middle of Central park in Perth. I arrived at the idea of The Interactive Sundial as a companion work for the Whispering Wall and as a site specific work. This concept has been accepted. Meanwhile, Gary Giles and I are still working on strategies for the way in which this piece is to be funded - although The Whispering Wall takes priority.

Similar materials will be used for both works and the motif of the pink ribbon will be repeated in a form which interweaves with sections of granite. A writer will be commissioned to write a motto which will be based on contemporary notions of the passing of time - this will be inlaid in mosaic within the ribbon. In terms of interactivity, a person/s can take the place of the gnomon to cast the shadow which indicates the time. The time is based on Local Apparent Time which makes the work particular to that place. Considerable research has been made in the collection of computer calculated information on the shadows cast by the existing buildings, as well as adjustments made to the selection and placement of trees in the park. A surveyor has been briefed for the detailed and accurate laying down of the sundial furniture.
APPENDIX J: 2

Documentation of the Sundial.
SUMMER SOLAR ANALYSIS
DECEMBER 22ND

1000 HOURS

1200 HOURS

1300 HOURS

1500 HOURS

DIAGRAM 2