

Artists, Patrons and the Public:
Why Culture Changes

DIALECTICS
OF
CULTURE

Barry Lord
Kingston University, London, UK | February 6th, 2013



Case Study 1:
SALFORD ENGLAND

THE LOWRY

MOST DEPRIVED CITY IN EUROPE 1850-1990

- Lost Industry after WW2 and closure of Manchester Ship Canal
- In 1987 created 40 year plan to transform the derelict transport hub into a sparkling creative hub



Case Study 1:

SALFORD ENGLAND

THE LOWRY

A FLAGSHIP PROJECT

Two theatres, exhibitions, restaurants, museum, kids zone

- Biggest, most expensive Millennium project in the UK outside London
- Won Best Building for the Year 2000
- Attracted Imperial War Museum, Condos, Shopping Centers
- Won competition for BBC's Media City
- \$240-million investment led to \$3 billion in inward investment
- 6,500 new jobs

Case Study 2:
BILBAO, SPAIN

GUGGENHEIM BILBAO

DECLINING INDUSTRY AND RISING VIOLENCE

- In 1991 Bilbao faced
 - Declining industry
 - Rising Violence by State and ETA
 - Weak Future
- Approached Guggenheim to Build a Branch
- Private-Public Partnership Established

Case Study 2:
BILBAO, SPAIN

GUGGENHEIM BILBAO

FRANK GEHRY DESIGNS

GREATEST BUILDING OF LATE 20TH CENTURY

- Attracted more museums, cafes, hotels and shopping along the river
- \$125 million investment led to \$250 million GDP
- Creates 4,200 jobs
- Building a new “creativity campus”
- The words “Bilbao Museum” turns up an astonishing 2,480 000 mentions on ‘google’ compared to only 1,480 000 for “Guggenheim Museum”

VISION

A clear vision propels the project forward

Saadiyat Island: A Global/Local dialogue involving the Louvre, the Guggenheim and partnership with the British Museum for the National Sheik Zayed National Museum

SAADIYAT ISLAND



LEADERSHIP

Strong, unified, flexible to get project built open and operating.

Salford City Council realized they didn't have the capability to manage such a complex project. They established an independent non-profit to build and operate the Lowry

THE LOWRY



CONTENT

Meaning stimulates cultural capital and drives participation.

Pompidou Center combines Library, Art, Design, Film, Media, children's zone and entertainment. Built in 1977, nine years after 1968, it is one of the earliest cultural infrastructure projects, transforming a derelict area of Paris into a creative hub

THE POMPIDOU CENTER



OUTSTANDING ARCHITECTURE

Outstanding architecture brands a place, a country and an idea

The experience of
three dimensional
space outside
changes people's
perception of their
community

THE ALEXANDRIA LIBRARY



NEW KNOWLEDGE FOR NEW PUBLICS

Outstanding architecture brands a place, a country and an idea

The experience of
three dimensional
space inside
changes people's
perception of
themselves.

THE ALEXANDRIA LIBRARY



GLOBAL CONNECTIONS

Cultural investment in quality leads communities to becoming global players. Inspiring cultural projects attract partners – in education, sports, retail, creative industries and other cultural institutions.

Great cultural projects attract great partners

THE ISTANBUL BIENNALE



Yan Pei Ming
From Worldwide to International. 2007
Ink-jet print on paper, 1050 x 390 cm, Istanbul Biennale



Ontario College of Art and Design & the Art Gallery of Ontario

- Our working lives have been marked by the geographic shift of the industrial economy and the growth of the knowledge economy
- Knowledge Economy= science, health, financial sectors, media, technology, culture
- Cities

An aerial photograph of the University of Waterloo campus, showing various buildings, green spaces, and a road with trees. The text is overlaid on the top half of the image.

CULTURAL CHANGE A GLOBALLY COMPETITIVE WORKFORCE

Aerial View: University of Waterloo

Industrial Economy

- Physical strength
- Follow orders
- Organized
- Some problem solving
- Memorization
- Basic communication
- Aggregate

