

ROUTLEDGE ADVANCES IN ART AND VISUAL STUDIES



ART : PROCESS : CHANGE

INSIDE A SOCIALLY SITUATED PRACTICE

LORAIN LEESON



Art : Process : Change

“Given the increasing interest in socially engaged art, this is a timely and inspiring book. It offers many insights into the process of making community art from the 1970s to the present through the work of a significant contributor to the field, and clearly explores the challenges facing artists who wish to collaborate with communities.”

Beverly Naidus, University of Washington Tacoma, USA

“This clear, comprehensive study, combining history, theory and practice, reveals a critically astute insider hard at work in the field she helped pioneer.”

Gregory Sholette, Queens College CUNY, USA

This book brings a practitioner’s insight to bear on socially situated art practice through a first-hand glimpse into the development, organisation and delivery of art projects with social agendas. Issues examined include the artist’s role in building creative frameworks, the relationship of collaboration to participation, management of collective input, and wider repercussions of the ways that projects are instigated, negotiated and funded. The book contributes to ongoing debates on ethics/aesthetics for art initiatives where process, product and social relations are integral to the mix, and addresses issues of practical functionality in relation to social outcome.

Loraine Leeson is Senior Lecturer at Middlesex University, UK, and was Senior Research Fellow at the University of Westminster, UK.

Routledge Advances in Art and Visual Studies

A full list of titles in this series is available at: www.routledge.com/series/RAVS

Recently published titles:

Looking Beyond Borderlines

North America's Frontier Imagination

Lee Rodney

Intersecting Art and Technology in Practice

Techné/Technique/Technology

Edited by Camille C Baker and Kate Sicchio

Wonder in Contemporary Artistic Practice

Edited by Christian Mieves and Irene Brown

W.J.T. Mitchell's Image Theory

Living Pictures

Edited by Krešimir Purgar

The Politics of Contemporary Art Biennials

Spectacles of Critique, Theory and Art

Panos Kompatsiaris

Contemporary Visual Culture and the Sublime

Edited by Temenuga Trifonova

Art, Animals, and Experience

Relationships to Canines and the Natural World

Elizabeth Sutton

What Drawing and Painting Really Mean

The Phenomenology of Image and Gesture

Paul Crowther

The Concept of the Animal and Modern Theories of Art

Roni Grén

The Aesthetics of Scientific Data Representation

More than Pretty Pictures

Edited by Lotte Philipsen and Rikke Schmidt Kjærgaard

Art : Process : Change

Inside a Socially Situated Practice

Loraine Leeson

Art : Process : Change

Inside a Socially Situated Practice

Lorraine Leeson

First published 2018
by Routledge
711 Third Avenue, New York, NY 10017

and by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2018 Taylor & Francis

The right of Loraine Leeson to be identified as author of this work has been asserted by her in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging in Publication Data

Names: Leeson, Loraine, author.

Title: Art : process : change : inside a socially situated practice / by Loraine Leeson.

Description: New York : Routledge, 2017. |

Series: Routledge advances in art and visual studies |

Includes bibliographical references and index.

Identifiers: LCCN 2017021202 | ISBN 9781138670631 (alk. paper)

Subjects: LCSH: Leeson, Loraine—Themes, motives. | Artists and community—England—London—History—20th century. |

Artists and community—England—London—History—21st century.

Classification: LCC N6797.L43245 A35 2017 | DDC 701/.03—dc23

LC record available at <https://lcn.loc.gov/2017021202>

ISBN: 978-1-138-67063-1 (hbk)

ISBN: 978-1-315-61752-7 (ebk)

