

magnificent distance



WITH

CATH CAMPBELL
BEN JEANS HOUGHTON
JO RAY
ISABELLA STREFFEN
WOLFGANG WEILEDER



OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

PART 1 // about Grit & Pearl
an introduction to the team
curatorial statement

PART 2 // *Spore (Atom)* Ben Jeans Houghton
Marathon Cath Campbell
Spoken For Jo Ray
Hawk and Dove Isabella Streffen
Res Publica Wolfgang Weileder

PART 3 // connections with the city
project delivery
budget

magnificent distance



WITH

CATH CAMPBELL
BEN JEANS HOUGHTON
JO RAY
ISABELLA STREFFEN
WOLFGANG WEILEDER

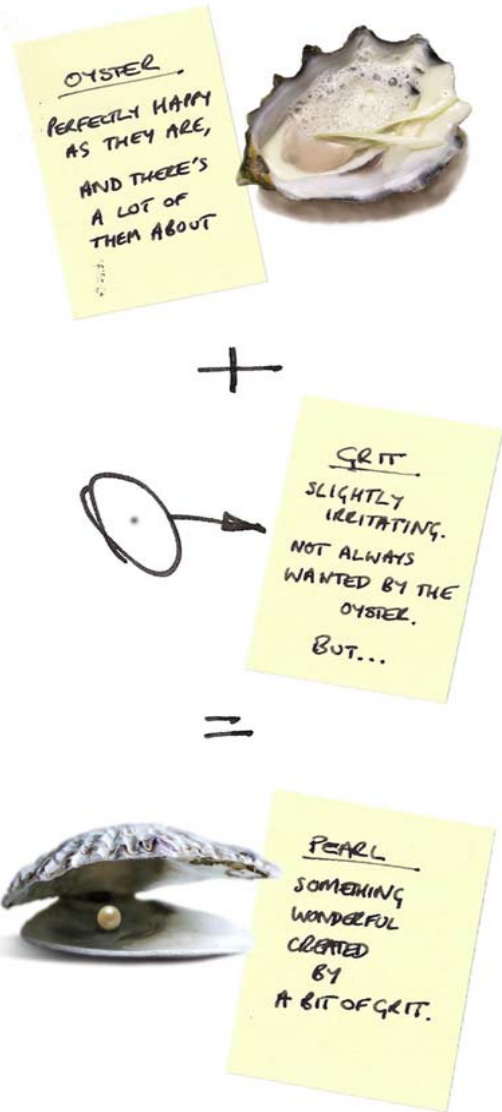


OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

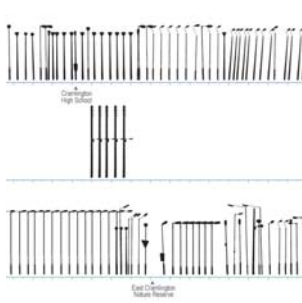
magnificent distance about Grit & Pearl



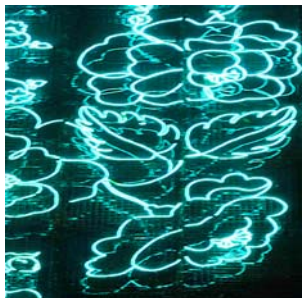
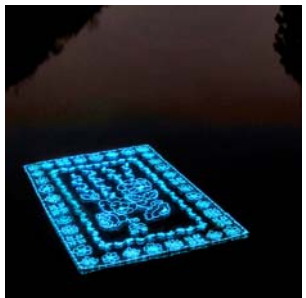
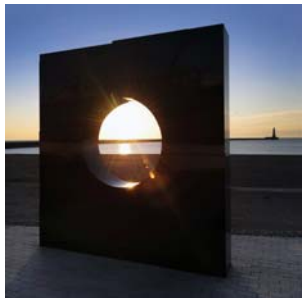
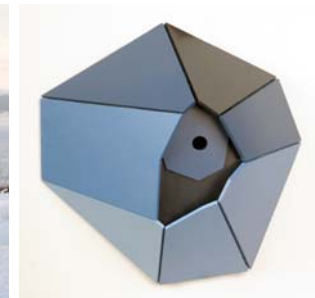
Based in Newcastle-Upon-Tyne, England, Grit & Pearl was founded in 2007 by directors Richard Hollinshead and Martin Hulse. A creative agency with a team of five curators, project managers, researchers and installation specialists, Grit & Pearl works on behalf of government departments and agencies to deliver small-scale bespoke architecture and landscaping projects, arts strategies and action plans, creative heritage interpretation and artworks for public space.

Whilst much of our public art commissioning is permanent through the 'forArt' mechanism on major capital schemes, and fully integrated into architecture and landscape design, we also have substantial experience of temporary commissions ranging from ephemeral items such as newspapers, beer-mats and chip-forks; through to small scale physical installations such as billboards, shopfront schemes and projections; and onto major lighting projects, festivals and architectural installations.

Curatorial vision and creativity is balanced with in-depth expertise in the practical delivery of public art projects. The Grit & Pearl team are qualified PRINCE 2 Practitioners (a government endorsed UK-standard project management qualification and methodology commonly used in the construction industry), which combined with our specialism in art projects for public space means that we can offer proven experience in all aspects of project delivery including contracting and procurement, budgeting, fabrication and installation, risk assessments, project marketing and community engagement.



GRIT & PEARL PORTFOLIO



magnificent distance an introduction to the team



Curator **Richard Hollinshead** is a Director of Grit & Pearl and our lead for the 5x5 project. A former lecturer and academic, his PhD explored potential roles for contemporary artworks within historic landscapes, leading to the role of Public Art Manager for the INSPIRE Project in Northumberland. Alongside his own creative practice as an artist-designer for public art and public realm schemes Richard is an experienced commissioner, having curated and project managed over forty-five projects with a combined value in excess of \$3.5m for a diverse range of sites including housing schemes, country parks, city centres, business parks, office developments, museums and leisure centres. A notable project was Sean Henry's *Couple* – the UK's first offshore sculpture installed in Newbiggin Bay, Northumberland in 2007. Richard is the lead within the Grit & Pearl team for the contracting, technical review, health & safety and installation aspects of all our projects. In spring this year he took a three-month sabbatical in Washington DC.