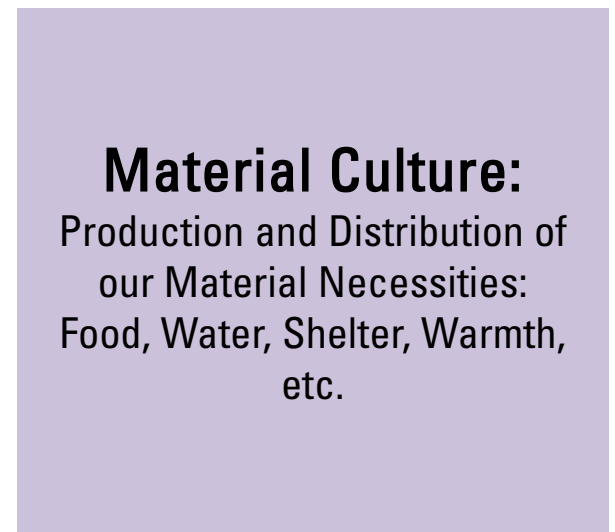
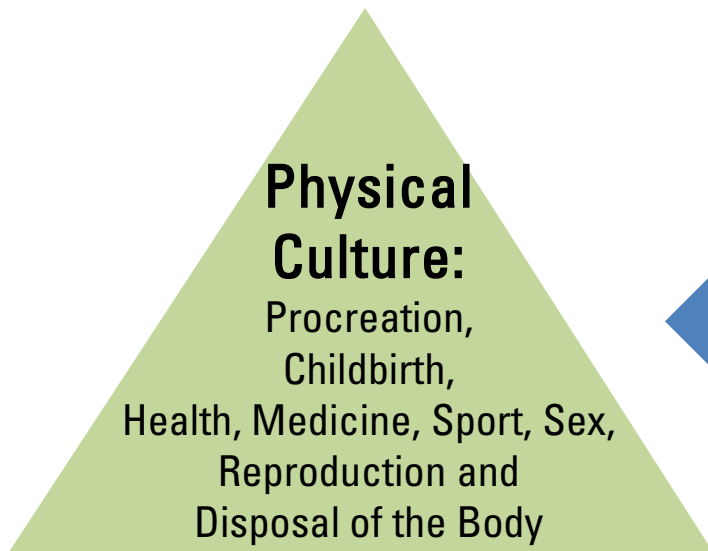
Knowledge Economy

- Intellectual strength
- Lead
- Individualistic
- All problem solving
- Improvisation
- Great communication
- CREATE!

What is

CULTURE?

The transformation of nature and society that is fundamental to all human activity.





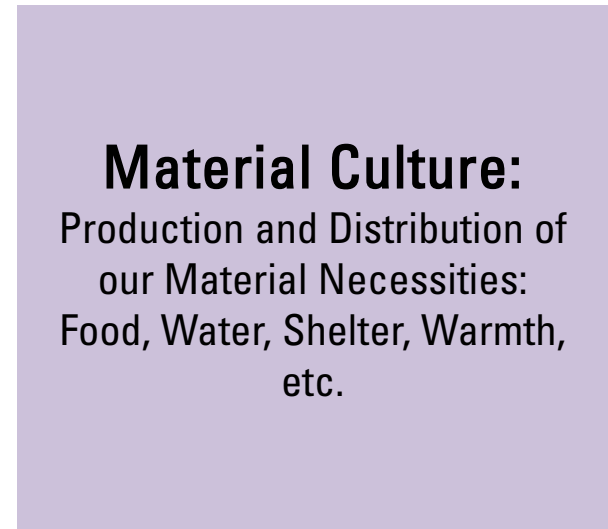
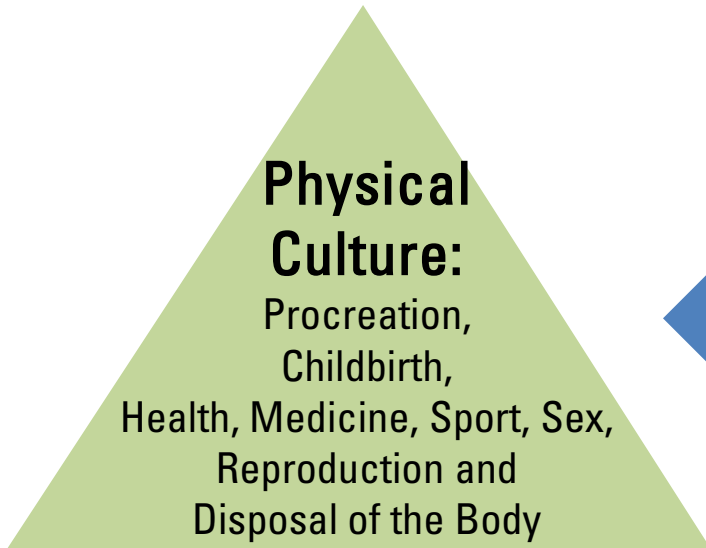
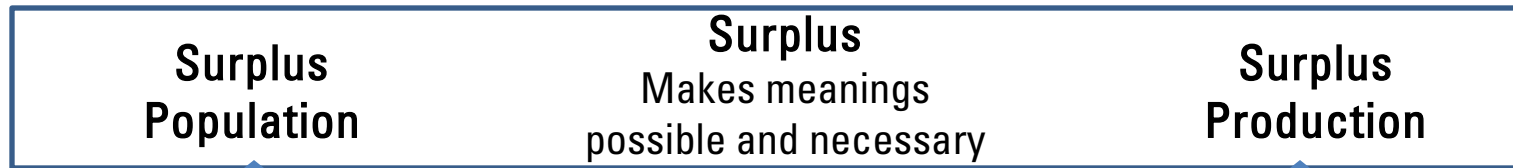
PHYSICAL CULTURE