Typeset in Sabon

by Florence Production Ltd, Stoodleigh, Devon, UK

To Peter, for the creative years



Taylor & Francis

Taylor & Francis Group

<http://taylorandfrancis.com>

Contents

<i>List of Figures</i>	ix
<i>Foreword</i>	xii
<i>Acknowledgements</i>	xv
 Introduction	 1
 PART 1	
Contexts and Case Studies	9
 1. Seventies	 11
<i>London/Berlin Series</i>	13
<i>The Present Day Creates History</i>	15
<i>Bethnal Green Hospital Campaign</i>	16
<i>East London Health Project</i>	18
 2. Eighties	 21
<i>Docklands Community Poster Project</i>	22
<i>The Photo-murals</i>	22
<i>Campaigns</i>	30
<i>The People's Armadas to Parliament</i>	32
<i>The People's Plan for the Royal Docks</i>	34
<i>Docklands Roadshow</i>	35
 3. Nineties	 36
<i>The Art of Change</i>	36
<i>West Meets East</i>	38
<i>Celebrating the Difference</i>	41
<i>Between Family Lines</i>	43
<i>Awakenings</i>	44
<i>The Infinity Story</i>	46
 4. The New Millennium	 51
<i>cSPACE</i>	52
<i>The Catch</i>	52

VOLCO	54
Cascade	57
<i>The Young Person's Guide to the Royal Docks</i>	58
<i>The Young Person's Guide to East London</i>	60
<i>Lambeth Floating Marsh</i>	63
<i>Active Energy</i>	65
5. In Hindsight	72
PART 2	
Reflections	75
6. Process and Product	77
<i>An Invitation</i>	77
<i>The Art of Negotiation</i>	79
<i>Managing Collective Input</i>	81
<i>From Communication to Community</i>	84
<i>Objects, Fragments and Narratives</i>	85
<i>When It Goes Wrong</i>	87
<i>Outcomes and Products</i>	91
<i>Feedback and Evaluation</i>	93
7. Themes and Issues	99
<i>Collaboration or Participation?</i>	100
<i>Interdisciplinarity</i>	102
<i>The Dynamics of Difference and Issues of Multiculturalism</i>	103
<i>Activism into Identity</i>	106
<i>Where Education Meets Production</i>	107
<i>Technology as Facilitator and Transformer of Social Engagement</i>	109
<i>From Co-op to Charity: Working from an Organisational Base</i>	116
<i>Funding</i>	119
<i>Regeneration</i>	123
<i>Social Change</i>	125
8. Situating the Practice	133
<i>Locating the Aesthetic</i>	133
<i>A Question of Function</i>	135
<i>Rebuilding the Cultural Frame</i>	138
 <i>Appendix: Summary of Projects 1975–2016</i>	 145
<i>Index</i>	149

Figures

Chapter 1

- 1.1 London Berlin Series book © Peter Dunn and Loraine Leeson
1975–76. Hand-made book documenting a series of performances,
video and installations between London and Berlin, questioning
the context of art and role of the artist 14
- 1.2 Poster in use at a demonstration © Peter Dunn and Loraine Leeson,
Campaign to Save Bethnal Green Hospital, 1978. A2 offset litho
poster produced and distributed through the hospital campaign
committee 17
- 1.3 Public Support © Peter Dunn and Loraine Leeson, Campaign to
Save Bethnal Green Hospital, 1978. Sixth image from a sequence
of exhibition panels displayed in Bethnal Green hospital outlining
the political decision-making behind its proposed closure. 2' × 3'
(0.61m × 0.92m) photomontage 18
- 1.4 Passing the Buck: Games for Multinational Drug Companies ©
Peter Dunn and Loraine Leeson, East London Health Project,
1979–80. Produced and distributed in conjunction with East
London Trades Councils and health workers' unions. A2 poster 19

Chapter 2

- 2.1 Photo-mural in situ, Wapping. Photo © Peter Dunn and Loraine
Leeson, Docklands Community Poster Project, 1985. One of eight
18' × 12' (5.49m × 3.66m) photo-murals constructed in and
around the London Docklands 23
- 2.2 Pasting up. Photo © Peter Dunn and Loraine Leeson, Docklands
Community Poster Project, circa 1982. Enlarged sections of
re-photographed photomontage were pasted onto plywood panels
before hand colouring and varnishing, then manually screwed to
the photo-mural backing boards 24
- 2.3–2.10 First Photo-mural Sequence. © Peter Dunn and Loraine
Leeson, Docklands Community Poster Project, 1981–84. A series
of eight 18' × 12' (5.49m × 3.66m) photo-murals exploring issues
surrounding the re-development of the London Docklands from
the viewpoint of local communities 25–28

