

Open Fold

A Curatorial Vision for Lockleaze

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Open Fold – A Curatorial Vision for Lockleaze

Lockleaze – Definition

Loc = Old English word denoting fold (in the land)

Leaze = Old English word denoting open communal pasture or meadow

Lockleaze = open fold in a pasture or meadow



View of Purdown BT Tower, Stoke Park, Lockleaze.

1. Introduction

Background Context: Lockleaze

Lockleaze is a suburb of Bristol and primarily known as an area with several post-war housing estates built during the late 1940s and early 1950s, in response to a housing shortage across the city. The area includes many important historical features such as the World War II anti-aircraft battery on Purdown (known locally as Purdown Percy or the Dungeons), Purdown Farm (demolished as the estate was built), the British Telecom Tower (built on the original site of Purdown Farm in 1970), St. James's Church and Community Hall and the adjacent historic landscape of Stoke Park.

Many of Lockleaze housing estates are noted for their volume of open spaces, with small groups of housing built around green squares, many of which are currently under underused. One such area with the potential to serve as a multi-functional social space is Gainsborough Square. Surrounded by a large number of community centres, low density housing and Bristol City Council (BCC) holdings, the square also has some small commercial outlets including a chemist, hairdresser, community-run charity shop, a well-used local café and a derelict pub. The square currently houses a children's playground and a sloping football pitch as well as a number of benches set along transecting pathways. The presence of a road around the square – which provides one of the main routes through Lockleaze estate – causes it to function like a roundabout.

In recent years, through programmes such as Bristol Neighbourhood Renewal, Lockleaze has been recognised as falling within the top 10 percent of disadvantaged neighbourhoods in the UK. Two schools have been closed along with the police station, the council's housing office and other community facilities. Lack of amenities and concern about a worsening built environment has had a significant

effect on people's lifestyles. According to the *Lockleaze Community Vision*, Gainsborough Square is to be prioritised for investment and redevelopment.¹ The council's main ambition in regenerating the area is to realise an integrated approach, creating a more sustainable community by improving streets and public spaces in a bid to engender a successful local centre for people living and working in the area.

This Curatorial Vision attempts to insert itself into the area's regeneration process, to propose a way of developing a temporary and permanent programme of art projects in the public realm that would be developed in consultation with the BCC City Design Group and Lockleaze neighbourhood partnerships. In the process, it is acknowledged that young people in the area have been considerably impacted and should be regarded as a key demographic for engagement.

Under the title of *Open Fold* – which is loosely based on the Old English meaning of Lockleaze – this Curatorial Vision will outline an art programme that aspires to open up possibilities for contributing to the future by involving local constituencies. In this regard, it is significant that much of the street nomenclature in Lockleaze is derived from eminent British artists, many of whom were landscape painters. Radiating out from Gainsborough Square, thirty-one further streets are named after artists, including: Blake Road, Constable Road, Landseer Avenue, Morris Road, Hogarth Walk, Nash Drive and Turner Gardens. Building upon the history and contemporary culture of Lockleaze, a public art programme will be instigated that unfolds over a period of time with a view to leaving something meaningful behind. It is envisaged that this will be achieved in three stages (outlined in detail below).

1.1 Lockleaze's Cultural and Historical Significance

Initial research into the history of Lockleaze shows that it had a rich and vibrant community-orientated culture from the 1950-90s.² Bristol-based historian, Ian Haddrell, notes the area having extensive sport and recreation facilities, including local football (Romney Avenue FC) and rugby (Dings Crusaders RFC) clubs, community-generated events, youth clubs (St. James's Church), local festivals, teenage organisations, street parties, music and local theatre, many of which were centred on St. James's Church Hall. This overlooked, yet diverse, cultural history should be considered a vital component of any vision for Lockleaze, serving as a starting point for identifying the interests and activities that could enable the involvement of the area's teenage demographic.

In considering the socio-cultural history of the area, the disappearance of Lockleaze youth culture can be seen as representative of a general turning point in British suburban cultures. This is evident in the 1962 cult film, *Some People*. Directed by Clive Donner, this provides a useful window onto British teenage working class culture of the era. The film is set against the cultural backdrop of Bristol and Lockleaze – of teenage coffee bars, local youth clubs, roller rinks, pubs, amusement parks. It focuses upon a group of late-teen/early twenties biker friends with nothing to do and nowhere to go. The main protagonist, Johnnie, lives at 95 Landseer Avenue, just around the corner from Gainsborough Square.