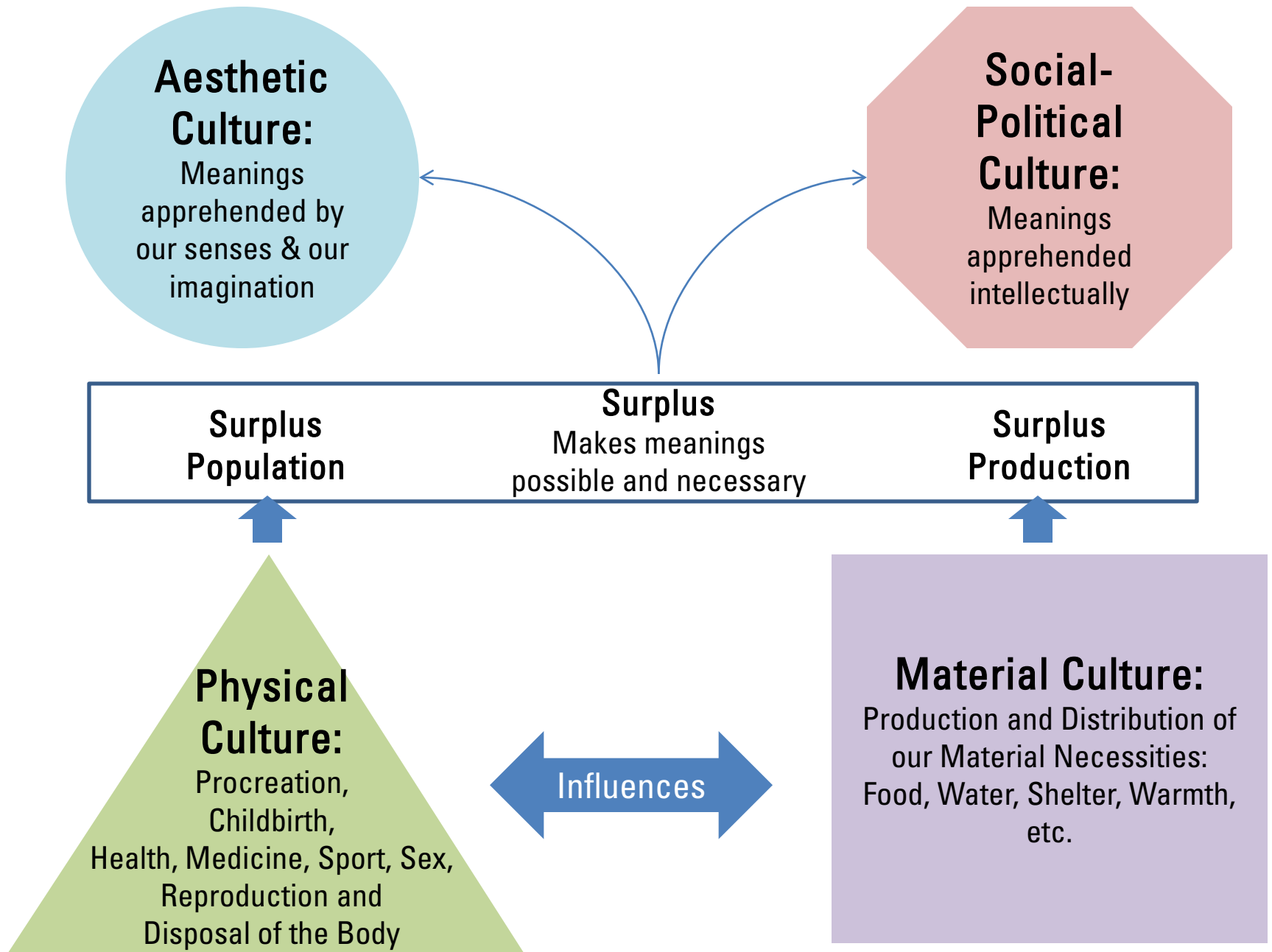


MATERIAL CULTURE



Photo: Tim Bies Y Benjamin Benschneider







SOCIAL-POLITICAL CULTURE

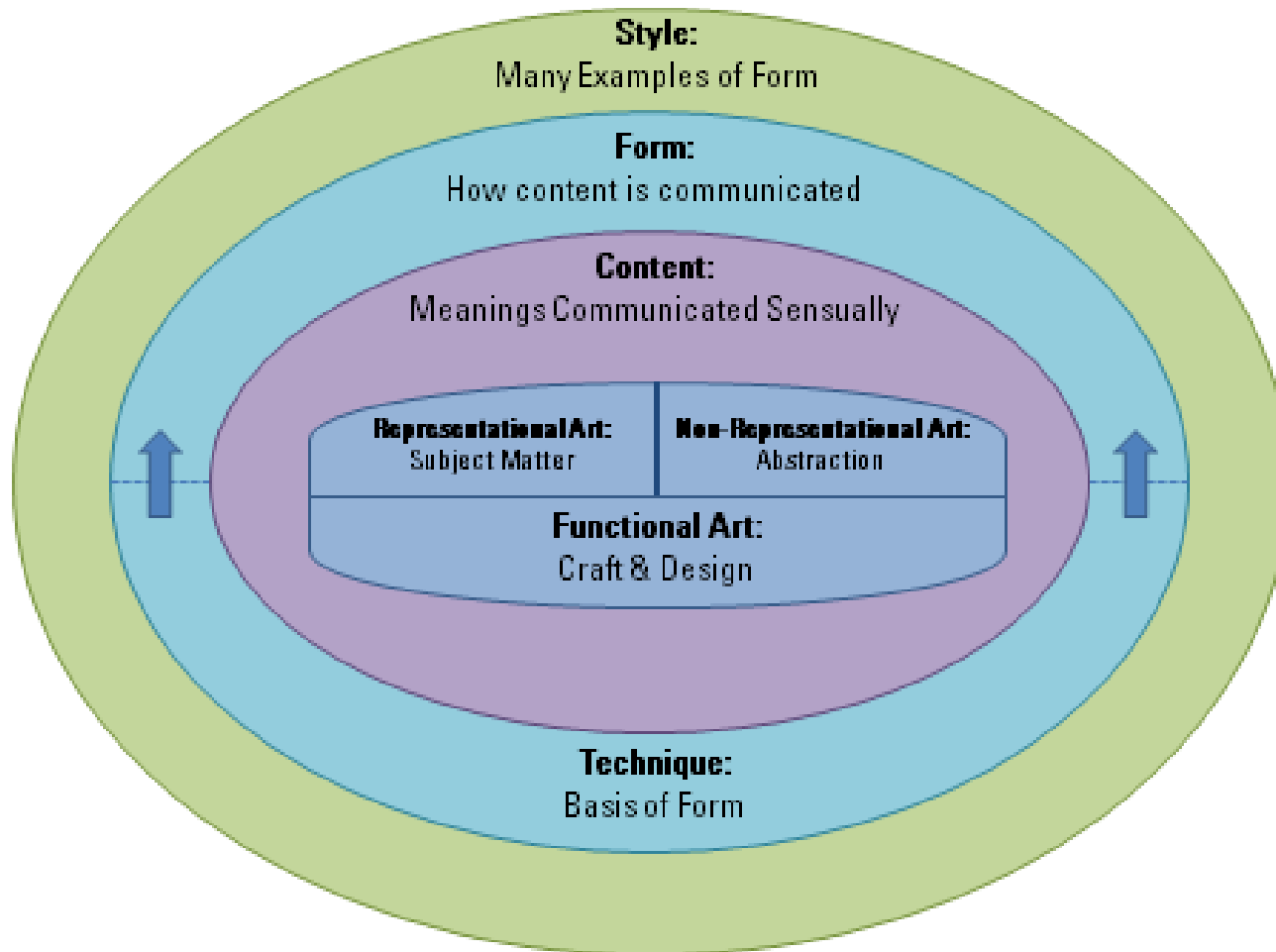


AESTHETIC
CULTURE

Reclining Figure Henry Moore, UK



DEFINITIONS



7

SEVEN PRINCIPLES
OF CULTURAL
CHANGE

1 EACH SOCIAL GROUP HAS ITS OWN CULTURE



Caribana Festival, Toronto