- 2.11 Housing 3 © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, 1984–86. Third image from the second sequence of photo-murals dealing with issues behind lack of adequate housing for local people. 18' × 12' (5.49m × 3.66m) photo-mural 30
- 2.12 The first People's Armada arrives at Parliament. Photo © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, 1984 32

Chapter 3

- 3.1 *West Meets East* in situ at Wapping Lane, London E1. Photo © Loraine Leeson, 1992. Photo-mural produced with teenage girls and teacher from Central Foundation School. Fabric and photographic montage displayed as a 16' × 12' (4.88m × 3.66m) photo-mural. Below the billboard was an explanatory display panel 41
- 3.2 *Celebrating the Difference* © Loraine Leeson, 1993–94. Photo-mural produced with teachers and pupils from George Green's School, Isle of Dogs, 16' × 12' (4.88m × 3.66m) digital montage displayed as a vinyl photo-mural 42
- 3.3 Ann from *Between Family Lines* exhibition © Loraine Leeson, 1994. Digital montage from a sequence of five exhibition panels produced as part of a collaborative project with Karen Merkel and Women Against Fundamentalism 44
- 3.4 Awakenings—after Stanley Spencer's Resurrection, *Cookham* © Peter Dunn and Loraine Leeson, The Art of Change, 1995–96. Digital montage displayed as a 13' × 7' (3.96m × 2.13m) cibachrome print 46

Chapter 4

- 4.1 *The Catch*—detail. Photo: © Loraine Leeson, 2002. From a public artwork in Barking produced in collaboration with Anne Thorne Architects 53
- 4.2 *The Catch*—Olympic pin badge. Photo: © Loraine Leeson, 2012. The public artwork was chosen by local people to be their London Olympic Landmark 54
- 4.3 The VOLCO map page © Loraine Leeson, 2002 56
- 4.4 *Cascade*: College student working with primary school children. Photo © Loraine Leeson, 2003 57
- 4.5 *The Young Person's Guide to the Royal Docks*: DLR car card. Photo © Loraine Leeson, 2007 59
- 4.6 *The Young Person's Guide to the Royal Docks*: launch event at the Museum in Docklands. Photo © John Nassari, 2007 60
- 4.7 Home Page for *The Young Person's Guide to East London* © Loraine Leeson, 2009 61
- 4.8 *The Young Person's Guide to East London* free newspaper. Photo © Loraine Leeson, 2009 62

4.9	<i>Lambeth Floating Marsh</i> : pavement projections. Photo © Loraine Leeson, 2015	64
4.10	<i>Active Energy</i> : Projection at SPACE Gallery. Photo © Loraine Leeson, 2008	65
4.11	<i>Active Energy</i> : wind turbine on Age UK centre, Bow. Photo © Loraine Leeson, 2010	66
4.12	<i>Active Energy</i> : Pittsburgh. Photo © Loraine Leeson, 2012	67
4.13	<i>Active Energy</i> : constructing stream wheel at Three Mills. Photo © Loraine Leeson, 2016	68
4.14	<i>Active Energy</i> : testing tidal turbine efficiency. Photo © Loraine Leeson, 2010	69

Chapter 6

6.1	Character created with a template for <i>VOLCO</i> © Loraine Leeson, 2002	83
6.2	Demolished Photo-mural, Wapping Lane. Photo © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, 1983	90

Chapter 7

7.1	No Airport in Newham © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, circa 1982	111
7.2	Mental Illness is Class Conscious © Peter Dunn and Loraine Leeson, East London Health Project, 1979–80	112
7.3	Detail from Shattering the Developers' Illusions © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, 1982–85	114
7.4	Photo-mural under construction. Photo © Peter Dunn and Loraine Leeson, Docklands Community Poster Project, 1981	115

Foreword

This important and timely book by Loraine Leeson covers a crucial period in the development of contemporary art practices. It seems like a long time since the English art world mantra was “art and politics don’t mix” and that painting on canvas was the ruling hegemony. This was one of the first accusations against many artists such as myself who are slightly older than Loraine Leeson and Peter Dunn (Dunn is a long time collaborator who then and subsequently made his important contributions to the field), with Leeson going on to create innumerable key projects, which are sometimes miscategorised as “political” art. Of course there is no such animal—all art is economic, ideological and political in different proportions. This notion was part of a major struggle by artists such as Leeson during the radical rethinking of art and its practices in the seventies, although currently it is no longer necessary to eliminate overt or covert relations between art and politics. Art forms such as Abstract Expressionism, which claimed universal and timeless validity when I was a student, turn out to be neither timeless nor universal, but of a place and a time—the Jackson Pollock I saw at the Tate Gallery as a thirteen year old is not the Jackson Pollock we are seeing now.