¹ See *The Community Vision for Lockleaze*, Document found at <http://www.bristol.gov.uk/page/planning-and-building-regulations/gainsborough-square-regeneration-project>

² Ian Haddrell, *Lockleaze* (The History Press, Stroud, 2010), and Ian Haddrell, *Lockleaze Schools* (The History Press, Stroud, 2008).

The world of Johnnie and his friends is one of isolation, boredom and economic alienation, their rebellion represented through their leather bikers' jackets, tight jeans and silk scarves. Having had their driving licenses revoked after an altercation with the law, they abandon their biker lifestyles by coming together to form a beat rock band. The band is offered encouragement by a local community worker, who agrees to let them rehearse and perform in a local community hall. As a by-product of this, the group becomes involved in a community training programme; learning new skills, its members begin to turn their lives around with the support of a hopeful adult community. Set against music of the period, the film captures a pre-Beatles moment of working class suburban life.



Landseer Avenue, in *Some People*, 1962

The social history of the area, highlighted in the film, will be drawn upon for this Vision. Unravelling and bringing attention to extant socio-cultural points of interest, the Vision aims to employ existing sites, buildings, community centres and open green spaces for these activities. It further proposes the use of local space and public time to engage local people in events, opportunities and co-operative projects in and around Gainsborough Square.

One of the initial eight 'Emerging Place Principles' has been identified to 'help guide future change' and developed through consultation between local residents, BCC and the City Design Group.³ This principle highlights the importance of allowing for space to be 'used by local people for events that meet the variety of their needs at different times and in the future'.⁴ This Vision aims to provide resources and opportunities for young local constituencies to work with artists through skills-based activities that are meaningful to them and to envisage how they might be accounted for within future social spaces built into the design plans for the area.

³ See Draft Capture Report for Gainsborough Square Regeneration Project, August 28, 2012, www.bristol.gov.uk

⁴ Ibid.

Potential Sites for Projects

- Gainsborough Square and the immediate residential and commercial area surrounding it
- Community-run shop, Gainsborough Square
- Cookie's café
- Purdown Battery (the Dungeons)
- The British Telecom Tower, Stoke Park
- St. James's Church and Community Hall
- Stoke Park and Wheatsheaf fields



Purdown Batteries, Stoke Park, Lockleaze.

2.0 Open Fold – A Curatorial Vision for Lockleaze

Open Fold will result in a programme of art projects that will unfold as an interconnected series developed in parallel with the evolution of the square. The aim is to initiate social gatherings as starting points from which young people and other public constituencies can begin to participate in the project, leading onto their becoming invested contributors towards the shaping of their future environment and its social provisions.

Curatorial Vision for Lockleaze: Three Stages of Development

Following a number of site visits to the area – to conduct fieldwork and attend stakeholder meetings – combined with desk-based research, this Curatorial Vision aspires to enable exemplary public art projects and social interventions to emerge over a period of time. Playing a significant role in the future vision for Lockleaze, this will be achieved through three interconnected stages. These stages will evolve in tandem with the plans for regenerating the square and in consultation with BCC, the City Design Group and Lockleaze community groups.

2.1 Stage One – Setting up *Lockleaze Agency of the Future* (from Nov. 2012)

Given the importance of embedding the curatorial process in Lockleaze and its communities, an intense initial period of curatorial research will be carried out beginning in November 2012. During this time, artists, local representatives, curators, architects, urbanists and creative thinkers will be invited to take part in *Lockleaze Agency of the Future (LAF)* – an advisory group for the programme. This will involve coming to Lockleaze to gather ideas, individually and collectively, devising questions, provocations, initiatives, points of discussion and more concrete proposals that will inform the emerging plans for regenerating the square. Through workshops, discussions, collective meals, performances and public gatherings led by local and international artists and curators invited to Lockleaze, this first stage of the project will allow for ideas and future local constituencies to emerge in the process of doing, speaking and being together.

