

Expression of Interest Public Art Billboard Program

# Curatorial Proposal by Anabelle Lacroix

## 1. *IT'S NOT 2007*

Billboards are marketing tools and one of the most ancient forms of communication, with its source in inscriptions in monumental arches and columns. Will they fall out of our sight?

We are in a major culture shift when our eyes are more often on a screen than on the road, on our feet or in our tram; changing our relationship to public space and public art. Quentin Stevens particularly argues that production and critique of public art is intertwined with social behaviour in the public realm, therefore public art should be thought from the point of view of everyday use.<sup>1</sup>

*It's not 2007* (working title) publicly and creatively addresses this point and presents a reflection on our relationship to digital media, our surroundings and others.

Marketing expert Gary Vaynerchuk (CEO Vayner Media) explains that 'attention is the only commodity, it's where the eyes and ears are, it's the only asset [...] we need to respond to where those eyes and ears are [social media], stop doing storytelling as it is 2007 in 2014'<sup>2</sup> What are the new storytelling possibilities of our billboards? Can billboards be social, be inspired from and/or generate everyday use?

The aims of the project are

- To create engaging and responsive public artworks by Melbourne Artists (emerging and established)
- Create a context for public art rooted in contemporary social behaviour and desires
- Generate thinking on our relationship between digital media and physical space
- Generate thinking on the technological shifts in photography and our consumption of images
- Explore temporary social interventions on the billboards via paste-ups or projections

## 2. ARTISTS AND ARTWORKS

***Two commissions of new works by Melbourne artists Lauren Dunn and Emile Zile***

Both of the works will be developed as a pair of billboards, with site visits and regular consultation with the curator. The artists are asked to address

- The curatorial theme
- The site specificity of the project, size and location of the billboards
- The local 'users' of the public art work and their experience
- The historical and cultural context of the site and current development

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<sup>1</sup> Quentin Stevens (Ed), *The Uses of Public Art*, Routledge, 2014.

<sup>2</sup> Gary Vaynerchuk, *Jab, Jab, Jab, Right Hook: How to Tell Your Story in a Noisy Social World*, 2013

- Work together with the curator on anti-graffiti strategies

**Lauren Dunn** (<http://cargocollective.com/laurendunn>) is an artist working with photography, video and installation. Her work is concerned with behaviours relating to consumer desires in Australian contemporary culture, related to food, to our environment and online activity.

Lauren will develop a photographic work, a redevelopment of her Gentrification piece presented at the Gertrude St Projection festival, which aims at raising awareness of the changing urban environment and community in Collingwood. Additionally to 2 photographic work the artist will develop a series of temporary paste-ups images, iphone photos generated by herself and members of the community.

*Lauren Dunn is a leading emerging artist, currently completing a bachelor of fine art (photography) at the Victorian college of the Arts. Dunn has had numerous exhibitions in the past 2 years including solo exhibitions at LittleWoods Gallery (2013) and at the Fitzroy library (2014).*

**Emile Zile** (<http://emilezile.com>) is an artist, performer and filmmaker who's work aims to unpack our relationship with communications media in its various forms, particularly in relation to social space and online networks. Zile's work often draws from anxieties born from the gap between digital media, physical space and the subsequent effects on our relationships with others.

Zile's work will consist of a digital collage photograph the size of the billboard which may also incorporate temporary performative video projection. In mid-November 2014 he will be travelling to Indonesia for a BUS Gallery/Asialink residency where he will commence a photoshoot for this project.

*In 2014 Emile Zile presented a new performance for the Liquid Architecture festival at The National Gallery of Victoria, The Institute of Modern Art, Brisbane; and LaSalle College, Singapore. Zile has exhibited widely including at MCA Sydney (2014), CCA Singapore (2014) Melbourne Now, NGV, (2013); The Netherlands Institute of Media Art (Amsterdam, 2012), Diane Tanzer Gallery (2011) and has graduated from RMIT University (BFA), Sandberg Institute Amsterdam (MFA) and the Rijksakademie Studio Residency Amsterdam. His video work is distributed by LI-MA Amsterdam.*

### **3. CURATOR'S OVERVIEW OF EXPERTISE AND EXPERIENCE**

An independent curator in Melbourne, currently the General Manager at Liquid Architecture, I delivered the 2014 sound art festival with events in major institutions in Melbourne, Sydney, Brisbane and Singapore.

A casual Arts Support Officer at Banyule City Council where I assisted with the delivery of a public artwork (sculpture) in Greensborough in 2013 and now working on a community festival. I have experience working with a council, its procedures, timeframes, risk /safety and internal communication with relevant departments such as capital works, traffic and marketing. My experience with public art is supported by a Graduate Certificate in Public Art from RMIT University (2011), projects for The State of Design festival and private spaces, and being part of the City of Melbourne's public art strategy workshops.

Recent projects include *M.Chat*, White Night 2015 and exhibitions at RMIT Project Space (2014), Careof, Milan (2014), Kings ARI 10 year exhibition and publication (2013); with further experience in Arts management at Asialink, Arc One gallery and RMIT University.