The work of Newcastle University Fine Art graduate **Cath Campbell** reveals a consistent interest in architectural space, with works on paper, scale models of architecture and architectural forms recurrent within her gallery work, and a substantial portfolio of public art in the form of structural or spatial interventions into existing or planned architecture. Recent gallery exhibitions include The Lab, San Francisco, USA; a solo project for Openspace, Art Cologne, Germany; and the Museu da Cidade, Lisbon, Portugal. Her drawing skills were recognised in 2006 when Cath was shortlisted for the *Jerwood Drawing Prize* and awarded the *ING Discerning Eye Drawing Bursary*. In 2011, Cath completed permanent public art commissions in Southampton and Ashford. Richard Hollinshead has previously worked with Cath on the design of the *Klondyke Bridge* across the A189 in Northumberland.



Artist **Ben Jeans Houghton** is a graduate of Northumbria University and maintains a diverse practice in various fields including sculpture, installation, film, photography, drawing, and performance. With Matthew Giraudeau he is a founder member of the ARKA Group, a fluid collection of creative collaborators who aim to make scientific and philosophical concepts tangible to a wider audience through the delivery of innovative and poetic visual art. Typical of this approach is his critically-acclaimed installation in *A Duck For Mr Darwin* at BALTIC, Gateshead. Through the ARKA Group he is currently working on a new film ARKA OCELLI and with CIRCA Contemporary Arts on the production of a photographic edition and publication. Ben has exhibited internationally in Germany, Greece, Japan, North Africa and South Asia, whilst regularly exhibiting in the UK with organisations such as BALTIC, CrASH, SpaceInBetween, Globe Gallery, CORNERHOUSE, ACA and Waygood. *Spore (Atom)* will be his first project with Grit & Pearl.



Jo Ray is an artist and Lecturer at Hull School of Art & Design. A graduate of London's Slade School MFA Fine Art programme, Jo has exhibited nationally in both gallery and public sites. Increasingly drawn to an exploration of the political and poetic qualities of architecture and landscape and the complex interplay between the popular perception of a place and the lived experience of it, plays on scale, adapted views and public intervention are recurrent strategies within her diverse practice. Previous projects for Richard Hollinshead include *Turn Over*, a contemporary microscope (a 'What The Butler Saw' machine) for Woodhorn Museum and Archives, Northumberland and *A Common Treasury (Yarrow – Achillea Millefolium)* for the seafront promenade at South Shields, Tyne & Wear. She is currently collaborating with ArtGENE on a permanent 'cabinet of curiosities' installation for Peel Island, Cumbria.



Isabella Streffen is a graduate of Sheffield Hallam and Newcastle Universities, and is currently completing her PhD by practice "*I Spy With My Military Eye: military vision and the myths of scopic control*". Research interests in military visioning technologies and early photographic devices and processes have increasingly led her to develop ambitious projects for public sites, most notably in 2010 as Lead Artist for Hadrian's Wall UNESCO World Heritage Site. She collaborated with Flux Events, Lakes Alive and Theatre Anu on *Illuminating Hadrian's Wall*, a one-day event lighting the 80mile Roman wall, and was commissioned to produce the film *Scintilla*. In 2010-11 she was British Council Research Fellow in the John W. Kluge Center, Library of Congress, Washington DC, a six-month research period which has led directly to her 5x5 proposal *Hawk and Dove*; and artist-in-residence at the TERRA Foundation for American Art in Giverny, France. This will be Isabella's first project with Grit & Pearl.



Wolfgang Weileder is a graduate of the Academy of Fine Arts, Munich and School of Visual Arts, New York, and is currently Professor of Contemporary Sculpture at Newcastle University. Wolfgang's recent work is primarily concerned with the critical deconstruction of architecture and public space, and an exploration of the social interaction(s) within it. Focusing on large-scale temporary site-specific architectural installation and sculpture in the urban environment, his work also branches into performance, film, photography and phonic installation. He has exhibited extensively throughout Europe and the UK, in both gallery and public contexts, as well as projects in Singapore, Australia, the United States and Venezuela. Wolfgang has an established working relationship with Grit & Pearl, most recently developing *Fold-Up*, a temporary architectural construction for a newly-regenerated Georgian Square in Sunderland. He is collaborating with us again on *Greenschool*, a major permanent sculptural installation and community space for Workington, Cumbria.

magnificent distance curatorial statement



In the context of 5x5 – a public art festival that will comprise twenty-five temporary artworks with five curatorial visions, and is itself a programme strand within the National Cherry Blossom Festival – diversity of approach, conceptual motivation, materials and media will be embraced. We expect the festival to be, in the words of the original brief, “*an environment in which the works of local, regional, national and international artists merge to reflect the character and identity of the city*”, and the question we’ve posed ourselves is what relevance can artists from the North-East of England have in this context?

To cite the prevailing internationalism of contemporary art practice is to sidestep that question, and so we have started with two inalienable facts. We are outsiders to the city, we are its tourists, voyeurs and observers and bring with us the potential to see and reveal new aspects of it. And simultaneously we wryly acknowledge that the ideal of Washington DC, the iconic DC, exerts a powerful claim on our imagination. So the challenge we face is to embrace DC without being fully seduced by it, to explore DC without becoming too familiar with it, and to examine DC without losing the simple excitement of looking.

During three months spent in Washington DC this spring on sabbatical I held an uncertain status in the workings of the city – certainly not a resident, but not quite a tourist. Clearly not a worker, but neither retired nor unemployed. That dislocated experience has informed our discussions, which focused particularly on what it means to *belong* and which returned time and again to the slippage between the symbolic DC of the worldwide public imagination and the ‘domestic’, human DC with its complex histories and communities. Many of the proposed sites are at the interstices of these two DC realities – at the meeting

point between federal and community environments, in locations undergoing transformation from one use to another, and at points where differing scales meet.

The artists are seeking the personal within the cityscape, and whilst each artist has naturally brought their individual interests and concerns to the project it is their shared concerns and interests that make this proposal work as a curated set.

One of Washington DC's best known epithets, *City of Magnificent Distances*, has exerted a fascination for many of the twenty artists we've engaged with during the process of preparing this proposal, but the phrase resonates beyond the simple recognition of the distance between Washington DC and our base in Newcastle-Upon-Tyne, England.

Magnificent Distance speaks of our acknowledgment of the basis for that epithet, but also to our exploration of the rich territory that exists between that ideal and the lived experience of the city. Five new artworks, developed specifically for Washington DC and 5x5, that address the project brief to "*reflect the character and identity of the city*".

A handwritten signature in black ink, appearing to be 'Richard Hollinshead', written in a cursive style.