From Hogarth to Dickens and Cruikshank, to the short WW2 propaganda film *Target For Tonight* and documentary *Night Train*, and even The Beatles song *Eleanor Rigby*, the documentary can be seen as a classic of English art, and a key element in Leeson’s projects. Between the radicalism of the late sixties, particularly the important events of 1968 when I was part of the occupations in Hornsey and the London School of Economics, and the current situation with globalisation and the death of the avant-garde (and possibly of the great white male), there has been a complete revolution. The integration of politics/action and culture at this time has been seen in such slogans as “Beneath the paving stones, the beach”, or “If there is no dancing at the revolution I’m not coming”, or, from a different feminist perspective, “If I’m still expected to make the coffee it’s not a revolution”, and, of course, the classic “If u r not part of the solution u must b part of the problem”.

I was first challenged with the assertion that there was no history of this kind of activity in art at my 1970 exhibition *Garbage Strike* at Sigi Krauss Gallery in Covent Garden. In my search for a historical trajectory I cited Wordsworth, a poet who I encountered through my education in my Cumbrian village, as well as other poets and writers of that time. The general perception of Wordsworth as a poet of landscape is very much mistaken however. In *The Country and the City*, Raymond Williams quotes: “although people know me as a poet, for every hour I spend writing poetry I spend twelve hours considering the economic and political condition of men”.

In fact Wordsworth was criticised for his choice of subject matter, which was considered unsuitable for poetry since the convention had been to write about the Greek gods and mythologies. He however democratised both subject and language, and Leeson is following in this radical tradition. Shelley, too, in his poem *Queen Mab* criticised the judiciary, the monarchy and the structure of British politics. Despite this, *Queen Mab* was subsequently in the pockets of 20,000 Chartists in the great rallies of these forbears of the unions several years after Shelley's death. Similarly Emily Brontë in *Wuthering Heights* embraced notions on exclusion with race as an invisible presence, touching on exclusion, migration, gender and sexuality, while Mary Shelley's *Frankenstein's* monster reflected the anxiety and frustration of Victorian women—the “monster” being women. A number of intensely political thrusts have arguably been deliberately hidden by the British and other establishments, not necessarily in visual art but in English literature, the hegemonic art form in Britain, but have come through to serve as pointers to those of us who find the impulse to conflate art with politics.

Political issues coincided with new media in the late sixties/early seventies with the growing women's movement after Friedan¹ et al. Dagenham women's strike in 1968, and then the women's strike at Brannans in my home village in the North of England, which I made the subject of an exhibition at the ICA in 1972, were serious signals at a period in a London art world that was dominated by the twin solipsisms of abstract paintings and cool disengaged conceptual art and theory as practice. Of my own work, several people said it really wasn't art.

As Leeson describes however, the seventies developed into a time when the art/politics conflation began to gain some momentum among artists. While I exhibited *Strike* in 1972, followed by *Work, Wages and Prices* in 1974, Margaret Harrison, Kay Hunt and Mary Kelly created the *Women and Work* exhibition in 1975 at the South London Gallery, and following my *Material* show in New York in 1978, a new group formed Group Material. To see the work of Dunn and Leeson engaging with the trades union movement certainly helped to reduce my sense of isolation at that time. I also recognised how ways forward in this area were being interestingly and diversely developed in directions I could never have imagined at the beginning of the seventies when I thought *Strike* was my farewell to the art world.

