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Introduction

Nick Cass, Gill Park, Anna Powell

Aims and Rationale

This edited volume has its origin in 'Intersecting Practices', a series of events which occurred in 2014-2015 that were funded by the Creative and Cultural Industries Exchange at the University of Leeds. Organised by Nick Cass (University of Leeds), Gill Park (Pavilion), Anna Powell (University of Huddersfield) and Louisa Briggs (Brontë Parsonage Museum), the event series focussed on the growing phenomena of commissioning artists to respond to historic sites, houses and landscapes, with the resulting work to be experienced as a juxtaposition with that site or location. Given the relatively recent rise in popularity of this type of commissioning, the seminar series sought to explore the role and impact of contemporary art in heritage contexts; in particular, ways in which we might capture, measure and articulate the value of these intersections. The seminars focused on themes including interpretation, soliciting and measuring audience responses, tourism and the visitor economy, regeneration agendas, heritage research, marginalised histories and the legacy of exhibitions. Attended by representatives from across the academic and professional arts and heritage sectors, the events generated significant discussion which underlined the complexities of contemporary art and heritage co-existing in the same space and became the catalyst for further collaborations and research in this area by the editors of the present volume.

The decision to develop these events into a book is timely, as the heritage and contemporary art sectors in the UK have become increasingly collaborative. In recent decades there has been a notable increase in the number and scope of projects where

heritage organisations have worked with artists. Major UK heritage organisations such as the National Trust, English Heritage and the Canal and River Trust have invested significant resources in contemporary art commissions. English Heritage, a membership-based charity with its origin in the nineteenth century, is responsible for over 400 historic monuments; with Stonehenge as, perhaps, its most famous site. The National Trust is also a membership-based charity, similarly established in the late nineteenth century, and looks after miles of coastline, thousands of square kilometres of land, and more than 500 heritage sites, including monuments, country houses, gardens and parks. They also make significant claims to reach a diverse audience:

> Through the Trust New Art programme, the National Trust has completed over 200 projects at more than 60 places with a combined audience of over three million. This strategic approach has established successful models for commissioning and exhibiting contemporary arts at National Trust places. The National Trust continues to make contemporary arts an integral part of its regular offer at selected places, building broader and more diverse audiences for great art as well as working in partnership to offer new opportunities to diverse groups of artists at key stages of their careers.[1]

Within this context, the Arts Council England (ACE) plays a significant underpinning role. It is funded by the UK government in order to promote access to the arts, which it does principally through its responsibility to distribute money from the National Lottery. Taking over responsibility for museums, libraries and archives in 2011, ACE is the principle driver of publicly funded contemporary arts activity in the UK, and has supported the programming at these, and many other key heritage organisations. It is in this landscape of heritage management and public funding for the arts, that this shift towards contemporary art commissioning in heritage sites has developed. As can be seen from a number of examples included here, there are a wide range of other, less centralised, collaborations happening, contributing to the scope and scale of this activity.

Despite some initial research projects such as the AHRC funded Mapping Contemporary Art in the Heritage Experience (MCAHE), which is referred to in this volume (Chapter 2, Chapter 8), there has, to-date, been a lack of academic publishing on the relationship between these disciplines and, moreover, on the implications of their 'cohabiting'. The MCAHE project was led by Newcastle University, with Nick Cass representing the University of Leeds as a partner in the research. It also involved a wide range of art and heritage partners and is one example of an interdisciplinary effort to understand better the nature of this 'juxtaposition'. We deliberately use the term juxtaposition because it was central to the Memorandum of Understanding between the National Trust and Arts Council England, in 2008, renewed in 2014, where they argue that their policy is founded upon their belief that:

> the art of the past has an inextricable synergistic relationship with that of the present and that a dialogue between them is essential. That dialogue – in the form of the juxtaposition of contemporary art and historic setting – stimulates artists and audiences and facilitates new perceptions and innovations.[2]

It is interesting to note that this phrase has disappeared from the most recent iteration of this agreement in 2018, which raises a question over how the motivations have changed over this period of development. Therefore, it is pertinent to ask what new perceptions and innovations arise out of this practice? How can we understand the way in which sites, artists and audiences are affected? And, how might this practice have changed in recent decades?

