

Performing Playce: Artist Interventions in Public Space

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Panel Discussion by: Adam Farcus, Erik Peterson, Nicholas Wylie, Allison Yasukawa, and Philip von Zweck

Adam Farcus

Store Interventions-Merchandise (re)organized by color and (re)installed on store shelves.

Erik Peterson

Snow Machine-Snowball making device installed on existing parking meter poles.
Qeej Hero-Video game based on Guitar Hero utilizing the Hmong Qeej as interface.

Nick Wylie

We Interrupt This Broadcast-Pirated television shows edited by a group and uploaded to the web.

Allison Yasukawa

Woodpecker 2016- Fictitious Olympic campaign promoting spitting.

Philip von Zweck (absent)

Temporary Allegiance-Flagpole exhibition space.
Preferred Card Exchange Program-Mail exchange of Jewel and Dominick's Preferred cards.

Abstract:

In what ways does art promote and perpetuate notions of a counter-public? In this panel, five visual artists will discuss the ways in which they seek to re-examine and re-imagine sites of public encounter through artistic practice. Using humor, absurdity, competition, and collective activity, their projects challenge the idea of a uniform public by reworking—often mischievously—mundane artifacts and quotidian encounters to destabilize normative notions of popular culture.

Speaking about projects, ranging from the exchange of preferred shopping cards to a video game for the Hmong Diaspora, the artists will take play seriously, as a means of intervening in the public realm by parodically exposing the discontinuous strategies through which culture strives to seem normal. These projects all disrupt sites of pedestrian activity to prompt new awareness of the pervasive social, institutional, and consumer structures that seek to influence how we conduct our public lives. This discussion will address questions including: In what ways does play shape the nature and character of public engagement? How is a public constituted through play? What subjects or entities might these projects interrupt? To what extent must artwork invade the viewer's personal space in order to promote a counter-public awareness? How much or little agency is available to observer-participants? How does the scope of each project affect the emotional resonance of the interaction? By addressing these questions, this panel hopes to contribute productively to a discussion of how publics are constituted through artistic practice.