Alongside the advance of feminism and these new art forms in the UK was the attempt to develop a public art that would reach outside the gallery and attempt a public conversation. This was reflected in the US, where a number of artists were displaying posters outside the gallery system. The labor unions in New York, for example, published and posted images of my Feldman show about Northern Ireland around New York, and when Jenny Holzer came to the UK in the mid seventies she fly posted ephemera around London. The US feminists were reluctant to move outside the gallery system, but rather introduced radical subjects within it. Their fight for part of the existing “pie” is exemplified by the way the Guerilla girls aimed to be shown in the New York Met. In the UK, feminists were attempting to set up their own alternative and parallel systems, such as the Women's Postal Art Group. Leeson was a major contributor to the notion that art should move outside the gallery, arguably completely, and negotiating this tricky area was one of Leeson's strengths; in fact, her early recognition of the problem was possibly crucial to her achievements. The activist arts group Not An Alternative recognised the importance of this stance when they wrote:

Institutional liberation isn't about making institutions better, more inclusive, more participatory. It's about establishing politicised base camps from which ever more coordinated, elaborate, and effective campaigns against the capitalist state in all its racist, exploitative, extractivist, and colonising dimensions can be carried out. This takeover will not happen overnight.²

The collaborations with communities and the introduction of interdisciplinary practices show how far Leeson's practice has developed in this way. Her work is realised through direct engagement with communities, as in her most recent project, in which the notion of energy joins forces with community to address one of the world's most crucial issues. There are parallels to be drawn here with my early *Strike* project and also current work about nuclear power and Sellafield, since neither practice features artists "parachuted" into a community, but rather engaging directly with an issue, a location, and a group of people who are personally involved and directed.

Leeson's work in the public domain has taken us a long way from the inelegantly phrased "turd in the plaza" critique of disengaged public art practices of fifty years ago. In this book Leeson explicates this in a way I could not have imagined in 1969 and has brought to her observations on methodology a rigorous knowledge and practice that pictures the art of politics and the politics of art in an important and comprehensive manner. Her contribution to bringing communities and important contemporary issues together to engage with change still reflects her early ambition to "change the world", but has achieved a whole new perspective on what is possible.

Conrad Atkinson
Emeritus Professor University of California
Cumbria 2016

Notes

1. Betty Friedan's *The Feminine Mystique* (1963) is widely credited with sparking the beginning of second-wave feminism in the United States.
2. Not an Alternative, "Institutional Liberation" in *e-flux* online, No. 77, Nov 2016.

References

Not an Alternative, "Institutional Liberation" in *e-flux* online (No. 77, Nov 2016)
www.e-flux.com/journal/77/76215/institutional-liberation
Raymond Williams, *The Country and the City* (Chatto and Windus: London, 1973).

Acknowledgements

It was the artist Ailbhe Murphy who first suggested I consider completing my PhD at the Interface Institute at the University of Ulster in 2007, a suggestion for which I will be eternally grateful. This was a significant step on the way to producing the book that I had been wanting to write for a very long time, and enabled me to develop my ideas in an environment that was rigorous, stimulating and supportive. Eternal thanks therefore to my supervisors Declan McGonagle and Kerstin Mey, who offered intellectual stimulus from their deep knowledge of the issues at hand, which never failed to be both challenging and empathetic. Kerstin Mey has continued as a mentor in this capacity and played a pivotal role in enabling me to see this project through to realisation, not least in her help with the final revision.

Heartfelt thanks to artist John Cockram for our many conversations in the early days of writing that helped me grapple with ideas, and particularly with methodologies. Also to Belinda Kidd, original administrator of the Docklands Community Poster Project and cSPACE board member, who lent her extensive knowledge of both the practice and myself to checking the manuscript and offering valuable advice. I am similarly indebted to Karen Merkel, media artist and longstanding creative collaborator, who provided valuable information on the community arts movement, while her thoughtful support and incisive mind have helped with some of the more difficult parts of the text.

Others have also given of their time to help me think through different aspects of the book, particularly Alberto Duman, my teaching “buddy” at Middlesex University, and Jean Lowe, one of the original members of the Joint Docklands Action Group. My sons Liam and Louis may not realise how much they have helped. They were teenagers when I started the process and, without the patient understanding shown to their mother who monopolised the family’s computer and regularly failed to cook dinner, none of this would have been achieved. I am grateful for every instance they have listened to the television using headphones so as not to disturb me. As young men they remain equally supportive, also inspirational in the way each is realising their own creativity.