A complex relationship

Contemporary Art in Heritage Spaces, then, is founded upon the conviction that to exhibit contemporary art within heritage spaces forms an 'intersection' of practices which is significantly complex. As researchers and practitioners, we believe this complexity arises because neither cultural phenomenon is straightforward in its own

right. For example, much like museums' central focus has shifted from being object based to being audience focussed in recent decades, heritage today is understood to have moved away from a focus on material to be preserved, to a dialogical intertwining of 'people, objects, places and practices'.[3] It remains, however, difficult to define and, consequently, difficult to research.[4] Much literature explores the role of heritage in ideas of national identity and individual identity politics. In this way, heritage is also profoundly problematic. As Stuart Hall so powerfully argued, one person's heritage can represent another person's oppression and, through a process which is 'highly selective, it highlights and foregrounds, […] it foreshortens, silences, disavows, forgets and elides many episodes which – from another perspective – could be the start of a different narrative'.[5]

Much like experiences in and with heritage, an experience of art is entirely entwined with 'spatial, temporal and material conditions it shares with the viewer'.[6] The 'event of seeing' is a complex embodied temporal experience.[7] Furthermore, the use of the term 'contemporary' to delineate a particular periodisation of art is indicative of art's relation to both time and history.[8] To place an artwork that is articulated as 'contemporary' in a location which is defined as 'heritage', is to set up a temporal dialogue in which the 'pastness' of the one, and the 'nowness' of the other becomes emphasised, despite the fact that the experience is a contemporaneous unfolding of an artwork, heritage and viewer relationship. As Peter Osborne notes, there has been a particular shift towards the idea of the contemporary, but only a 'recent rush of writing trying to make some minimal theoretical sense of the concept'.[9]

These commissions are thus enmeshed within overlapping discourses, emphasising paradoxical temporalities, and seemingly refusing to accept that one practice can exist as part of the other. There are, however, examples beginning to emerge of practitioners, theorists and professionals seeking to reconceptualise this art-heritage relationship. For example, the concept of 'heritage-art' has been used by Sallie Anna Steiner to describe the way in which artefacts and artistic practices can take on an identity as heritage even in the contemporary moment. Steiner asks:

> when does a cultural phenomenon or practice go from being a normal, everyday part of life to something a group of people re-appropriate to symbolise themselves, to encapsulate their identity?[10]

The significance of Steiner's words in relation to this book lies in the rendering of art and heritage not as separate entities, but as shifting and context-dependant phenomena, located within changing spatial and temporal social and cultural values. Thus, it has to be asked whether it is useful to position contemporary art as temporally distinct and separate from heritage. In whatever way these practices and temporalities are articulated, there is an anticipation; perhaps even an expectation, that their juxtaposition will generate productive outcomes. Many of the chapters in this volume explore the various ways in which this benefit might be manifested and evaluated.

Scope and approach

In 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (The Faro Convention), stated there was a, 'need to involve everyone in society in the on-going process of defining and managing cultural heritage'.[11] It is with this is mind that we have purposely sought to include a diversity of approaches in terms of context, content and writing style. This has enabled us to incorporate input from across the academic and professional sectors in an effort to provide an insightful range of voices, each being a microcosm of the idea that heritage

is a process constituted and performed through a diversity of actors. With a view to presenting a dialogic and fluid approach to the concepts around which the book is founded, we are conscious not to postulate singular or definitive interpretations of 'heritage', 'the contemporary' or 'practice'. Through our effort to bring a diverse range of voices and case studies together, we hope that the chapters in this volume demonstrate very clearly that there are many possible manifestations of meaning across all of these terms.

The concept of 'intersection', which underpinned the initial seminar series, also remains central within this book. 'Intersectionality' has a particular genealogy, being first deployed by Kimberle Crenshaw to articulate ways in which institutional and social policy structures embody racial and gender discrimination, where discrimination occurs at the intersection of these prejudices in ways which are obscured when one is focused on at the expense of the other.[12] This resonates with a particular element of heritage site critique in the UK, whereby sites have been challenged as obscuring or eliding 'difficult' narratives, or for erasing them completely in order to neatly present a history designed for easy consumption. It also echoes the ways in which the use of the terms 'heritage' and 'contemporary art' presuppose that heritage is necessarily incapable of being contemporary, and that the responsibility for 'corrective' narratives only resides in the 'intervening' artworks. In this context artworks are framed as outside of, that is, not being a part of any kind of heritage. Despite this clear resonance with Crenshaw's feminist genealogy, our use of the concept of 'intersectionality' was, however, first inspired by Jane Rendell, who suggests that the 'meeting point' of different disciplines is a productive space, as it is at these intersections that practices can work to undo hegemonic structures.[13] It is

precisely these hegemonic structures indicated by the uses of the term ‘heritage’ and ‘contemporary art’ that this book seeks to unpick.