2 THE QUANTITY OF SURPLUS CONTROLLED BY A SOCIAL GROUP IMPACTS THE EXTENT OF ITS CULTURE



The Lady and the Unicorn, woven 1490, Flanders

2 THE QUANTITY OF SURPLUS CONTROLLED BY A SOCIAL GROUP IMPACTS THE EXTENT OF ITS CULTURE



Soviet propaganda poster, Alexander Rodchenko 1920s

3 EACH SOCIAL GROUP SEEKS ITS OWN VALUES IN THE ART IT PATRONIZES.

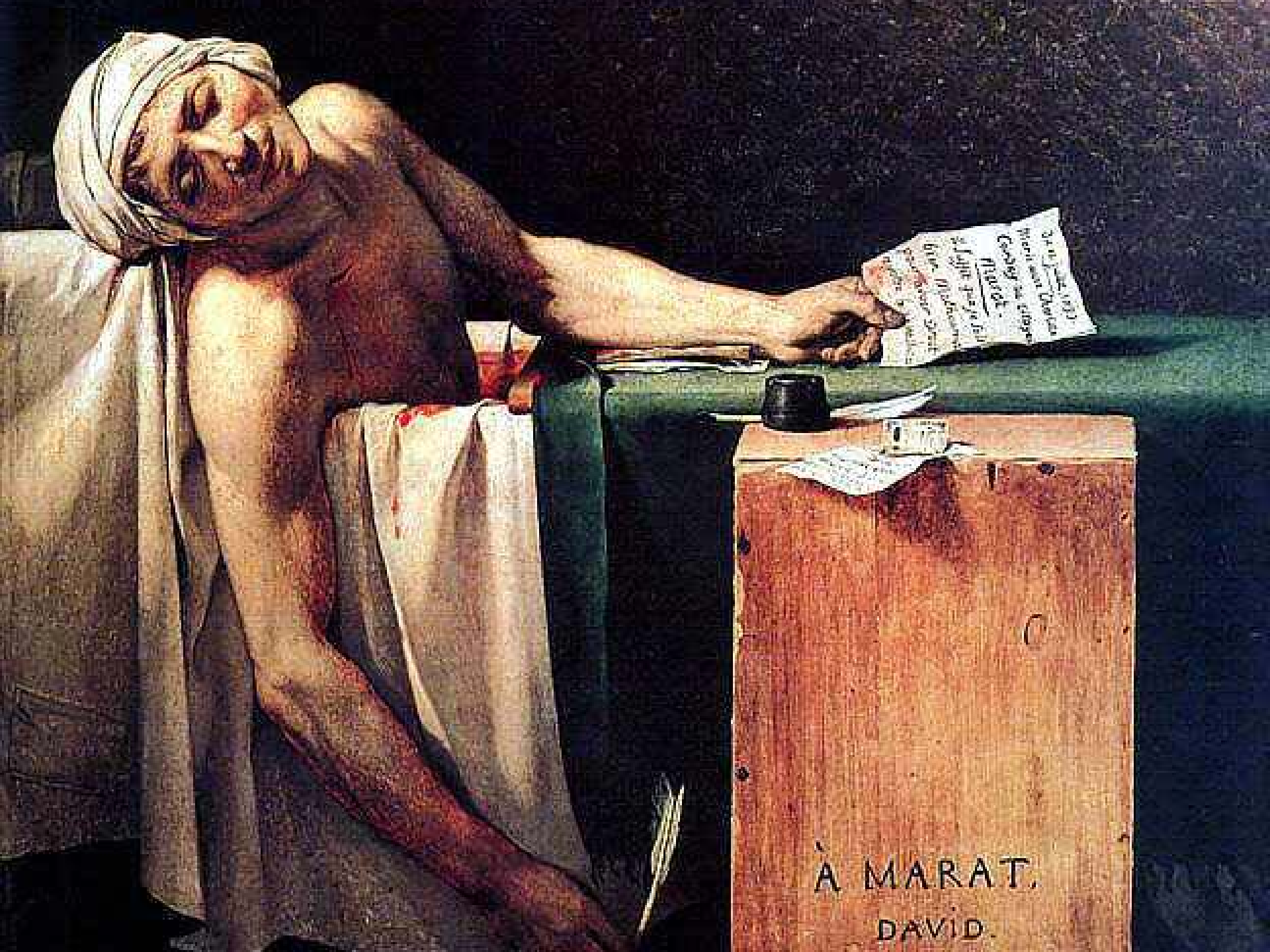
“After all, each social class seeks in its art the pathetic grandeur of its victory in its historic struggle.” – Vsevolod Pudovkin (1893-1953)



John Milton (1608-1674); Solomon R. Guggenheim Museum in New York City

3 EACH SOCIAL GROUP SEEKS ITS OWN VALUES IN THE ART IT PATRONIZES.





À MARAT.
DAVID.

4

CULTURE CHANGES IN ACCORDANCE WITH
CHANGES IN ACCESS TO SURPLUS.