Richard Hollinshead

Director

Grit & Pearl

magnificent distance

MARATHON

CATH CAMPBELL



OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

Marathon Cath Campbell



Mt Hiei and the 'Marathon Monks'

The Kwanzan Cherry Tree brought to Washington DC in 1912 as part of the gift of 3,000 cherry trees from Mayor Yukio Ozaki of Tokyo, Japan, is also known as 'Sekizan' – a reference to the temple on Mt Hiei. The mountain is home to the 'Marathon Monks' of the Buddhist Tendai Sect who walk the mountain in a quest for enlightenment, completing a thousand marathons over seven years. This epic 27,000 mile journey has been completed by less than 50 monks in last hundred years.

A feature of this discipline is that from the 701st day to the 800th, in addition to the usual mountain walking, the priest must descend Mt. Hiei and come down to Sekizan Temple for prayers at its various alters. The trek, which is especially difficult, is called 'Sekizan-Kugyo', but for many years the general public has been offered the somewhat easier option of the Eizan Cable Car that runs to the top of Mt Hiei. Charles Dickens referred to Washington DC's reputation as a City of Magnificent Distances, stating that "*it might with greater propriety be termed the City of Magnificent Intentions*". That gulf between aspirational intentions and actual achievement is a universal one, but exemplified on a mountain in Japan by the contrasting lifestyles of the 'Marathon Monks' who live there and the tourists who visit.

Cath Campbell's *Marathon* is a working scale-model of the original Eizan Cable Car, running continuously backwards and forwards across an empty architectural expanse. The proposed location is the Lumber Shed in Yards Park – formerly a site of manual labour, now dormant within a site of leisure and awaiting a new role in that revised context.



Threading through the concrete pillars at height, *Marathon* draws attention to the scale and empty volume of the Lumber Shed, with the building itself becoming integral to the artwork. The re-creation of isolated elements of architecture, their relocation/presentation in a different space and the subsequent dislocation from their original context is a recurring strategy in Cath Campbell's practice, creating 'found architectures' that allow the viewer to create their own narrative background to the object and conjecture over why it should be sited in its new form.



Clearly the Yards Park site is emblematic of wider social shifts away from manufacturing and heavy industry towards the service and recreation industries, and – if agreed as the final location for the project – will add additional layers of meaning to the artwork. Whilst having strong conceptual reasons for its presentation at Yards Park, *Marathon* conveys much broader meanings relevant to DC as whole, pointing towards a sense of escape, leisure, aspiration and the romantic; but also to a sense of pilgrimage, and a location becoming a physical embodiment of an ideal.



The cable car mechanisms will be purchased 'off the shelf' but the cars themselves will be custom made to the artist's design, based on the original Eizan Car. The current intention is to use a DC-based fabricator, and the Washington DC chapter of the International Plastic Modelers Society (<http://www.ipmsdc.org/html/chapter.html>) has been identified as a potential source. Further local support will be provided by the Japan Rail Modelers of Washington DC (<http://www.japanrailmodelers.org>), some members of which have visited Mt Hiei and provided the artist with photographs of the mountain, temples and cable car. The exact scale of the Cable Cars is still to be determined, but provisionally would be c800mm x 400mm x 500mm.

the original Eizan Cable Car, Mt Hiei
former Lumber Shed, Yards Park



magnificent distance

SPORE (ATOM)

BEN JEANS HOUGHTON



OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

Spore (Atom) Ben Jeans Houghton

In biology, once a single spore is released it has the potential to develop into a new organism. In politics, the simple gift of trees can develop into a lasting bond and spawn new events and activities. With the Centennial anniversary of the cherry blossoms gifted by Japan will come a wave of new artworks appearing in and responding to the public spaces of Washington DC.

Spore will create an ethereal intervention into one site in the city. Through optical illusion the site will be activated by an object, blooming in the mind's eye of each observer. Experienced in the context of the second floor arcade overlooking the National Building Museum's Great Hall, the proposed location, *Spore* is an enigmatic freestanding column. The object is ambiguous and could conceivably belong to the family of utilitarian municipal infrastructure (air quality monitoring stations, air vents shrouds, electrical junction boxes etc) that manage and regulate unseen aspects of the city, permeating the streetscape but remaining unnoticed.

On closer inspection *Spore* reveals a 2" viewing hole and a larger lens mounted to the front. It invites viewing, and the view on looking through the device is identical to the location except for the addition of an unknown object that floats in space within the Great Hall. The object is of uncertain origin or motivation and its scale elusive, but the effect is both compelling and convincing. The gap in perception between seeing and understanding is stretched and in that moment everyday environments become stages for objects and events.



Turn Over Jo Ray – indicative of the proposed scale and aesthetic for *Spore*



Spore is literally a device for revealing something unseen yet fundamental, and creates a dynamic interplay between the macro and the micro. *Spore* exerts a powerful presence within whatever space it occupies, charging the atmosphere but whether positively or negatively it is difficult to state.

The exploration of unseen energies and motivations is a recurring theme amongst the five proposals in *Magnificent Distance*, a reflection perhaps of our collective sense of Washington DC as a place where less is revealed than is hidden. Certainly *Spore* neither attempts to provide answers to this sensation, nor takes up any position in response to it. The artwork simply creates the circumstances by which we are made to question the reality of what we are seeing, and provides the lens through which our environment can be seen in a wholly new light. By communicating an otherworldly possibility, *Spore* will promote a shift in the way we perceive our everyday environments.

Artist Ben Jeans Houghton has produced a similar work *Memory One*, shown in the *My Kingdom* exhibition by SpaceInBetween, in which the viewer 'saw' the gallery wiped clean of all other exhibited artworks and inhabited with an ethereal beluga whale that loomed, floating, in space. In the gallery setting the choice of object within the device was derived from the artist's earliest memory of a whale seen through a viewing window at SeaWorld, but for *Spore* the choice or construction of object will be in response to the exhibition site, and developed once that site has been confirmed. Initial thoughts, based on the assumption that the National Building Museum will be the location, are that an elemental form referencing the atom or other universal building block will be an appropriate starting point for defining that aspect of the project.