Exemplary public art projects that will be drawn upon are artists Jeanne Van Heeswijk's *The Blue House* (IJburg 2004–09) and Kerstin Bergendal's *Trekroner Art Plan* (2001–12), both of which saw a pool of artists and practitioners being brought together to contribute towards future neighbourhoods. All proposals and projects developed for Lockleaze will focus on community involvement, and they will be documented in a public archive for the project (discussed in more detail below) that will be made publicly available at a local venue and through publication.

2.2 Stage Two – Initiating a Constellation of Temporary Art Projects (Beginning January 2013)

During the process of embedded curatorial research described above, *Open Fold* will begin thinking about the kinds of temporary art projects, public events and local building-based actions that will be programmed in and around Gainsborough Square. These will be devised to encourage public participation during the development of the square and surrounding sites. The temporary public art strand of the Vision is expected to emerge from *LAF* from January 2013. As a constellation of gestures, the Temporary Art Project will aspire to build interest in the overall project and to actively involve local constituencies in social gatherings with a view to making something together.

The main aim of the temporary projects is to engage multiple constituencies in activities, research, production, organisation and modes of participation in event-based activities led by artists. Collectively, these projects also aim to engage people in skills training and knowledge exchange opportunities through participation in art projects. Whilst recognising the value of starting something within communities, art projects need to be reciprocal in the hope that, by opening up possibilities certain activities, relations and communities can extend beyond the initial lifespan of *Open Fold*. As such, all temporary projects should play a role in initiating social and cultural activities that could be integrated into future planning process and form part of the overall permanent strategy for the square and immediate surrounding area.

Sample Proposals

Taking the specifics of Lockleaze into consideration, a number of possibilities for temporary projects suggest themselves:

1. Lockleaze Mobile Film Club and Free Cinema School

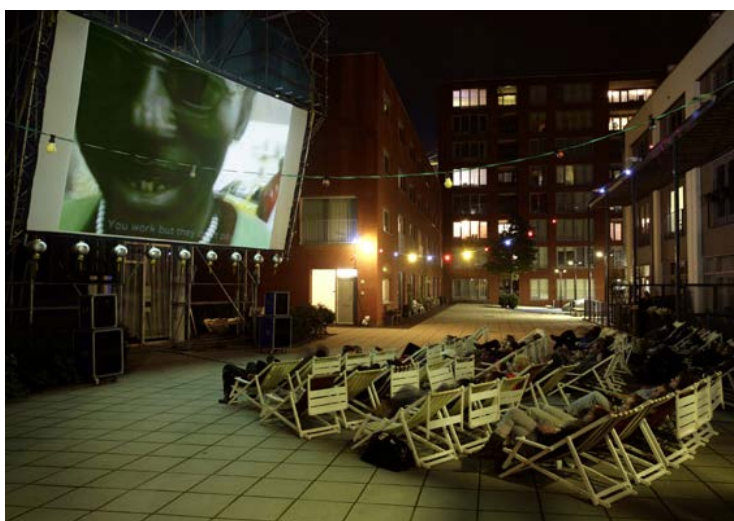
The locally-motivated Lockleaze Mobile Film Club will host screenings of relevant films to take place in unusual places in and around Lockleaze. For example see *The Blue House Cinema Project*, IJburg, (2005).

At the same time, the Lockleaze Free Cinema School would build upon the historic Free Cinema movement, which had a 'belief in freedom, in the importance of people and in the significance of the everyday'. The movement wanted films to be 'free in the sense that their statements are entirely personal. Though their moods and subjects differ, the concern of each of them is with some aspect of life as it is lived in this country today ... these films are offered as a challenge to orthodoxy'.⁵

The Lockleaze Free Cinema School will develop this concept by engaging young people in the co-production of a film that examines their local context. This will be scripted and realised by local residents through workshops, film experiments and group performances.

Possible Artists/Curators:

- No.w.here (Karen Mirza and Brad Butler)(<http://www.no-w-here.org.uk/index.php?cat=0&subcat=main>)
- Bikvanderpol (<http://www.bikvanderpol.net/>)
- Sarah Pierce (www.themetropolitancomplex.com)
- Al Cameron, Curator of Film and Music, Arnolfini
- Rhona Byrne (<http://www.rhonabyrne.com/35060/311670/works-and-projects/roller-coaster-project>)



Blue House Cinema, IJburg, 2005

2. Lockleaze Food and Planting Project

⁵ See <http://www.no-w-here.org.uk/index.php?cat=2&subCat=docdetail&id=206>

Fundamental to this project is the consolidation of existing communities, hospitality and infrastructure in Lockleaze with a view to encouraging the identification, facilitation and realisation of locally-generated produce.

