

Open Space: A Magazine about Public Art

A GRANT PROPOSAL

Open Space seeks a visual arts grant to support a bi-annual publication that highlights contemporary cultural and artistic trends in public art. This cutting edge publication looks to ask the question: What is public art? With a structure that focuses on the way art can begin conversations in communities across the globe, this publication promotes artistic and organizational projects by covering public art projects found in places ranging from city centers to rural towns. Published in both print and online formats, *Open Space* is an original artist-designed publication that documents, comments on, and addresses the role of public art and public art issues and their ethics. In doing so, this magazine will raise questions that will change the way artists, public art commissions, and the general public looks at new projects. *Open Space* plans on addressing the concerns and questions regarding public art by explaining how new fields challenge the old “tired” definition of public art. Since *Open Space* will be offered by subscription the organization asks for funding that would enable the startup for staff and publication costs. *Open Space* hopes for continued funding assistance for the first five years after its creation.

Open Space Magazine Mission

Published by the not-for-profit group *Open Space, Ltd.* (not yet established), *Open Space* documents the current innovations in contemporary public art in order to raise awareness and challenge the status quo about the various and increasing forms of public art.

Project Description

Open Space is comprised of critical articles that inform and encourage conversations about public art. From controversial murals painted on private property to untraditional sculpture, performance art, or digital video installations, *Open Space* hopes to document what is happening in the world of public art with an exciting new magazine that blurs the lines between public and private with the freshness of a blog but the structure and reputation of a scholarly journal.

Focusing on trying to define the intersecting lines of public and private, this publication seeks to challenge, explore, lead, and inform all who are interested in what is happening in their towns and communities with the arts. *Open Space* will seek out all forms of public art. Ridiculed and removed installations like Hamilton Glass' *Recession* mural painted in November 2009 in Richmond VA and removed in December 2009 will be open to discussion.

Furthermore, this publication will explore other projects like new “green” ecologically sustainable public art projects across the world and make them all available to the public debate. *Open Space* will illuminate current controversies, call attention to

worthy yet little-known programs, and get readers thinking about how public art programs can succeed in an age of tight budgets and public resistance.

Edited by Vaughn Whitney Garland this publication will focus on “setting the story straight” on what is considered public. *Open Space* will show that art that rests in the public arena any way it can.

About the Editor

Vaughn Whitney Garland is the current Richmond, Virginia Public Art Commission Chair and holds an MFA in Painting and Printmaking from Virginia Commonwealth University. Mr. Garland is working on his PhD in Media Art and Text from Virginia Commonwealth University and acts as the Virginia Commonwealth University School of the Arts Arts Librarian. Mr. Garland served as Chair of Exhibitions for 1708 Gallery in Richmond, Virginia from 2007-2009. Through Artspace Gallery in Richmond, Mr. Garland co-founded and co-curated the first two Richmond, Virginia Outdoors Sculpture Exhibitions. These exhibitions ran two consecutive years from August to October during 2005 and 2006. Richmond’s Outdoor Sculpture Exhibition promoted national sculptors in the urban terrain as a platform for artistic creation in the economically depressed Manchester District of the city. Mr. Garland continues to curate exhibitions and has juried national outdoor sculpture exhibitions.

Publication Content

Open Space is a 150-page full-color artist-quality publication made available in both print and online formats. *Open Space* articles will feature artists’ projects, public art

proposals, percent for art policy procedures, accounts of public art competitions, critical writing on past and present issues and ethical problems in public art, visual essays, interviews, and special articles devoted to the controversial aspects of working with public art. It will also include case studies that profile the processes a public art project must go through to become part of a community. Critical analysis of procedural policies, with descriptions of public art project conception, site location development, artwork creation, and installation, will form the core content of the publication.

Open Space will highlight three to five public art projects per issue, with one main project focus on an artist proposal, but will also incorporate critical discussion on public art outside chosen projects. One of these proposals will be the main focus of the magazine and therefore might establish a theme for other proposals in the publication to follow. This publication will also feature a profile of one community per issue where public art has been able to bring cultural value to the daily lives of that community. Small and large cities across the United States are creating new public art programs, exhibitions, and committees that focus on including public art into public policy and *Open Space* wishes to be there to see what happens. Some of these cities like Charlottesville, VA, have instated semi public/private annual sculpture exhibitions into the public policy of the city government while others like, Bristol VA/TNN, have supported temporary exhibitions of public sculpture. Other cities, like Essen Germany, have used their industrial history to create a new dialogue for a progressive material of public art. Essen has gained incredible recognition as of late for its inclusion of public art into the daily lives of its citizens.