magnificent distance

SPOKEN FOR
JO RAY

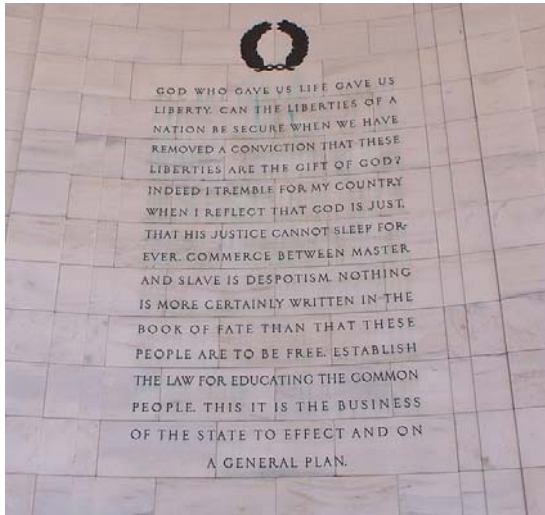


OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

Spoken For Jo Ray



Jo Ray's *Spoken For* is prompted by the strongly-contrasting architectural aesthetics of Washington DC. The formal, master-planned whiteness of the symbolic core seeks to express higher principles of freedom and democracy through architectural clarity, rationality and purity. The vibrant, informal, idiosyncratic visual language of independent store fascias and hand-made signage provide a distinct counterpoint to this, but can be seen as an equally valid if alternative expression of democracy and just as suitable to represent the city's ideals.

Spoken For employs text fragments selected from across DC for their idiosyncratic aesthetic qualities and their capacity to suggest a meaning other than the author's original intention. A fish market stall proudly boasts that 'Our Crabs Have No Sand' and a derelict shop bears the peeling legend 'Rescue Workers', but divorced from their context and placed into the shadow of the National Monument these disposable snippets of text may, with varying degree of weight or absurdity, assume new meaning redolent of protest and political activism.

Miniature structures whose form recalls scaffolding and billboard supports hold aloft these texts – small structures for insignificant texts, almost invisible when temporarily placed and photographed in Washington's symbolic core of the National Mall, yet monumental in scale. The models become part of a photographic image which geographically and ideologically condenses the 'magnificent distances' of the city, bringing peripheral places and neighbourhoods into direct conversation with the formality of the centre. Which space is truly the heart of Washington is what is at question in this artwork.

OUR CRABS
HAVE NO
SAND



RESCUE
WORKERS

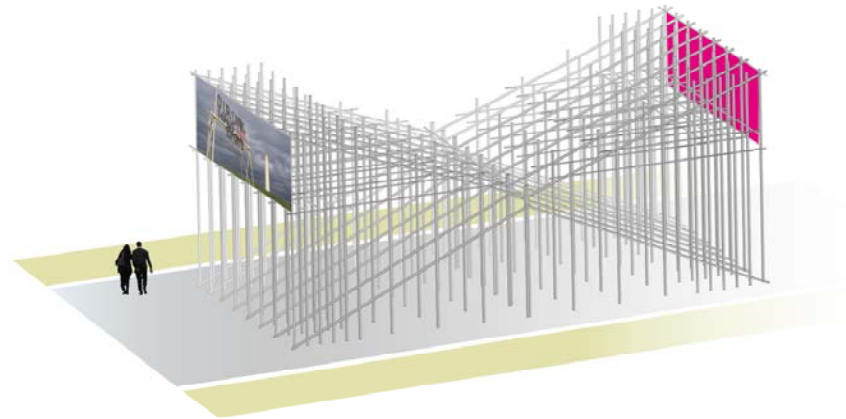
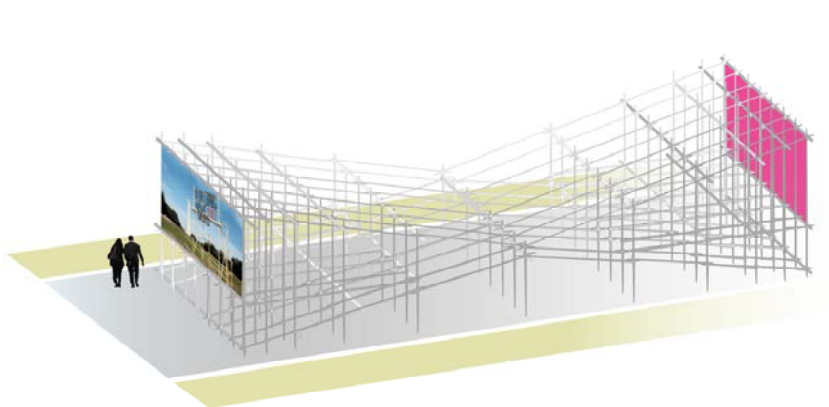
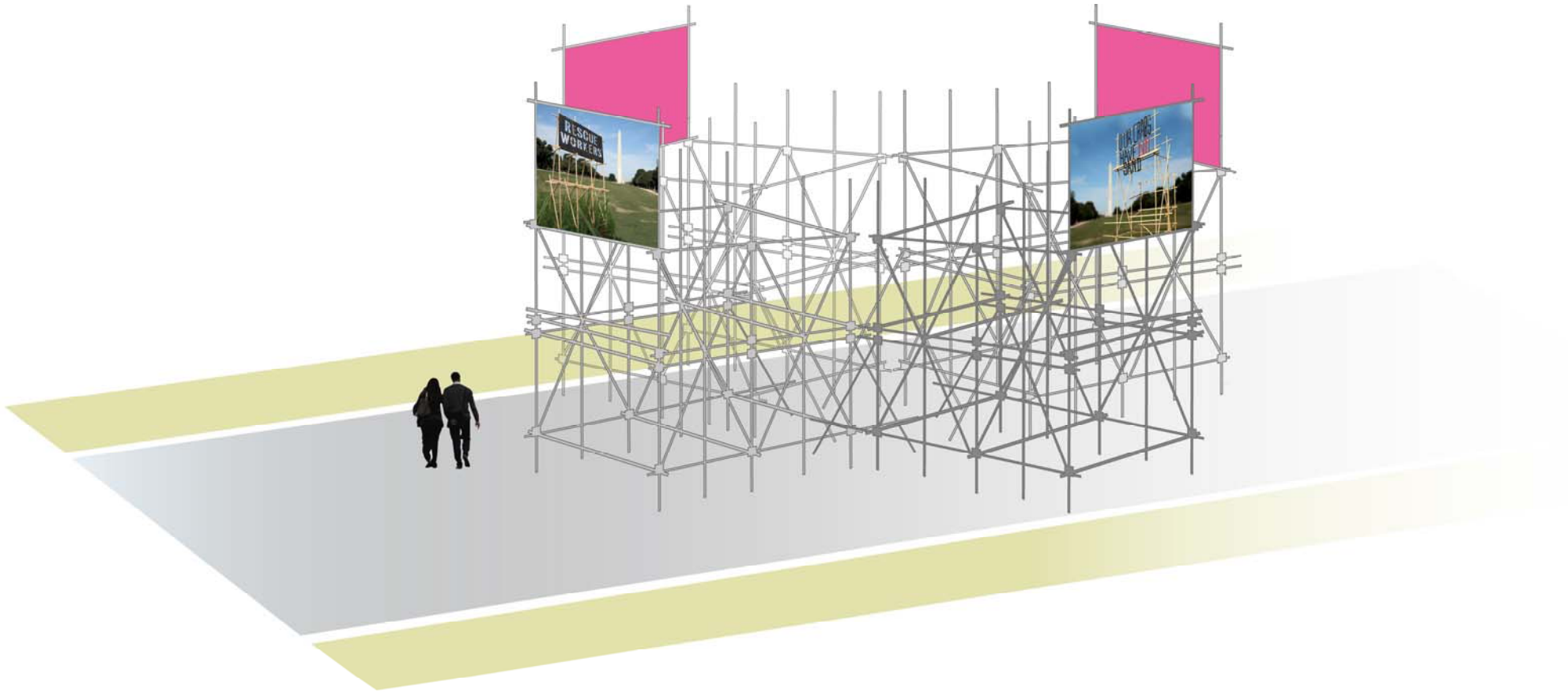
The reflexive nature of this creative process culminates in the final installed artwork, which sees the photographic image re-presented on an architectural scale in a location which provides its conceptual grounding point. The proposed site for this structure is the median strip on L'Enfant Promenade walkway at the entrance to Benjamin Banneker Park, a transitional point between the formal architectural language of the federal area of central DC and the informal vernacular of the riverside, particularly the adjacent Fish Market. The location offers long views along L'Enfant Promenade from L'Enfant Plaza and from highway 395 – ideal for an artwork which attempts to address the 'distances' of the city and creates a new fictional space.