In order to facilitate local, sustainable production, an area will be allocated to allotments, vegetable and herb gardens. Key sites to consider are Gainsborough Square and its surroundings and Purdown Battery (pillboxes), where a herb garden could be planted. Working closely with landscape designers/artist(s) these spaces could generate a series of community-run edible gardens.

Exemplary projects to draw upon here are: Rudi Luijters's edible garden for The Blue House, IJburg (2004–09); Grizedale Arts' Lawson Park Farm; Pope and Guthrie's Abbey Gardens Project, London (ongoing), and Apolonija Šušteršić's 'Garden Service' (2007) and her 'Prototype For Self Employed Economic Unit' (2003), the latter of which was developed as a support structure for job creation in the Warendorf region.⁶

This strand of the project would require support from BCC and would need to be considered as part of the permanent design for the regeneration of the square and its environs.

Potential Artists:

- Rudi Luijters (<http://www.luijters.be>)
- Apolonija Šušteršić (<http://home.tiscali.nl/apolonija/>)
- Grizedale Arts (<http://www.lawsonpark.org/gardens>)
- Guthrie and Pope (<http://www.somewhere.org.uk>)



Lawson Park Farm, Grizedale Arts, Cumbria.

⁶ See <http://apolonijasustersic-prototype.blogspot.co.uk/>



Apolonija Šušteršič's 'Garden Service' (2007)

3. Lockleaze Open Fold Produce

As a continuation of the preceding project, a series of Lockleaze products could be designed, produced and sold in local outlets – such as Cookie's café, the community shop on Gainsborough square – and at markets in Lockleaze and Bristol (including St. Nick's market). In the first instance, a number of products can be developed that address certain deficits in Lockleaze. This might include: working with the local football team to design a new strip; producing a series of Lockleaze picture postcards, based on past and present images drawn from archives and residents; devising merchandise based on the artistic connotations of the street nomenclature. Beyond this, a series of Lockleaze food products could be produced for and by local residents – for example honey, jams, biscuits – with an artist-designer advising how to package and advertise the produce.

Exemplary public art projects that can be drawn upon are: Publicworks' Park Products (2004), in which artists worked with different community groups on the production and exchange of new produce, based on collective research at Hyde Park, London, in collaboration with Serpentine Gallery; and Kerstin Bergendal's Park Lek (2012), for which the artist worked with a football team in a Stockholm suburb, to enable the re-design and sponsorship of the kit, or Rhona Byrne's balloon sculpture's *It's All Up in the Air*, (2011-12).



Publicwork's Park Products, Float in Hyde Park with Products made with local users.



Rhona Byrne, *It's All Up in the Air*, (2011).

4. Lockleaze Market

Multiple strands of the project orchestrated under the banner of temporary projects could be brought together through the organisation of a bimonthly market over the next twelve months. The market will showcase Lockleaze food and garden produce and by-products made by artists involved in the project. Examples to draw from here are temporarycontemporary's Flea Market, (2005), the successful artisan supermarket co-ordinated in Frome by Bristol-based curator, Lucy Drane, which brought local artisans and artists together, and 'Checkout', a monthly art market held at Central Reservation, Stokes Croft, curated by Lucy Badrocke. It will also draw upon precedents for temporary art events with a festival atmosphere, such as Gracelands, a one-day contemporary art festival, or Bristol's now defunct annual

Venn music Festival (last edition 2007).⁷ Initially, the Lockleaze Market could be held at Stoke Park and at a number of outlets in and around Gainsborough Square. Eventually, it is anticipated that locals would hold this market on a regular basis within the new Gainsborough Square.



temporarycontemporary's Flea Market poster (2005).

5. Lockleaze Open Fold Café

Also building upon the Lockleaze growing and produce initiatives, the *Open Fold* café will form a central hub for the overall project. The aim is to improve the operation and community relevance of a café. This proposal draws on the precedent of an artistic project executed by Apolonija Šušteršič in Carlow town in 2002. The artist revamped a local café and, through open calls, invited people to bake a brand new biscuit. A major contest was held and a new 'Visual Cookie' became the unique product of the Visual Café.⁸ This project aimed to question the preconceptions of a local audience by inviting them to participate in the 'making' of their own cultural platform, giving them the opportunity for international communication, as well as addressing the notion of what this meant to them and what they expected from it.