Within the context of the discussions around contemporary art and heritage presented here, an understanding of site-specificity necessarily becomes complex, and the very term ‘site’ requires consideration. Ashton, in her chapter ‘A Room of One’s Own: Strategies of feminist arts interventions’ refers to the writings of Laurajane Smith to remind us that ‘place’ and ‘site’ should not be confused or conflated with ‘heritage’, and that to assume ‘heritage’ as existing materially and spatially is to overlook what Smith recognises as its true nature; that is, as cultural and social meanings and values. When considering the complexities of the art-heritage relationships described in this book, existing definitions of site-specificity in which artwork and its surroundings become inextricably connected (‘to remove the work is to destroy the work’).[14] The art-heritage relationships suggested in some of the chapters could be seen to simultaneously align themselves with and deny existing views on how we understand site-specificity, such as the definition posited by Miwon Kwon that site-specific art is that which ‘gives itself up to its environmental context’ and is ‘formally directed or determined by it’.[15]

We recognise the dangers of a narrow geographical focus for such a publication as this, in that it has the potential to exclude an international audience and to limit the breadth of examples we include within these discussions. Our decision to take the UK as the publication’s geographical focus was made primarily because of the ways in which the ‘heritage debate’, as summarised by Robert Lumley, has focused its critique specifically on the nature of nostalgia and the heritage boom in this country.[16]

More recently, the Arts and Humanities Research Council has identified, 'the UK possesses an extremely diverse, broad-based and skilful heritage infrastructure, which encompasses tangible, intangible and digital heritage, in organisations large and small, professional and volunteer'.[17] It is in this context that UK based artists, curators and academics are working together in productive ways in order to shift public understanding of, and engagement with heritage as a key aspect of identity formation. Central to these discourses are issues of gender, race, faith, class and power, which are fundamentally global in nature. Thus, it is important to examine how heritage sites in the UK are asking questions of themselves in relation to these debates. The need for this level of regional analysis, but set in a global context, can be recognised in Jennifer Barrett and Jacqueline Millner's *Australian Artists in the Contemporary Museum*, a valuable examination of the ways in which artists have engaged with museums and post-colonial Australian identity.[18] We envisage *Contemporary Art in Heritage Spaces* to be both a response and a contribution to this regional-global debate. Despite their UK location, then, many of the examples discussed in this book deliberately engage with global concerns. In Chapter 5, for example, Gill Park helps us consider how UK heritage sites and organisations are using contemporary art practice to work through the legacies of colonialism. Jenna Ashton, in Chapter 6, explores how artists and art works able to create new perspectives and knowledges which contribute to debates about gender identity and representation. Included here are also specific chapters with a focus on UK-international collaborations, for example Catrin Huber's discussion of her residency within the UNESCO World Heritage sites at Herculaneum and Pompeii, and Jo Williams' critical assessment of the Asia Triennial in Manchester. In this way, through a distinctly targeted

geographical focus, we very much hope that the examples we include are evidence of our aim to engage in a global conversation.

One of the challenges of incorporating a diverse collection of contributions has been maintaining a coherent narrative that reflected the book's aims, while simultaneously articulating the opposite; that one of the real advantages of a multi-voice discussion is the diversity that is articulated through nuanced arguments and perspectives. To try to navigate this dichotomy in as coherent a manner as possible, the book is presented thematically. This means that, rather than collating together approaches similar in terms of style, subject matter or narrative position, such has having a section for contributions from artists, each section is constructed around a central theme. While we believe these themes are indicative of key issues relating to this field of endeavour, it is also important to emphasise their intertwined, intersecting nature. We further wish to emphasise that the organisation of the sections in this volume works to highlight themes and concerns which exist across a broad spectrum of art-heritage practice, rather than suggesting that they belong discretely to the individual contributions.