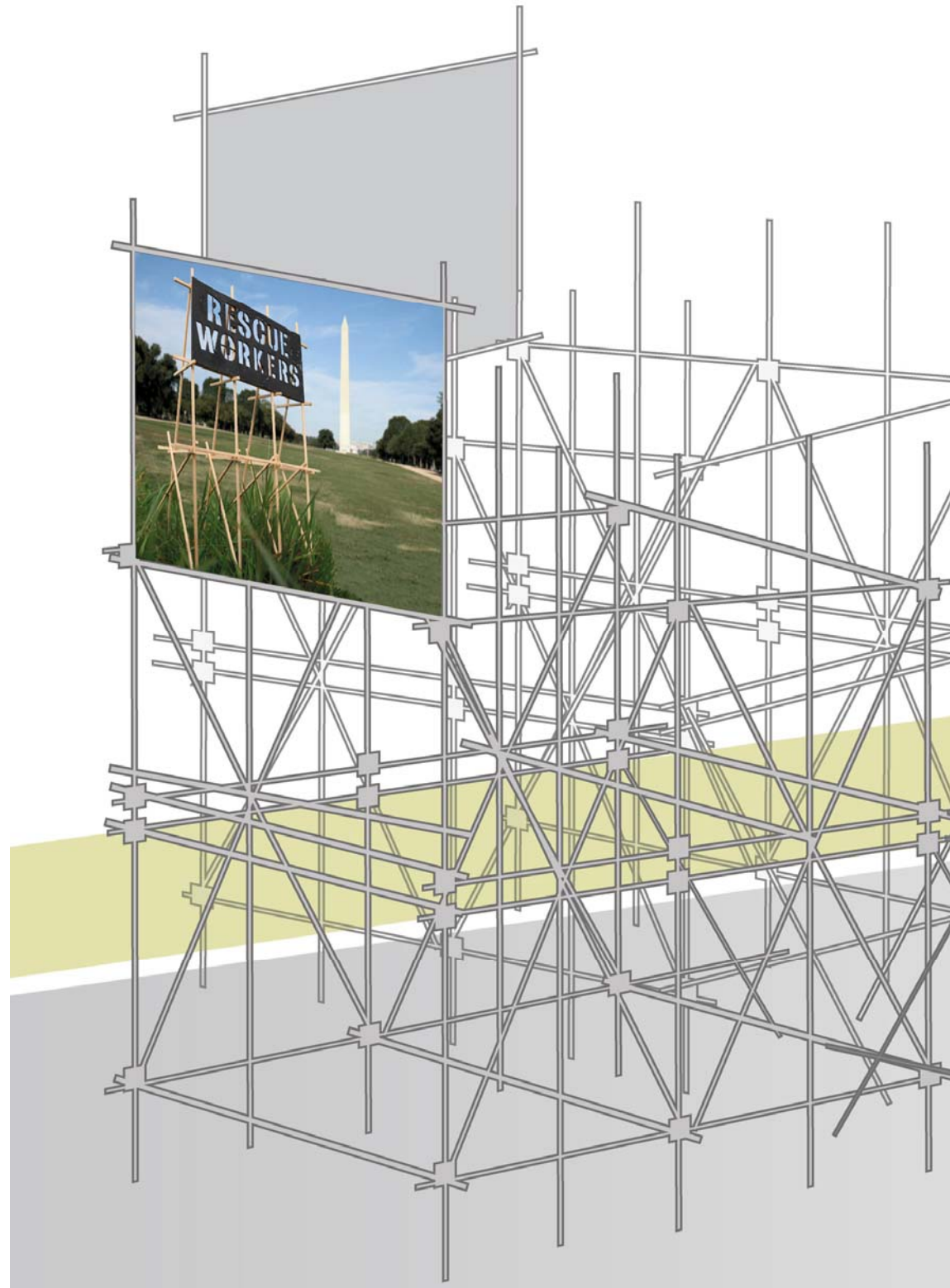
In each phase of creating this artwork – the text fragments, the models, the photography and finally the architectural structure – hierarchies and values are questioned and shift subtly back and forth. The resulting form evidences *Wabi Sabi*, a Japanese concept of aesthetics which accepts and celebrates the imperfect and impermanent – an aesthetic which can be found in the rich urban grain of the cityscape.

The act of taking imperfect and idiosyncratic text fragments from more marginalised, peripheral parts of the city and implanting them within the rationally planned centre is in some respects a political act. But the work treads lightly on this territory, holding a playful conversation with architecture and landscape and evidencing a concern for the delicate ecologies of place. The use of the miniatures in the creation of the artwork is essential, addressing the notion of a 'model' as a concept or proposal pertaining to a future, and a 'souvenir' as a stand-in for something we are now distant from. And again, the role of the individual in a site of the state is brought into question.