⁷ For example, Frome artisan Supermarket (<http://vimeo.com/47953789>): 'Checkout' was a monthly art market held at Central Reservation, Stokes Croft (see <http://centralreservationuk.wordpress.com/checkout/>). See Gracelands (<http://www.gracelands.eu>).

⁸ The Visual Cookie and Simulation Café project was a communication model to get a dialogue going between the local audience and contemporary art production. How to engage the local audience to become part of the development process of both "visual" aspects – the art centre and Carlow itself?

Cookie's café in Gainsborough Square would be an ideal location for a food-based project of this nature. Working closely with the manager, to rethink how the café looks and its future role in the community, a number of food events could be programmed that include artist-led cooking classes, group dinners, baking sessions, a book of recipes submitted by local residents and public discussions and demonstrations around the importance of food and hospitality. Local produce stemming from the Lockleaze Open Fold Produce initiative could also be sold and promoted through the café.

In addition to this, Cookie's Open Fold café could provide a venue for music-based art projects, for example a jukebox filled with music compiled by local residents and users of the café and adjacent square.

Possible Artists/Curators:

- Apolonija Šušteršič (<http://home.tiscali.nl/apolonija/>)
- Jeanne van Heeswijk
- Kerstin Bergendal
- Transparadiso
- The My Villages artist collective www.myvillages.org
- Grizedale Arts
- Kate Rich
- SSW (Nuno Sacramento) and Mick Wilson (see http://www.gradcam.ie/food_thing.php)
- Lucy Drane



View of Cookie's Café, Gainsborough Square, Lockleaze.



Apolonija Šušteršič's Visual Cookie Café

6. Lockleaze Open Fold Soundtrack

This would involve a project in collaboration with local constituencies, leading to a Lockleaze soundtrack. Working with DJs, music producers, international and aspiring local musicians, a series of tracks will be co-produced and performed following workshops and training. The end product will be the Lockleaze Open Fold Soundtrack. This could be based on existing and new material produced in collaboration with invited artists.

Possible Artists:

- The Complaints Choir (Tellervo Kalleinen and Oliver Kochta-Kalleinen)⁹
- Al Cameron
- DJ Seth Troxler
- Ultra-red
- Hiwa K
- Jem Noble
- David Blamey and Craig Richards
- Paul Purgas
- Rhona Byrne

⁹ For performances by Complaint's Choir's across the world see <http://www.encyclopedia.com/video/ATXV3DzKv68-helsinki-complaints-choir.aspx>



The Complaints Choir, except from one of thousands of performances involving local participants.

7. Lockleaze Magazine: The New Wheatsheaf

One of the key means of documenting the progress of *Open Fold* and encouraging debate will be to bring back the *Wheatsheaf* magazine. First published in 1955 by Lockleaze secondary school, a wheatsheaf emblem was featured on the cover, which was chosen because of its ubiquity in the surrounding fields – still a common sight today, particularly in Stokes Park.

The *New Wheatsheaf* will be published throughout *Open Fold* and include documentation of the development of the project alongside reflections upon regeneration, urban renewal and the role of public art in such contexts. It will be compiled by and with local residents, whose writing will be published alongside invited Bristol-based and international writers, commentators, theorists and photographers. The magazine will also offer a space for publishing research and making the project's evaluation process public. Each issue will be distributed locally as well as through bookshop outlets in Bristol city. Each issue of this relatively lo-fi (maga)zine will be accompanied by a launch in Lockleaze (Cookies' café or local pub) and a series of talks and performances by local historians, writers, teachers and invited artists. The magazine could also exist as a locally-run online project. The locally produced zine is something I have already instigated in projects such as *Our Day Will Come* – month-long free school in Tasmania, (2011), (see images below).

Possible Artists:

The *New Wheatsheaf* will be designed and locally printed, possibly in collaboration with Bristol-based designer, Jono Lewarne, from City Editions. Its layout and visual identity could be developed through design workshops with locals, and its content will draw upon a range of international contributors participating in the project. It would be important to look into existing local printers and publishing interests in Lockleaze, and aspire to employ local sources, contributors and distribution outlets.