Open Space will address in depth the varying types of public art projects and organizations that commission public art project proposals and compare regional and national notions of public art to international projects that spur conversation. *Open Space* will focus on current public or private organizations that encourage public art programs as a cultural and aesthetic dialogue.

Open Space will discuss and define the various forms of public art which are prevalent in both urban and non-urban areas, including city, state, and government sponsored percent for the arts programs, independent community and organizational sculpture exhibitions, public art gardens, land art, new forms of “green” public art, and socio-illegal public art aggravators like graffiti art, illegal “anti” public art, and art vandalism.

Open Space will also discuss the failed or removed public art projects that have found their way out of public viewing and back into the artist studio or storage room. These accounts depict how public art is not for everyone and will show how art becomes much more than a conversation, but a symbol of conflicting heated viewpoints. *Open Space* will provide a wealth of information exemplifying the hardships faced by public art in the community. Examples like Richmond, Virginia’s Manchester Courthouse project where three members of the judicial system were able to halt a project in order to force the sculpture out of its original site on the grounds of the courthouse for the sole reason that the judges did not like it. Other examples are more humorous but no less

effective. Paul McCarthy's *Buttplug Pixie* removed from the courtyard of the museum Boijmans Van Beuningen in Rotterdam, for example. This 18 foot high statue shows McCarthy's first version of a Santa Claus holding a dildo. Soon after it went up the piece was then pulled out of the courtyard. This did not stop McCarthy. He would then make a larger "blow up" version in 2007.

Publication Dates

Open Space will be published twice a year with release dates in February and August. *Open Space* expects to replicate the February and August print release with an online release at OpenSpace.org (not yet established). All projects will be under subscription and be managed by the *Open Space Ltd.* *Open Space* hopes to build its readership by incorporating the everyday adventure of public art projects with engaging, exciting, and informative articles that are directed to both artist and non-artists alike.

Design

Open Space is an artist quality publication that upholds the print integrity of artistic projects with full-page high quality artist renderings, high-resolution photographs, interactive maps, and other forms of visual media including video and audio used for in online release.

Possible Forms of Public Art Discussions

1. Percent for the Arts Programs- City or state public art projects developed by government appointed committees and funded by new government construction projects

in cities and states across the United States. Amount of percent varies and is ascribed to committee allotment by committee and government vote

2. Community Sculpture Exhibitions- Temporary or permanent out door sculpture exhibitions not funded by government new construction budgets. Other state funding may or may not be used.

3. Organizational or Collective Public Art Exhibition- Public art exhibitions put on by private or non-profit organizations or collectives. These projects may be funded in part by the organization or by donation of private money and or land.

4. Illegal Public Art- Public art not funded by government or community organizations but is created through illegal means and possibly punishable by government scrutiny like illegal graffiti art, stenciling, screen-printing, wheat pasting, illegal performance art, and gorilla sculpture and gorilla gardens.

History of Public Art in America -

Example Articles

1. One project that is currently under consideration is a comment on public art used for Communist propaganda. Here, *Open Space* might wish to further document and define what Communists public art sculpture looks like in contemporary scenarios. *Open Space* hopes to develop a conversation to describe and define what current forms or backlashes against Communist sculpture does for the public interest and the issues that arise about propaganda. David Cerny's current work is a perfect example of the parodies used to dispel ingrained ideals of communist public sculpture. His sculpture titled *Saint Wenceslas Riding a Dead Horse* depicts a knight riding the belly of an upside down

horse. The sculpture dangles from the ceiling above the viewer by the horses' hooves. Cerny's sculpture titled *Brownnosers* begs you to climb a ladder where you then put your head up the ass of the sculpture to view a movie of a man and a woman feeding each other to the music of "We are the Champions" by the band Queen.

2. *Open Space* would like to focus on specific examples where public art builds a community identity. One of these communities is the nestled mountain town Boone, North Carolina. Boone has gaining recognition over the past several years for its public art sculpture exhibitions that run annually. Along with its internationally recognized sculpture exhibitions Boone also brings performance and theatrical productions into the public forum to construct a lively discussion of the arts for all who visit.