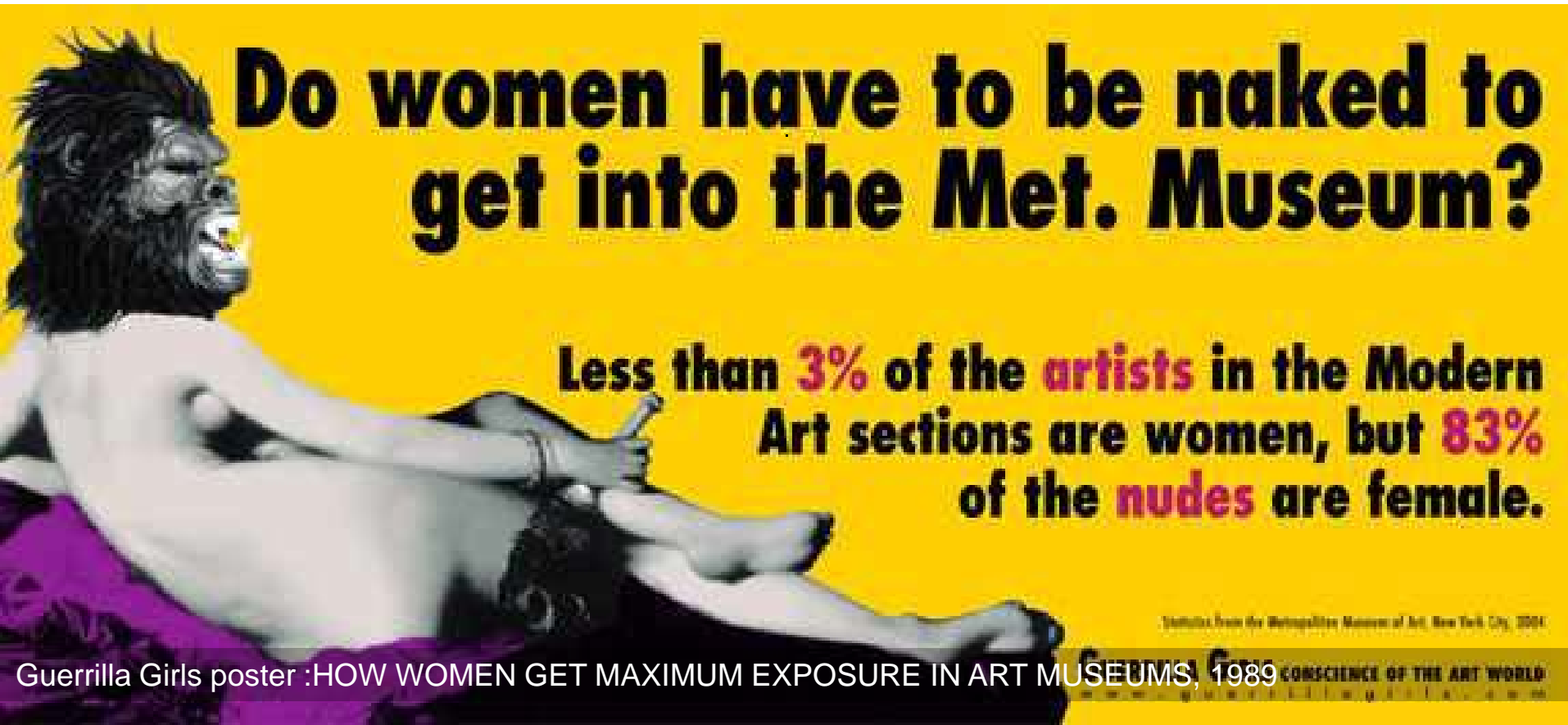
Rendering of Saadiyat Island, Abu Dhabi

5 QUANTITATIVE CHANGE IN PATRONAGE LEADS TO QUALITATIVE CULTURAL CHANGE



Images: Claude Monet, *Impression, soleil levant (Impression, Sunrise)*, 1872;
Pierre-Auguste Renoir, *Le Moulin de la Galette*, 1876

6 CULTURAL VALIDATION AND INVALIDATION BY DOMINANT CULTURES AFFECTS ALL OTHERS



Do women have to be naked to get into the Met. Museum?

Less than **3%** of the **artists** in the Modern Art sections are women, but **83%** of the **nudes** are female.

Statistics from the Metropolitan Museum of Art, New York City, 2004.

GUERRILLA GIRLS CONSCIENCE OF THE ART WORLD
www.guerrillagirls.com

Guerrilla Girls poster :HOW WOMEN GET MAXIMUM EXPOSURE IN ART MUSEUMS, 1989

6

CULTURAL VALIDATION AND INVALIDATION BY DOMINANT CULTURES AFFECTS ALL OTHERS



Dana Claxton, *Baby Girlz Gotta Mustang*, 2008

7

INTERCULTURAL ASPECTS OF CULTURAL CHANGE
OFFER NEW OPPORTUNITIES.



The Silk Road Ensemble Photo: Sequoia Design

King Abdulaziz Center for World Culture

(Dhahran , Saudi Arabia)

Architects: Snohetta, 2013



Agents of Cultural Change:



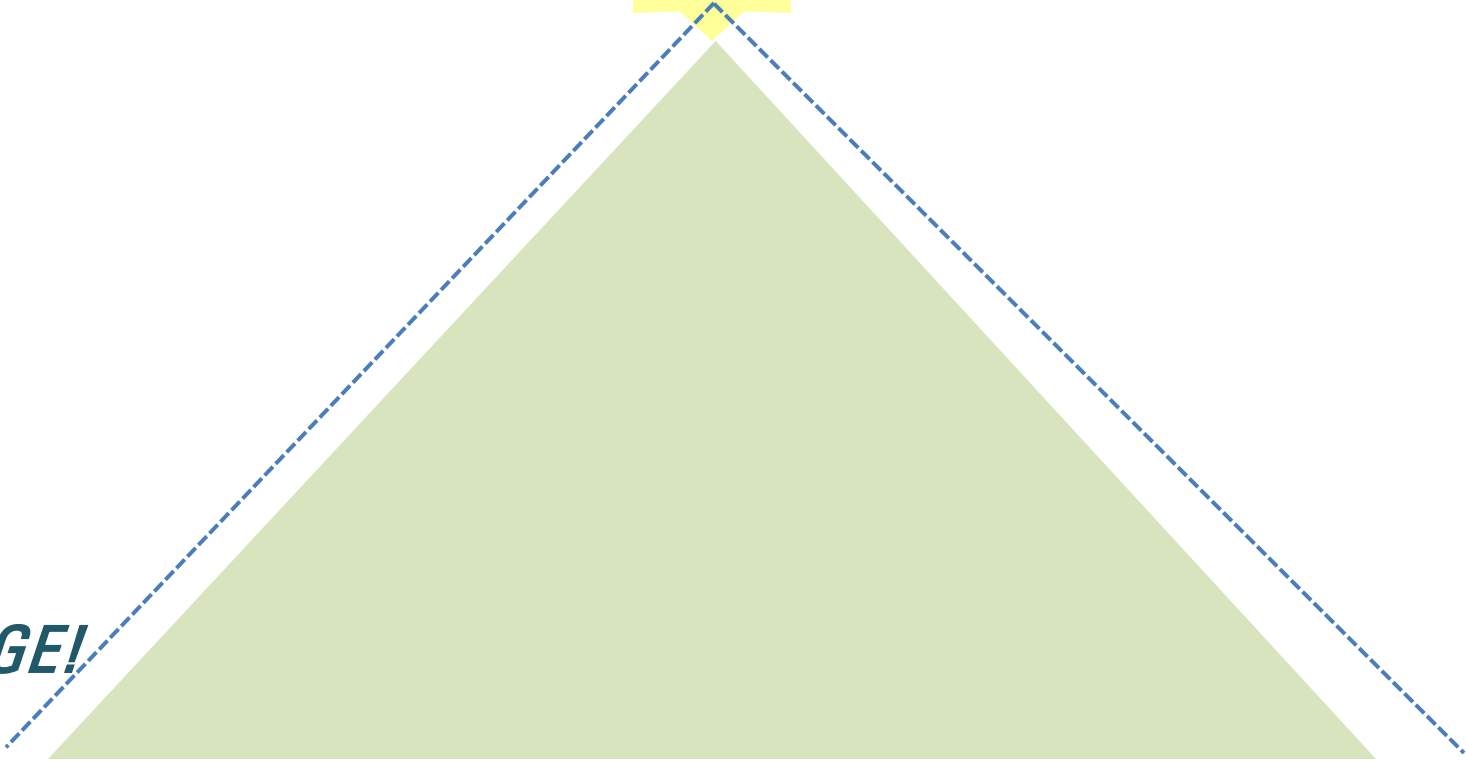
CHANGE!

Artist

CHANGE!

Patron

Public





'We need a type of theatre which not only releases the feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself' – Berthold Brecht