The success of the temporary strands of this project will be gauged by their initiation of ideas for the future and the ways in which these are integrated into future multi-functional social spaces in the permanent design plans for Gainsborough Square, as set out here.



Our Day Will Come, Curated by Paul O'Neill, weekly zine, produced locally, Tasmania

2.3 Stage Three – Proposing Permanent Interventions into Existing Plans

As part of *Open Fold*, artists will be invited to embed themselves into the design team for the square, contributing to the integration of the Curatorial Vision into the overall design of Gainsborough Square. Artist-architects, landscape urbanists and artist-gardeners, collaborating under the banner of the *Lockleaze Agency for the Future*, will work within the City Design Group to generate ideas for permanent interventions that can be accommodated in the overall architecture and landscape design of the square. These ideas aim to support social amenities and places of rest and play, through the provision of multi-functional sites in the square and its environs that should consider the engagement of local constituencies in idea-generation and participation in the artistic production process.

Although further research and consultation with the City Design Groups would be required, a number of existing elements and motifs in Lockleaze could be drawn upon as starting points. The following three possible strands could be considered:

1. Light Sculpture Walk

It has been identified that Lockleaze suffers from a pronounced lack of connectivity between places of interest, Stokes Park, nearby amenities and Gainsborough Square. A Light Sculpture Walk could provide illuminated markers for the new social sites being developed in conjunction with the regeneration process. This would create a walking trail between the square, the park and the surrounding area, drawing attention to what is already there. These light sculptures will be based upon existing architectural features, each with a different hue, including for example:

The British Telecom Tower (disc-shaped)

St. James's Church (diamond shaped)

The Blake Day Centre (curve-shaped)

The Pylons (triangular)

The Abandoned Pub on Gainsborough Square (oval-shaped)

**See attached Appendices for some initial design ideas, stemming from consultation carried out with artist-architect, Anthony Gross.*

2. Shelters/Meeting Places

It is notable how, in Lockleaze, there are very few areas of public shelter. This permanent project will involve working with an invited artist(s) or artist-architect to design and produce sustainable, lo-fi architectural structures, such as wall-free pavilions or 2-3 walled cabins. This would result in the creation of mixed-use seating areas that would function as social sites. As with the Light Sculpture Walk, a number of existing motifs and elements will be drawn upon as starting points – conferring a consistent aspect to the overall design of seating, street furniture, pavilions and sheltered spaces. These designs could also account for the inclusion of a re-designed, enclosed football pitch on the square, the integration of a new concrete table tennis table, benches leading onto the square as an extension of Cookie's café, and so on. It would also be important to consider pedestrian pathways as a way of integrating these designs into the overall plans for the square and surrounding areas.

A recent example of well-designed eco-structures is to be found in the temporary wooden pavilions created at Karlsaue Park for Documenta 13, for which a number of cabins were ecologically designed and implemented for the hosting of art and public events.¹⁰ Other exemplary projects in this respect are Park Fiction in Hamburg, Atelier Bow-Wow from Japan and the artist-led initiative, And And And.¹¹

¹⁰ See <http://d13.documenta.de/#/venues/venues/karlsaue-park>

¹¹ See <http://www.parkfiction.org/>, <http://andandand.org/>, <http://www.bow-wow.jp/>



documenta (13), one of the cabins in the Park, (2012).



documenta (13), another cabins in the Park, (2012).



Park Fiction, Hamburg, set up by a group of artists and activists in 1999 (on-going)

3. Cultivating Green Spaces

As mentioned in the temporary Food and Planting strand of this Vision, a number of currently underused green spaces will initiate edible gardens and allotment projects. The legacy of this strand will involve the allocation of permanent allotment areas in the plans for the square and surrounding area.



Rudi Luijter's Edible Garden, Blue House, IJburg

3. Open Fold: Three Principles:

The three stages of this project are based on three principles of exploration:

1. Rethinking Public Art

In their survey of sustainable collaborative projects dedicated to social and environmental change, Clare Cumberland and Lucy Musgrave draw out some key shared principles.¹² This suggests that such projects: propose renewal as a continuous, open-ended process; take a holistic, multidimensional approach to their designated situations; maximise material, human and economic resources; use local distinctiveness as a starting point for a vision of the future; engage professionals to work outside their normal sphere of practice and share an awareness of symbolic value.