3. Temporary Anti-Public Art Project (TA-PAP™) created and managed by The Right Reverend James W. Bailey is an illegal "Anti" public art project that mimics the ideas of public art by changing permanent visual documentation like road signs and public cultural objects into temporary artist installations

Impact and market potential

Open Space Ltd realizes that this publication's cutting edge design and content is in large part directed to the visual and performing arts. But, with a publication devoted to showing the fresh new world of what public artist can do, *Open Space* hopes to bridge the gap between viewer and participants in order to encourage education and excitement over public art. *Open Space* asks the viewer to come closer and start a conversation with

what they are seeing in the public space through its exciting articles and knowledgeable viewpoints from renowned contributor in their field. *Open Space* hopes to address the “real world” issues of public art by directing the language used to describe, define, and encourage public art of all forms. *Open Space* also hopes to become a contemporary platform for artist and non-artist alike through its magazine and exhibition space. The content of this publication will shed critical insight and education on the involvement of public art in communities across the world, especially in the United States. It will also address how the viewer can quickly and easily become the participator, or appreciator. *Open Space* asks the participant to engage in a series of conversations on what public art means to them.

Open Space Gallery and Event Space: A Meeting Place for Public Art

In addition to publication support *Open Space Ltd* seeks to acquire a capacity-building grant to develop a physical location for offices and exhibitions space in the Richmond, Virginia area. Exhibitions in this new space will show current work of *Open Space* featured artists and contributors along with contemporary emerging and established artists. *Open Space* hopes to start an artist lecture and educational series that showcase artists and or contributors along with readings, theatrical performances, and music concerts. Furthermore *Open Space* hopes to establish quarterly roundtable meetings about public arts in the community. *Open Space* hopes that this space will become a meeting place for the community to share ideas on public art.

Management

Open Space hopes to manage all publications and events through a small full time staff with freelance contributors, writers, and photographers. *Open Space* will be under the direction of an Editor in Chief and a volunteer board of supervisors.

Full Time Staff

Editor in Chief
Managing Editor
Publisher
Creative Director

Part Time Staff

Art Director
Copy Editor
Sales Director
Web Designer
Software Manager

Other Staff

Photographers
Writers
Contributors

Open Space Startup Budget- Funding for yearly grant of \$600,000.00

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PERIOD: 2010-2011

1. PUBLICATION INCOME	TOTAL TO DATE
Grant Funding	
Subscriptions	
Advertisements	
TOTAL INCOME	
EXPENSES	
2. STAFF SALARIES	TOTAL TO DATE
A. Salaries:	
1. Editor in Chief (5 days or 40 hrs. Jan.-Feb. '10)	45,000.00
2. Managing Editor	38,000.00
3. Publisher	31,000.00
4. Creative Designer	32,000.00
5. Art Director (30 hours per week)	22,000.00
6. Copy Editor (20 Hours per week)	20,000.00
7. Sales Director (20 Hours per week)	22,000.00
8. Web Designer (15 Hours per week)	18,000.00
9. Software Manager (20 Hours per week)	22,000.00
SALARIES SUBTOTAL	250,000.00
B. Benefits:	
1. Director ((32.5% inc. in above estimate.)	
2. Managing Editor (32.5% inc. in above estimate.)	
3. Publisher (8.2% inc. in above estimate)	
4. Art Director (8.2% inc. in above estimate)	
5. Sales Director (8.2% inc. in above estimate)	
BENEFITS SUBTOTAL	TOTAL TO DATE
3. CONTRACTUAL SERVICES:	
Communication Services:	
A. Print Shop Fees:	10,000.00
B. Printing Expenses:	140,000.00
Support Services:	150,000.00
A. Skilled Services:	
B. Media Production:	
C. Other? Labor:	
Transportation Services:	

A. Employee Travel - Personal Vehicle:	
B. Employee Travel - Subsistence & Lodging:	
C. Employee Travel: Meal Reimbursements:	
D. Public Carrier Travel:	
E. Other (explain) Note: Taxi and Parking	
CONTRACTUAL SERVICES SUBTOTAL	
4. EQUIPMENT, SUPPLIES, & MATERIALS:	
A. Electronic & Photographic Equipment:	30,000.00
B. Publication Software and Computer Equipment	70,000.00
C. Administrative Supplies:	
D. Specific Use Supplies:	
E. Other (explain)	
EQUIPMENT, SUPPLIES & MATERIALS SUBTOTAL	100,000.00
5. DELIVERY SERVICES	TOTAL TO DATE
A. Postal Services:	4,000.00
B. Website Fees (\$8,000 per month x 12 months)	96,000.00
DELIVERY SERVICES SUBTOTAL	100,000.00
6. OTHER EXPENSES(explain)	
TOTAL EXPENSES	600,000.00
NET PROFIT	