Section 1: Reimagining Heritage

One central idea which underpins contemporary art commissioning in heritage sites is that the art will somehow offer a new way of thinking about the site and its contents. Beginning with a literature review, this section broadly sets out a context for examining ways in which art's 'interventions' in heritage might in some ways 'reimagine' heritage, both as space and as concept.

Rebecca Farley and Niki Black, for example, seek to identify the early development of contemporary art's cohabitation with heritage in the UK, suggesting the North East as a particular centre of early experimentation. They suggest that this growth of contemporary art commissioning does indeed follow closely the increasingly audience-focused museological and heritage practices of recent decades. They also identify some particularly interesting challenges regarding the ways in which this practice has been adopted by the very institutions that that might previously have been the focus of criticism.

Laura Breen, though her particular focus on ceramics, looks carefully at ways in which artists work through ideas of place and identity in relation to industrial heritage, and seeks to explore how heritage and place can be 'regenerated through active forms of enquiry', exploring this as a way of challenging hegemonic forms of knowledge production. She draws on two projects, one from the North and one from the Midlands. Notably, Breen addresses the (industrial) history of these places as having a 'half-life', whereby the past continues to 'contaminate' the present. Particularly significant is Breen's reference to Grant Kester, whom she draws on to argue that artists, rather than simply being a 'provocateur', can be part of a community and its ongoing formation as well as being catalysts for dialogue.

In Chapter 4, Brass Art, write about 'Gestured', their 2017 installation at Chetham's Library in Manchester, the oldest public library in the world which, through this commission, hoped to bring in new audiences and bring new, or perhaps a different kind of life to this rich and multi-layered historical site. As with the chapters by Catherine Bertola and Rachel Rich, Gaynor Bagnall and Jill Randall, and Andew

Burton, what is important here is that the artists narrate their specific approach to the exhibition in question; providing an insightful and valuable contribution to the debate framed by this book. Brass Art demonstrate clearly how the artistic focus on one, potentially overlooked aspect of the archive – the hand gesture or 'manicule' – results in a rich and powerful engagement with place, history and the present, with the artists own hands acting as a metaphor for a meaningful engagement with the a site where, as they put it, the past, present and future 'coincide'.

The chapters in this section, while using very different examples and being diverse in terms of their conceptual approach to the book's central themes, can all be seen to address an element of temporal critique when discussing heritage; that is, they all, in their own way, suggest the present moment as being one which is simultaneously 'haunted' by both the past and an imagined future. In so doing, the ideas they present resonate with the idea that heritage needs to be encountered as an 'embodied heritage of the senses'.[19] The argument being that to be effectively engaged, only an embodied experience will allow for the imagination, 'the latch that must be unhooked to open the door to the past'.[20]

Section 2: Alternative Histories

It is clear that one aim of contemporary art commissioning is to work as a form of corrective to heritage narratives that have been previously ignored, hidden, marginalised, or overlooked as not being important. The terminology used in this section is telling: 'reveal', 'provoke', 'confront', and 'complain'. Underpinning these chapters, however, is a more positive message: the idea of contemporary art as a 'call to action' for institutional change. Gill Park, through her analysis of the Follies of

Youth programme, strongly argues for contemporary art's ability to confront the difficult histories of heritage sites. Here, the sites in question include the country estates of Temple Newsam House and Harewood House, both near Leeds. Park looks critically at the ostensibly 'natural' landscapes of these types of estates as signifiers of not only of class and power, but also of wealth created through colonial expansion and the slave trade.

Jenna Ashton similarly deals with contested histories, focussing on a key programme for the National Trust, *Women and Power*, and examines feminist curatorial practices as a method by which institutionalised gender bias can be tackled. In setting artists' commissions within a wider strategic framework, Ashton reflects upon the extent to which institutions are able to react to the critique that emerges from their own projects, in order to facilitate genuine institutional change. This discussion around the idea of institutional change is also picked up by Joanne Williams in her examination of the Asia Triennial Manchester 14 festival at the Imperial War Museum North. Examining the potential for artistic intervention to create a critical historical consciousness in visitors, Williams considers an important theme within all of this work; the question of whether, by devolving the idea of institutional change to a programme of artist commissions, the institution itself is simply failing to react to problematic issues to which this form of 'institutional critique' draws attention.