Taking account of this advanced idea of the ways in which public art can engage within regeneration contexts, each project within *Open Fold* will consider how periods of research can open out processes of engagement that start with local distinctiveness and existing attributes. As a vision for the future, socially orientated projects will play an integral role as part of the overall plan for the regeneration of Gainsborough Square and its surrounding sites. Temporary projects will form a constellation of connected activities, aspiring to inform a number of more permanent public art and design interventions that will be developed in parallel with the planning process.

There is an awareness that any process involving public art in the context of urban renewal is continuous, rather than being fixed in a time and place. In this sense, renewal is not regarded as a concrete aim or endpoint but as an ongoing process of change, allowing a holistic, multidimensional approach to Lockleaze as a constantly evolving place, whilst acknowledging the heterogeneity of its communities. The role of this Vision will be to invite artists to begin to insert questions into the planning and development processes. This is intended to stimulate discussion and devise propositions that will encourage civic and public participation, leading to projects that are able to accommodate friction, debate and multiplicity throughout the curatorial process. In order for these connections to be made and for a reflexive process to explore its potential, an openness and commitment to the unfolding of time has to be made. Artists will be given time to research, engage with and work alongside constituencies in a number of changing roles.

2. Rethinking Place

One of the aims of this Curatorial Vision is to build upon what already exists in Lockleaze – its communities, architecture, underused open spaces – and to consider how these outstanding features can be activated and revitalised. Projects initiated for *Open Fold* will take Lockleaze as their starting point, bringing out the distinct spatial, historical and cultural qualities of the location.

Open Fold will look at ways in which the new strategy for Gainsborough Square and its surroundings can be linked (both spatially and socially) to other nearby public sites and encourage community orientated activities during its development. One of the keys to the success of *Open Fold* will be the extent to which artists' projects intervene into the new design for the square, to become a focal point for future activities.

¹² Clare Cumberland and Lucy Musgrave, eds. *Design and Landscape for People: New Approaches to Renewal* (Thames and Hudson, 2007).

3. Rethinking Community

As a guiding principle, this Vision understands that no community is a fixed entity or place-bound group of people. There are multiple communities in Lockleaze, which sometimes come together on the basis of a common interest, activity or objective. In the context of *Open Fold*, artistic projects will support connections between people and groups. In this sense, temporary communities of participation will be part of the public art process, formed around each art project and connected to other groups within the overall curatorial framework.

Public art can take many different forms, and has its limits. It has the potentiality for opening up new possibilities. It can encourage different temporalities within the curatorial process. It can realistically aspire to begin something, to seed an idea, by connecting individuals and interest groups. It can only aspire to build meaningful connections as part of this process.

4. Open Fold – Recommended Commissioning Process

As outlined above, the three parallel strands will overlap for the duration of the delivery of this Curatorial Vision and in line with the regeneration of the square. The following process for commissioning artists is proposed as a guide to be followed and adapted:

- Artists should be invited to participate on the project at different intervals in the process.
- The involvement of some artists will be about contributing small periods of time, initiating connections and gathering people together.
- Other artists will be invited to devise proposals for events or for longer-term projects with a view to their sustained involvement in the area.
- Artists will be invited to spend a short initial period of research time in Lockleaze to devise proposals that consider one or a number of the key strands of the overall project established in discussion with local stakeholders.
- In certain cases, artists will be invited to work as part of the design team for the regeneration of the square, and asked for proposals that will be discussed within the design team and with local constituencies. In other cases, artists will be directly commissioned to work with a particular site or context appropriate to their abiding approach.
- Artists will make proposals to one or several of the strands, and consider who and how they will work with existing groups, organisations and constituencies within Lockleaze.
- Proposals will be considered by the curator and stakeholders (where necessary) on the basis of artistic merit, relevance to Lockleaze and financial viability. This is particularly relevant to the permanent strand.
- Artists will be informed of the need to consider young people as part of their proposals, thinking about how they would be involved in training, skills, workshops or assisting with their projects and at what stage.