OUR CRABS
HAVE NO
SAND







magnificent distance

HAWK AND DOVE

ISABELLA STREFFEN



OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

Hawk and Dove Isabella Streffen

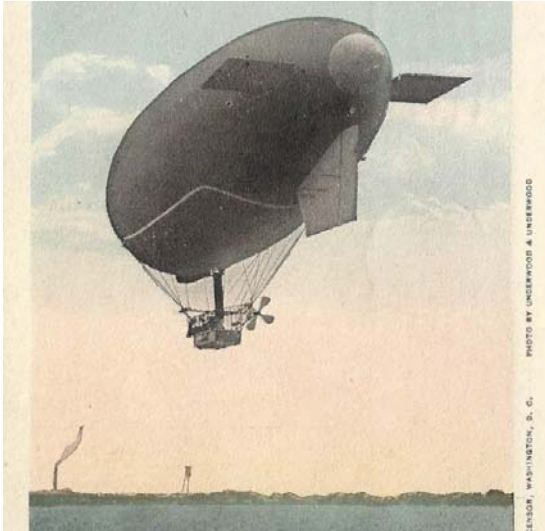


Pigeon with miniature spy camera, WW2
Cooper's Hawk rescued from the Library of Congress, 2010

In 2010 a Cooper's Hawk took up residency in the Main Reading Room of the Library of Congress and for a few days the airwaves were full of witty references to the Hawks and Doves of Congress, and to the idea of a bird's eye view of Washington. Also resident in the Library of Congress at that period was artist Isabella Streffen, undertaking a six-month British Council Research Fellowship in the John W. Kluge Center to research the early history of ballooning and military visioning in the Gaston and Albert Tissandier archive.

Exciting discoveries within those archives – most notably images of the Graf Zeppelin near the Capitol and on 13th Street on its 1928 round-the-world voyage – coupled with a familiarity with the use of pigeons fitted with miniature cameras during both First and Second World Wars, and sparked by the Cooper's Hawk incident has led to the proposal *Hawk and Dove*. In a city whose existence owes everything to the exercise of political power, the term *hawk and dove* practically operates as site-specific to Washington DC, and acts as an invocation of the city and its federal function.

The concept of 'corridors of power' is at the core of this new work, which sees key iconic spaces in Washington DC infiltrated by floating symbols of partisan politics and opposing political philosophies. The phrase *Corridors of Power* was coined by CP Snow and is the title of his 1964 text dealing with questions of political and personal integrity and the mechanism of the exercise of power. His phrase for places where powerful leaders work and rule has passed into common language, and regularly appears in journalism as a short-hand for the heart of government.



Zeppelin over the Potomac
Hawk & Dove, DC Comics

In practical terms the artwork is two parts: an artist's film and the exhibition of still photographs. Both outcomes derive from a performative activity in which two 7ft remote-controlled zeppelins, one branded with a Hawk logo and one with a Dove logo, engage in balletic 'dogfight' or dance in some of Washington DC's key locations. A film crew and stills photographer, augmented by four miniature film cameras mounted to the zeppelins, will provide the footage from which the artist's film will be edited.

The artwork is centred on the Library of Congress, the formal symbol of American knowledge, created to provide specialist advice on a vast number of given subjects to America's decision-makers, and a repository that had emerged phoenix-like from the ashes of the original library burnt by the British. Initial filming days have already been organised with the Library of Congress for December/January, and other suitable locations for shooting further footage identified by the artist. If available, all have a specific relationship with knowledge and its dissemination: the Voice of America offices on Independence Avenue, the National Archives, George Washington University, the Department of Education and the White House Press Office.

Physically investigating these types of federal power structures within the city, the pure sculptural form of these zeppelins is a highly-charged intervention within such spaces, creating a new architectural dynamic frozen in the resulting photographic series. And in electing to use small, controllable zeppelins fitted with miniature cameras, the artist is able to investigate and film these spaces in a way which has never been seen before. This reappraisal of the familiar (or the over-familiar) is again a recurring theme in the Magnificent Distance proposals, in the case of *Hawk and Dove* offering the viewer the chance to be the omnipotent eye.



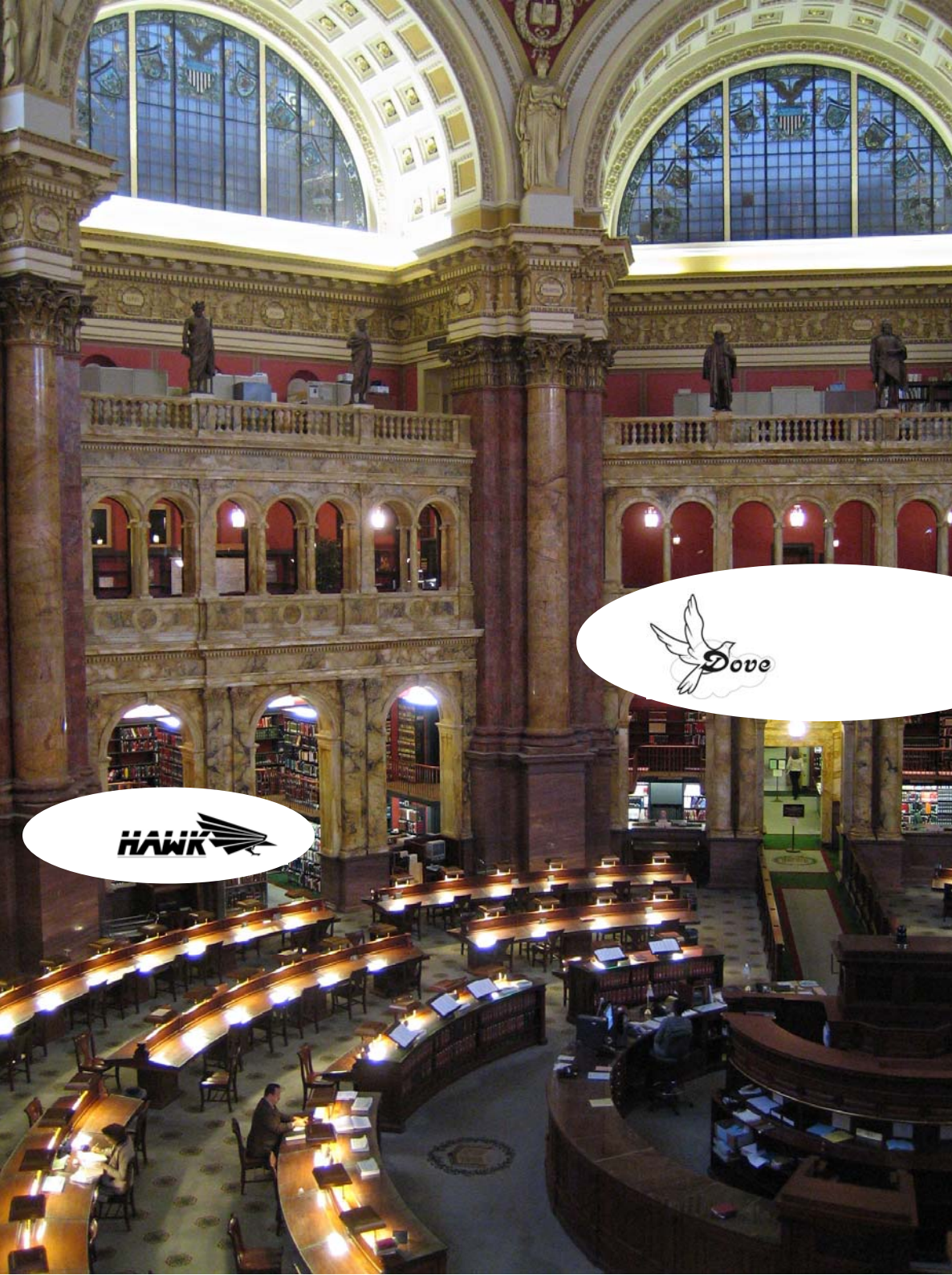
Graf Zeppelin (barely visible) over 13th Street, 1928
The same location, with Museum for Women in the Arts in the foreground, 2011