The book would not exist without the art practice, and so the greatest thanks goes to all those people with whom I have had the benefit of working over the last forty years—the artists, activists, teachers, architects, cultural workers, youth leaders, designers, programmers, scientists, engineers, academics, seniors, young people and children who have contributed to the work that forms its subject. Without them there would have been no one from whom to gain the knowledge that I am now privileged to pass on. Particular among these is Peter Dunn, with whom I shared half my creative

life. That partnership made possible all the early work, which was also so personally transformational. I am especially grateful for our ongoing dialogue, his insightful understanding of critical theory coupled with practical ingenuity, and his unfailing ability to think outside the frame. His generosity in providing additions and amendments to the text as well as agreeing to the reproduction of images of our joint work is also much appreciated.

Conrad Atkinson and Margaret Harrison have been role models of political astuteness and integrity my whole working life. Their friendship and support has been a constant source of encouragement as well as a creative touchstone. I am most grateful to Conrad Atkinson for his Foreword to this volume, in which he reminds me of the place of my own practice within the UK's long history of cultural politics.

Thanks to John Nassari, who photographed the launch of *The Young Person's Guide to the Royal Docks*, and also to John Cockram, Graham Downes and Anne-Marie Pereira de Mello who appear in that photo. All were key players in that project. Rhiannon Lyons has kindly given permission to reproduce the character template that she created as a child for VOLCO, as have collaborators and participants from the *Active Energy* project, who have given photo permissions and so much more. These include engineers Toby Borland and Stephen Dodds, Minnie Hill of Northside Seniors and, last but not least, members of the Geezers Club—Ray Gipson, John Bevan, Dennis Banks, John Day, Brian Godfrey, Tony Basra and Rick Ayliffe, who appear in the photos in this book. I am equally indebted to the rest of the Geezers, particularly Ted Lewis who came up with the idea of developing tidal power, and for their energy and enthusiasm that has made this current project such a delight to work on.

Finally, my appreciation goes to the editors at Routledge, who have enabled me to turn the dream of this book into a reality.

Introduction

I simply wanted to change the world. That is not as outrageous as it sounds. Adulthood started for me in the early seventies when many in my generation rebelled against the conventional lives achieved by our parents and grandparents who had survived two world wars. Brought up in greater security, we challenged the establishment with an optimism underpinned by Marxist thought and eastern spirituality. With this new information we sought alternatives to individualism, the Cold War, capitalism, nuclear arms and radioactive waste, supported feminism and collectivism and recognised that, if enough people intent on making a more equitable and peaceful society joined together, the world would indeed change. Despite the enormous societal changes that have intervened, many decades on these principles are still not far from my core values.

Although immersion in art pre-dated my political awareness, the latter brought with it some recognition of the role of culture in society, reinforced by the radical practices of other artists together with the writings of critical thinkers such as Raymond Williams, who so influenced the Left in my formative years. Of particular significance was the working collaboration and personal relationship I developed with artist Peter Dunn from the early seventies. With each other's support and insight we were able to try out a practical re-thinking of how an art that was directly contributing to social change could be realised.

For the subsequent forty years, initially with Peter and then with others, I have been using my skills as an artist to explore ways of supporting communities engaged knowingly or implicitly in transforming society, resulting in the projects outlined in the first part of this book. While the work has been frequently described and its wider political context addressed, little has yet been written concerning the processes involved in its development and realisation, nor the means through which broad intention became enacted through the hands-on practicalities of production. I am therefore specifically focusing here on how methodologies of organisation and social interactions have addressed the work's wider cultural and social agenda, together with the roles of aesthetics and functionality in process, product and outcomes. The present climate of increased activism and a growing interest in socially engaged practice would seem to make this an appropriate moment to bring this information into the public domain so that hands-on experience can contribute to current debates around these issues. These pages therefore constitute a process of excavation into those regularly occurring procedures that have woven their way through the practice, starting from what is known through the process of active involvement, but infrequently articulated. The intuitive enactment of art that is realised through interaction