- All invited artists will be paid a fee for their time upon delivery of a proposal. Artists may propose either a temporary or permanent public art project.
- All artists will make an introductory public presentation to the communities whilst in Lockleaze/Bristol.
- All artists will meet with local representatives and discuss their proposals with BCC City Design Team.
- Artists will contribute to the *New Wheatsheaf* magazine and the public archive of *Open Fold*.
- All temporary projects will be initiated with artists, supported and curated by Paul O'Neill and a small curatorial team brought in to support them at different stages in the process and within the existing BCC allocated budget for this strand.
- All permanent projects will be initiated between Paul O'Neill and the artist, in consultation with the City Design Group and local stakeholders. If accepted for development by the BCC design team, projects will be funded from an additional budget agreed by the design team/council and commissioned by the council and neighbourhood partnerships.

5. Lockleaze Curatorial Vision: The Importance of Research and Evaluation

Progressive public art results from good research and self-evaluation of its developmental process. From the outset, as part of the curatorial process, the project will be researched and evaluated, identifying any issues that arise. This part of the project will also provide visual and written documentation, audio recordings and an archive. As part of the *Lockleaze Agency of the Future*, an artist-researcher will be invited to carry out this work, which will be made public at different stages throughout the development of the project and published within the *New Wheatsheaf*.

*Also Attached Appendices:

Appendix 1.1

Appendix 1.2

Appendix 1.3

References

Websites

Some People, 1962, excerpt available at:

<http://www.youtube.com/watch?v=P1mtGgIfWX8>

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<http://urban-matters.org/projectsbyindividuals/the-trekroner-art-plan-project>

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

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<http://www.no-w-here.org.uk/index.php?cat=0&subcat=main>

Bikvanderpol

<http://www.bikvanderpol.net/>

Sarah Pierce

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Dr. Paul O'Neill

Dr. Paul O'Neill is a curator, writer and educator and is currently the Director of the Graduate Program at Bard College, USA. He has co-curated more than fifty exhibition projects across the world including: *The Curatorial Timeshare*, Enclave, London (since 2012); *Our Day Will Come*, Part of *Iteration: Again*, Hobart, Tasmania (2011); *We are Grammar*, Pratt Institute, Manhattan Gallery, New York (2011); *Coalesce: happenstance*, SMART, Amsterdam (2009); *Making Do*, The Lab, Dublin (2007); *General Idea: Selected Retrospective*, Project, Dublin (2006); *Tonight*, Studio Voltaire, London, (2004); *Are We There Yet?* Glassbox, Paris (2000) and *Passports*, Zacheta Gallery of Contemporary Art, Warsaw (1998). He is international tutor on the de Appel Curatorial Program, Amsterdam, and international research fellow with The Graduate School of Creative Arts and Media, Dublin. Until recently, he was responsible for directing the major international research program *Locating the Producers at Situations*, Bristol. Between 2001-03, he was the Curator-Director of London Print Studio Gallery, where he curated group shows such as *Private Views*; *Frictions*; *A Timely Place...Or Getting Back to Somewhere*; *All That is Solid* and solo projects: *Albers*; *Being Childish* Billy Childish; *Phil Collins* *Reproduction* *Timewasted*; *Harrowed: Faisal Abdu' Allah* and *Locating: Corban Walker*. He was Artistic Director of *Multiples X* from 1997-06; an organization that commissioned and supported curated exhibitions of artist's editions, which he established in 1997 and included exhibitions at spaces such as the ICA, London; Temple Bar Gallery, Dublin; Ormeau Baths, Belfast; Glassbox, Paris and The Lowry, Manchester.

Paul's writing has been published in many books, catalogues, journals and magazines and he is a regular contributor to *Art Monthly*. He is reviews editor for *Art* and the *Public Sphere Journal* and on the editorial board of *The Exhibitionist* and *The Journal of Curatorial Studies*. He is editor of the curatorial anthology, *Curating Subjects* (2007), and co-editor of *Curating and the Educational Turn* with Mick Wilson (2010), both published by de Appel and Open Editions (Amsterdam and London), and author of *Locating the Producers: Durational Approaches to Public Art* (Amsterdam, Valiz, 2011). He recently completed the authored book with *The Culture of Curating, the Curating of Culture(s)*, (Cambridge, MASS., The MIT Press, 2012).