Screening of the *Hawk and Dove* film will be at the Library of Congress, and the proposed site for the exhibition of still images from the project is the front facade of the Museum for Women In The Arts – prompted by the discovery that the best known image of the Graf Zeppelin over DC in 1928 was taken from that exact location.

“The Zeppelin entered Washington from the southeast, passing close to the Capitol, to which it dipped in salute as hundreds emerged from the House and Senate office buildings to view the spectacle. Continuing straight through the heart of the city, the dirigible swung through the northwest section over the German Embassy on Massachusetts Avenue, down past the State, War and Navy Building toward the Washington Monument... It circled the Monument, passing almost over it and dipping in salute. She then turned her nose to the northeast and went directly over the White House, where she again dipped in formal salute...”

– Montreal Gazette 16th October 1928

Hawk and Dove similarly circles the city, an inquisitive presence alighting for a short period, acknowledging its context, and passing on.



magnificent distance

RES PUBLICA

WOLFGANG WEILEDER

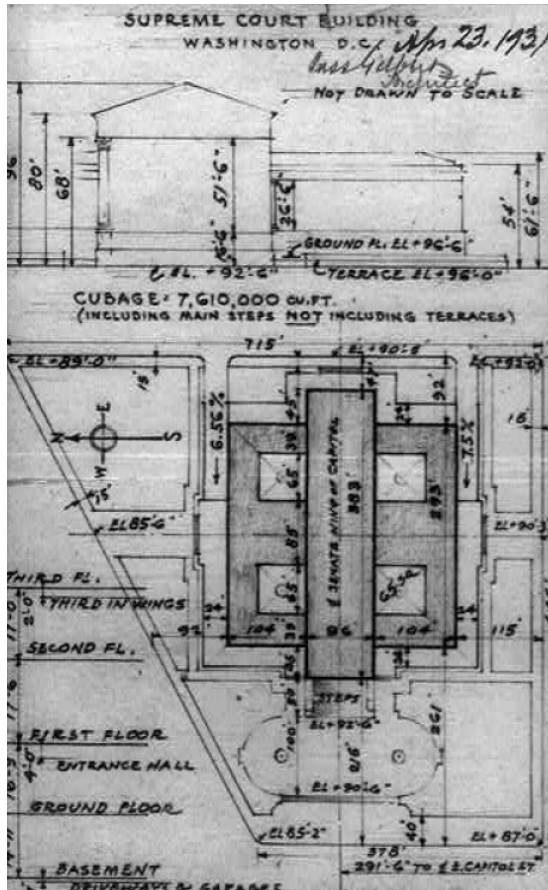


OUR CRABS
HAVE NO
SAND



5X5 FESTIVAL PROPOSAL

Res Publica Wolfgang Weileder



Supreme Court of the United States

Res Publica is a multi-part artwork that adopts the Palladian iconography of the Supreme Court of the United States as an architectural motif; as a counterpoint to the transient single-occupancy 'no-tech' architecture created by the homeless; and as the signifier for wider concepts of social justice.

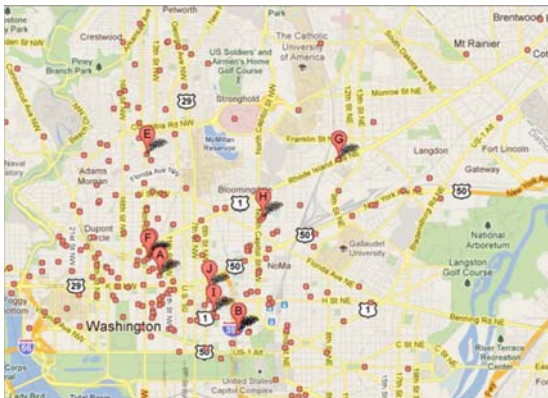
In practice *Res Publica* comprises a number of human-scale architectural constructions installed at various locations throughout DC; a free-issue artwork distributed via a bespoke version of the newspaper vending devices that are ubiquitous on the DC streetscene; and a limited-edition artwork made available for sale on behalf of DC's homeless shelters. Each of these components combines to create the overall project, and is indivisible from it.