The final chapter in this section, Andrew Burton's 'The Orangery Urns' gives a further perspective on the commissioning process. As the Principle Investigator of Mapping Contemporary Art in the Heritage Experience, a major research project examining the impact of contemporary art commissioning, also referred to in Chapter

2, Burton reflects on the requirements of the commission and how, as an artist, he was able to respond to a particularly challenging 'hidden' history of Gibside; a National Trust estate located just outside of Newcastle in the North of England.

Section 3: Disciplinary Dialogues

Discussions around heritage interventions are often predicated on the idea that art and heritage are distinct and independent disciplines that are somehow 'brought together' in instances of intersection. Having already argued that this assumption inaccurately suggests these disciplines to be singular in character and not able to overlap, the chapters in this section explore ways in which dialogues between, across and/or within art and heritage, takes place. Academic and artist Catrin Huber neatly illustrates this point. The dialogue presented by Huber not only exists across her fine art practice and the archaeological sites of two UNESCO World Heritage sites, but also exists between her different 'selves' – as researcher and artist, and, further, between herself and the archaeologists working on her AHRCH funded project. The discussion she presents is manifested as work of art in itself; through a fictional conversation traversing temporal and spatial identities; between a selection of painters from different moments in history; a part of Huber's practice which she also manifests as public performance.

Two further chapters by Catherine Bertola and Rachel Rich, and Gaynor Bagnall and Jill Randall explore collaboration through an examination of cross-disciplinary practices, addressing what can be learned through working with others across different specialisms. Bertola and Rich's chapter examines the new approaches that can be offered by collaborative practices and considers how the research roles and processes of historian and artist might cross over and even become indistinguishable,

with focus on their work for a 2017 Leverhulme Trust funded residency in the School of Cultural Studies at Leeds Beckett University. Bagnall and Randall's chapter similarly addresses collaboration, examining the ways in which different methodologies of practice – between artist and sociologist here – can affect productive conversations which might allow fresh insights into what might be considered 'meaningful' audience engagement, as well as on how this might be captured and evaluated.

Section 4: Liminal Spaces

Space as a discursive practice features as a significant focal point of this final section, which covers analyses of public space from a variety of perspectives, from examining the nature of museums as heterotopic spaces that can only be entered, across a threshold, through ritualised process in which the visitor's experience becomes akin to a pilgrimage in which an imagined set of expectations is anticipated. A central discussion within this section is interpretation, namely the ways in which the visitor's understanding of, and engagement with, a heritage site can be affected by the ways in which it uses contemporary art.

In his chapter on Numinous Experiences, Cass examines Su Blackwell's 2010 installation at the Brontë Parsonage Museum in Haworth, West Yorkshire, to address the motivations behind the heritage site's (arguably somewhat contentious) decision to employ contemporary art as an interpretation and engagement device. The chapter utilises the concept of 'numen seeking' to explore the liminal relationship between site, artist and visitor, in order to understand how art might function to enable a deeper engagement with heritage.

This section further addresses some of the previous chapters' examinations of art and heritage as non-distinct by offering a slightly more philosophical – and to some extent linguistic – critique of these terms. Powell's chapter, for example, based around the Artist Rooms 2013 Bruce Nauman exhibition at York St Mary's church, also takes a hermeneutic approach to exploring of the role of contemporary art in heritage sites, and suggests that the interpretive possibilities enabled by this exhibition have resonances that go beyond what might be expressed within a clear-cut examination of the impact of the art upon the site, and vice-versa.

The chapter by Crawshaw and Gkartzios takes Berwick-upon-Tweed's International Berwick Gymnasium Artists Residency (1993-2011) as its focus to explore the ways in which this residency provided new perspectives on rural housing research, and mediated space for engagement between the local community, heritage professionals and academics. Along with the other chapters in this section, and more broadly within the book as a whole (see Brass Art's chapter, for example) it asks the reader to consider the idea of legacy, exploring the relationship between longer-term interests of the artists discussed, the nature of the site, and the requirements of the brief in question.