ARTIST

Artists, Patrons and the Public:
Why Culture Changes

www.culturalchange.ca



Man, Controller of the Universe, Diego Rivera

ARTIST

Artists, Patrons and the Public:
Why Culture Changes

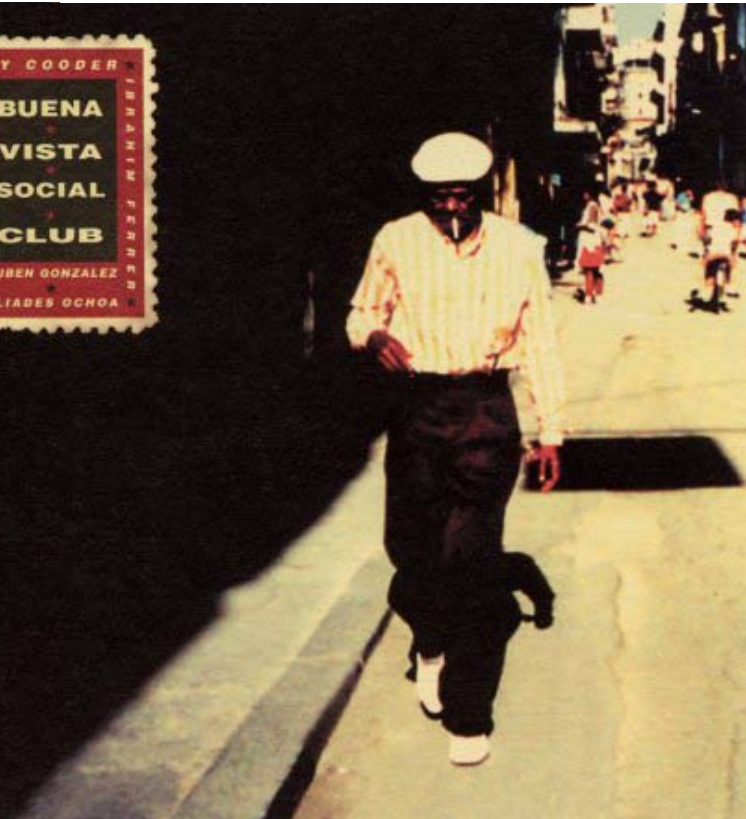
www.culturalchange.ca



ARTIST

Artists, Patrons and the Public:
Why Culture Changes

www.culturalchange.ca



PATRON

Artists, Patrons and the Public:
Why Culture Changes

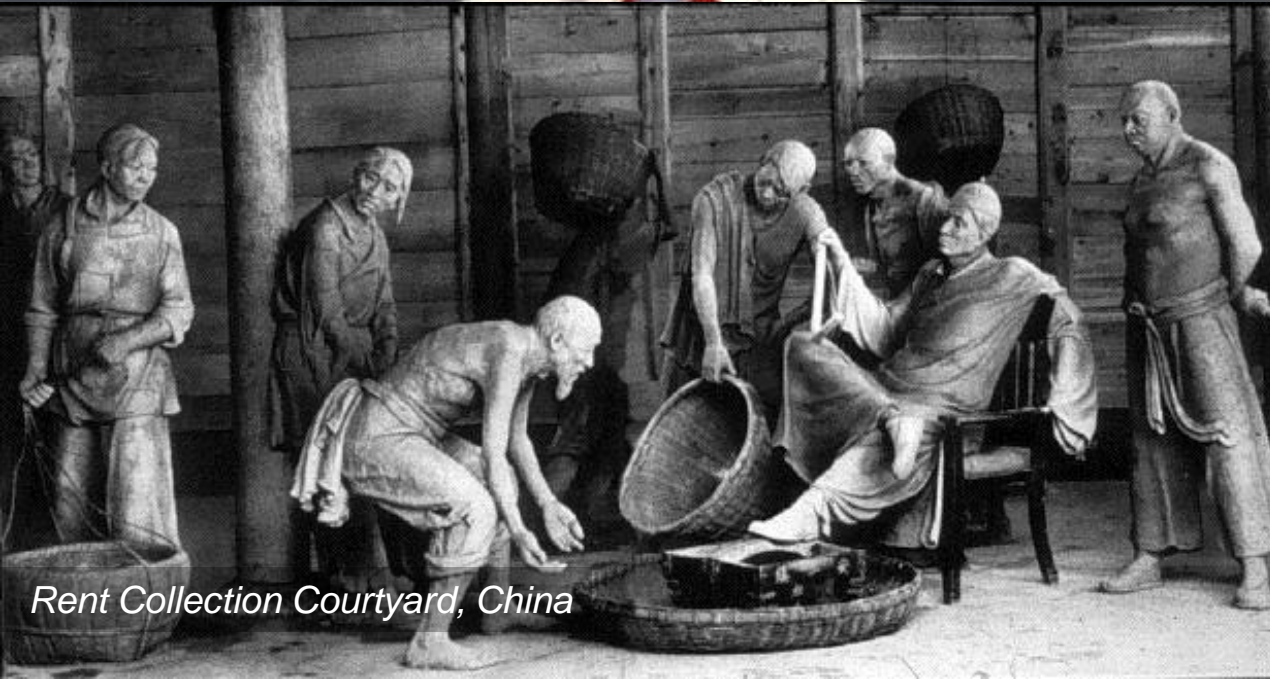
www.culturalchange.ca



Saadiyat Island Cultural District



Zhang Xiaogang "Big Family"



Rent Collection Courtyard, China

PATRON

Artists, Patrons and the Public:
Why Culture Changes

www.culturalchange.ca

PATRON

Artists, Patrons and the Public:
Why Culture Changes

www.culturalchange.ca



West Kowloon Cultural District
Image: Foster + Partners

PATRON

Artists, Patrons and the Public:
Why Culture Changes

www.culturalchange.ca



Canadian Museum for Human Rights, Winnipeg

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca

- LE SACRE DU PRINTEMPS - musique de Strawinsky
Danse sacrée de l'élué - chorégraphie de Nijinsky

The image shows a handwritten musical score for the ballet 'Le Sacre du Printemps' by Igor Stravinsky. The score is written in ink on aged paper and includes several musical staves and sketches of dancers in various poses. The sketches are done in a simple, expressive line-drawing style, capturing the essence of the dancers' movements. The musical notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and dynamic markings like 'sempre sf', 'f pesante', 'ff somma', and 'p. distico'. The sketches are interspersed with the musical staves, showing the relationship between the music and the choreography. At the bottom of the page, there is a handwritten note in French: 'quelques uns des mouvements notés en 1913' followed by the name 'Valentine Hugo'.

sempre sf

sempre sf

p. distico

8^{me} Bada

f

f pesante

8^{me} Bada.....

ff somma

quelques uns des mouvements notés en 1913

Valentine Hugo

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca



Audience at Nuit Blanche 2010 in Brookfield Place

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca



Mahrem - Footnotes on Veiling
Tanas, Berlin

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca



Edge of Arabia Exhibit at Art Dubai



Edge of Arabia Panel Discussion at Art Dubai

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca



Woodstock



3 days of peace,
music... and love

starring joan baez • joe cocker • country joe & the fish • Crosby, stills, nash & young • arlo Guthrie • richie havens • jimi hendrix
santana • john sebastian • sha-na-na • sly & the family stone • ten years after • the who • and 400,000 other beautiful people

presented by michael wadleigh produced by bob maurice

a wadleigh-maurice, ltd. production • technicolor® from warner bros.

Guests at Art Toronto 2009

Artists, Patrons and the Public:
Why Culture Changes

PUBLIC

www.culturalchange.ca



WHAT KIND OF CULTURAL CHANGE AGENT ARE YOU?





**Artists, Patrons,
and the Public**

Why Culture Changes

Barry Lord and
Gail Dexter Lord

JOIN THE
CONVERSATION

www.culturalchange.ca