Human-scale architectural constructions installed within the DC street-scene

The main sculptural component of the project is a series of architectural models of the Supreme Court of the United States to the scale of 1:50 (56 cm x 236 cm x 186 cm). Whilst on plan these models would be identical, their construction by a volunteer team using freely-available cardboard will produce variants in the final outcome. Prior to the festival period the artist will spend one week in Washington, collaborating with local art students and other volunteers to build the initial eight architectural cardboard models according to the instruction manual. These models will then be installed as temporary sculptural interventions in locations throughout DC – preferably one in each ward and ideally close to, but not immediately adjacent, DC's homeless shelters. The collaborating volunteers will take on a guardianship role for each cardboard model, maintaining and prolonging the life of the structure within the festival period.



existing newspaper stands



DC homeless shelter locations

Newspaper vendor containing free-issue artwork

The second element of *Res Publica* is a free-issue artwork, provisionally a print run of 3000 A0 posters produced on newsprint and folded down to A4, and comprising drawings and a construction manual for the *Res Publica* sculpture, exhibition locations and a commissioned text by architectural theorist and Palladian expert Professor Andrew Ballantyne. The artwork will be available from an artist-designed newspaper box located close to one of central DC's many homeless shelters. Matched in scale to the newspaper vending devices that are ubiquitous on the DC street-scene, the artwork will again reference the neo-classical architecture of the Supreme Court of the United States.

Limited edition artwork for sale in support of DC's homeless shelters

The final element of the project is a small but, to us, essential component of *Res Publica* – a limited edition of 20 signed artist's prints, the full profits from which will be donated to DC's homeless shelters. However we are conscious that the US and UK models of patronage are very different, and would welcome guidance from the DC Commission, the 5x5 Steering Group and the National Cherry Blossom Festival team on the marketing of this aspect of the project to bring maximum benefit to those homeless shelters participating in the project.

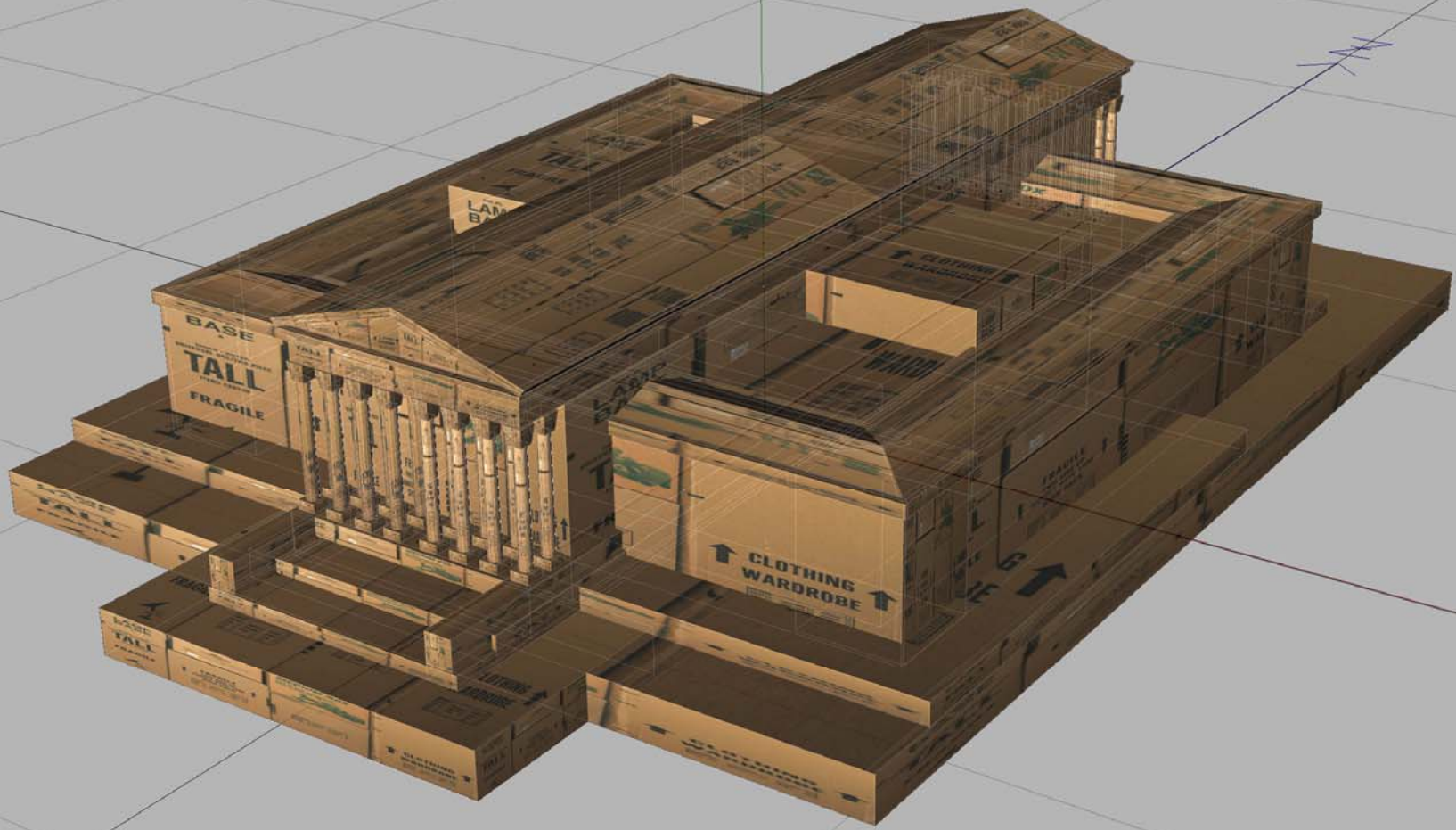
.....

Res Publica is a socially engaged artwork that aims to stimulate a discussion about the relationship between public and private space as well as the equitable distribution of it. It uses the 5x5 festival as a platform for raising awareness of the needs of the homeless, and as a mechanism through which a transfer of capital can occur. Devised when the Occupy DC movement is active in support of similar agendas, the artwork is pertinent not just to DC as the seat of the country's legislature, but also to this moment in time.



Site-specificity is integral to the work, with the strategic placement of the sculptures and newspaper box providing the contextual framing of the installation. The free distribution of the construction manuals proposes a direct interaction with the general public and encourages the audience to actively participate in the work.

The minimal temporary shelter of a single homeless person assembled from found material is arguably the most fundamental unit of architectural construction, and the Palladian style exemplified by the Supreme Court is certainly the most influential architectural style over millennia. For Weileder, both paradigms of architecture are of equal significance, and by juxtaposing diametrically opposed forms and concepts of architecture within one object attention is naturally drawn to both. Whilst not intended literally as a shelter, the human scale of the model and its construction materials inevitably invite that reference, positioning the Supreme Court of the United States as the 'protective canopy' under which citizens are protected, whilst, equally, being the product of the people.







FREE

magnificent distance

Grit & Pearl
Cobalt Studios, 10-14 Boyd Street
Newcastle-Upon-Tyne
NE2 1AP
United Kingdom



5X5 FESTIVAL PROPOSAL