The Event of Art

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Marc Lafia, et al.
The Event of Art.

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I became fascinated with the idea of narration, where it happens and how. I had for some time been thinking about rules-based art, algorithms; a database cinema which I had been using in varied projects. But I wanted to proceed with these ideas in another way, procedurally, not literally. I wanted to engage these strategies as approaches to shape and perform narrative.

**Filter the Public:**

**Shanghai World Financial Center (2014)**

These colorful blackboards solicit audience feedback, creativity, and self-expression within a public context. It is a handmade, micro manifestation of the social media networks that have pervaded our lives. Listed on the boards are surveys, which ask audience members to list their favorite books, films, vacation spots, as well as intimate desires and fantasies.

Some of these questions are tailored to the visitors and workers who will pass by here daily. These questions are merely a conduit to encourage visitors to release the tension of their workday, as well as a way to express and publish themselves within the public domain. *Art as Invention 3 (Public Relations)* is an active metaphor of the social relations within our technocratic, globalized society.

I returned to the blackboard of *Eternal Sunshine* in a number of my projects.
UTOPIA 乌托邦
What is your promise?
What is the photograph in your head? If you told someone.
你有什么承诺？
你的脑海中有一张照片？如果你告诉别人。
Art as Instructions 3: Shenzhen Sculpture Biennale, “We Have Never Participated” (2014)

Here instructions are foregrounded. Language becomes not just an object, but an index, a performance. The blackboard like a social site, is open, inviting and variable, but constraining, redoubling the experience we have online.
Art as Invention 3. “We Have Never Participated”

2014 Shenzhen Sculpture Biennale
Three blackboards, colored chalk
On the occasion of being in the 8th annual Shenzhen Biennale and presenting the work *Art as Instructions: Public Relations*, I was to have a public conversation about the work with another artist. In preparation I asked the director Marko Daniel what it was he wanted me to share with the audience. Over email he sent me a few questions which prompted to more consciously think through this work which I had presented variations of the Shanghai Gallery of Art, The Minsheng Museum of Art and the Shanghai World Financial Center. I wrote my answers to his questions in a series of line by line thoughts and as such I have left them that way in what follows.

Participatory art can also be as simple as U.S. artist Marc Lafia’s *Art as Invention 4, Public Relations*. It features just three colored chalk boards that act as a low-tech version of social media. People write questions or topics on the boards and viewers can write any response they wish. The responses are both interesting and trivial. The project provokes interaction and highlights the fleeting nature of discourse, according to Lafia.

*(Shenzhen Daily)*