[1] National Trust and Arts Council England, 'Memorandum of Understanding', (2018) <https://www.artscouncil.org.uk/news-and-announcements/building-ten-year-partnership-national-trust> [accessed 11 November 2019]

[2] Arts Council England and National Trust, 'Memorandum of Understanding Between Arts Council England and the National Trust', (2008) <http://www.artscouncil.org.uk/what-we-do/collaboration-and-partnerships/> [accessed 20 December 2013].

3 Rodney Harrison, *Heritage: Critical Approaches* (London: Routledge, 2012), p.4.

[4] Carman, John and Marie Louise Stig Sorensen, eds., *Heritage Studies: Methods and Approaches*, (Abingdon: Routledge, 2009).

[5] Stuart Hall, 'Whose Heritage: Un-Setting 'the Heritage', Re-Imagining the Post-Nation', in *The Heritage Reader*, ed. by Graham Fairclough et al. (Abingdon: Routledge, 2008) pp.219-228, p.221.

[6] Amanda Boetzkes, 'Phenomenology and Interpretation Beyond the Flesh', *Art History*, 32 (2009), 690-711, p.690.

[7] Olga Belova, 'The Event of Seeing', in *Museum Objects: Experiencing the Properties of Things*, ed. by Sandra Dudley (Abingdon: Routledge, 2012) pp.117-133, p.125. See also Boetzkes, 'Phenomenology and Interpretation Beyond the Flesh', pp.690. Museums and galleries, as well as heritage sites, are highly charged and politicised spaces, where narratives are constructed by the interpretive 'frames' provided by the institution.Boetzkes, 'Phenomenology and Interpretation Beyond the Flesh', p.690.[7] Whitehead, Christopher, *Interpreting Art in Museums and Galleries* (Abingdon: Routledge, 2012).

8 Peter Osborne, *Anywhere or Not at All* (London: Verso, 2013).

[9] Peter Osborne, *Anywhere or Not at All* (London: Verso, 2013), p.17.

[10] Steiner, Sallie Anna. "Woven Identities: Socioeconomic Change, Women's Agency, and the Making of a Heritage Art in Jølster, Norway". *Journal of Ethnology and Folkloristics* (2016) 10.2: 81-101.

[11] COE (Council of Europe). 2005. *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*. Faro: COE, https://rm.coe.int/1680083746.

[12] Kimberle Crenshaw, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum*, 1989 (1989), 139-167.

[13] Rendell, Jane, 'Critical Spatial Practice: Curating, Editing, Writing', in Issues in Contemporary Art and Performance, ed. by Judith Rugg and Michèle Sedgwick (Bristol: Intellect Books, 2007) pp.63-79.

[14] Richard Serra, letter to Donald Thalacker dated January 1, 1985, as published in Clara Weyergraf-Serra and Martha Buskirk, eds., The Destruction of Tilted Arc: Documents (Cambridge: MIT Press, 1991), p. 38.

[15] Miwon Kwon, *One Place After Another: Site-Specific art and Locational Identity*, p. 1.

[16] Robert Lumley, 'The Debate on Heritage Reviewed', in *Heritage, Museums and Galleries: An Introductory Reader*, ed. by Gerard Corsane (Abingdon: Routledge, 2005) pp.15-27.

[17] Arts and Humanities Research Council, 'AHRC's Heritage Strategic Priority Area: Future Directions', (2018) <https://ahrc.ukri.org/documents/strategy/heritage-strategy/> [accessed 9 November 2019].

[18] Jennifer Barrett and Jacqueline Millner, *Australian Artists in the Contemporary Museum* (Abingdon: Routledge, 2014).

[19] Athinodoros Chronis, *Heritage of the senses Collective remembering as an embodied praxis* (California: SAGE, 2006), p. 268.

[20] 'Interpreting the Historic Scene: The Power of Imagination in Creating a Sense of Historic Place', D. Uzzell (Ed.), *Heritage Interpretation*, Belhaven, London (1989), pp. 107-112 (p. 107), in *The Political Nature of Cultural Heritage and Tourism: Critical Essays*, *Critical Essays, Volume Three, 1st Edition,* ed. By Dallen, J. Timothy, (Routledge, 2007) pp. 386-406 (394).