

INSPIRE

2011 - 2014

William Titley

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INSPIRE 2011 – 2014

The British Council funded project 'INSPIRE', which stands for International Strategic Partnerships in Research and Education, helped to create and develop partnerships between The University of Central Lancashire (UCLan), Preston, UK and Beaconhouse National University (BNU), Lahore, Pakistan.

International Networks & Local Landscapes

Through a series of skills-based workshops, cultural sharing and the development of an understanding of socially engaged arts practice, the project culminated in a three-day arts exhibition and symposium called 'International Networks & Local Landscapes'. With delegates from Pakistan, London and Texas the three-day event included an art exhibition 'Right Here – Right Now', a presentation at UCLan and a symposium in a derelict mill in East Lancashire.

Right Here – Right Now: Brierfield Library, Pendle, Lancashire

The exhibition has developed from an earlier postcard exchange (between the UK and Pakistan) from 2010 called 'Lancashire to Lahore' with an earlier theme of 'This is England -This is Pakistan'. However, the 2014 theme was developed through conversations with participating students from BNU and UCLan; from being a reflection on both locations in 2010 to a more personal response to the title 'Right Here – Right Now'.

So while the previous artworks from 2010 depicted more general images of England and Pakistan, the 2014 theme expanded the idea to include and encourage more person specific responses. The result was a collection of culturally diverse images by university students, professional artists and members of the public from Denmark, France, Germany, Pakistan, the UK and USA.

The work reflected on issues ranging from misrepresented communities to personal

dilemmas, political puns and regional cultures. It included a variety of approaches to image making from abstraction, illustration, traditional Indian miniature painting, collage, drawing, printing, photography, and the inclusion of found objects/materials. As a collection of images these postcards represented but a tiny window to view a handful of creative communities in different parts of the world. These communities, with access to global media networks are very much representative of other such communities around the world, who share similar concerns; whether it's the politics of the war on terror, nationalism, the state of the planet or more personal issues of identity and relationships.

Each individual work offered a fascinating glimpse into the lives and minds of the artists who conceived them, setting up encounters of the imagination, transcribed in another language, yet easily translated and accessed through common codes of imagery. The postcards themselves are objects to be held by strangers in distant lands, admired, judged, debated upon and taken inspiration from. They tell stories of far away places, thousands of miles away and yet so close to the heart.

Presentations – UCLan campus, Preston, Lancashire

The conference and symposium created spaces for presentation, reflection and informal conversation on subjects related to socially engaged arts practice including cross-disciplinary approaches, corporate influences, negotiating places, grassroots approaches, and ethical arts practice. International networks were nurtured and local communities were imagined, cities were hidden and monuments were sent from the future.

Virginia Whiles (Chelsea College of Arts, University of Arts London).

Whiles discussed an anthropological approach to identifying ways in which art practice is transformed through social, historical and political factors with a particular focus on contemporary Pakistani Miniature

painting.

Acknowledging parallel processes in her fieldwork and in artists' residencies, Whiles validated points for anthropological methodologies to be included in art education; collaboration, participation, performance and conversation playing significant roles in both disciplines. Highlighting a tension between macro and micro realities in the age of the Internet, Whiles mapped out some of the major influences, concerns and challenges faced by contemporary Pakistani artists.

Rosie Cooper (Project Curator - The Liverpool Biennial)

Cooper highlighted the challenges involved when attempting to balance the interests of large 'powerful' corporate investors in the city with the needs (and concerns) of artists and local communities. Pointing out that, in a period of art history, which is 'overloaded' with art biennials and festivals, it is important to have the backing of local business, government and communities and at the same time drawing on the experience of international arts organizations. Aiming to embed arts activity into the fabric of the landscape, The Liverpool Biennial provides artists with opportunities to ask difficult questions not only through any audio/visual output but also through social processes and sincere approaches to people and the environment of the city.

Rick Lowe (Director of Project Row Houses in Houston, Texas)

Lowe shared his passion for down-to-earth approaches, working with communities via processes of considered facilitation; producing beautiful outcomes to local problems. Comparing his interactions to creative processes found in painting or sculpture, Lowes' approach to social empowerment succeeds in producing poetic and symbolic situations: by their very nature and depth of interaction with a locale and its inhabitants. At the same time acknowledging the significance of making the international a resource for the local: discovering, exploring,

and sharing knowledge and understanding of other cultures and communities.

Elaine Speight, (Curator of In Certain Places, Preston)

Speight talked about art and its ability to uncover hidden cities through careful negotiation of spaces. Acknowledging a subjective perception of the city, In Certain Places produces situations and spaces for artists and communities to engage in conversations with place; aiming to extend conversations about the future of the city, usually reserved for local officials to include more members of the public.

Symposium

An informal opportunity to engage in conversation with speakers and delegates on a variety of subjects and issues: the prospects of long-term creative engagement with communities and landscapes and the value of Socially Engaged Art practice. Attendees got the chance to introduce themselves in round-table discussions, pitching questions and ideas to the table. Participants enjoyed an informal atmosphere, shared local produce and extended their networks.

Discussions were led by:

Dr. Virginia Whiles, Dr. Elaine Speight, Alnoor Mitha, Mike Chavez-Dawson, Maddi Nicholson & Rick Lowe.

Online video recordings

The following web links to video recordings of each speaker session are current at the time of printing but due to the nature of the online database we cannot guarantee content availability from that location in the future.

<http://vls.uclan.ac.uk/Play/9409>
Virginia Whiles (Chelsea College of Arts, University of Arts London)

<http://vls.uclan.ac.uk/Play/9408>
Rosie Cooper (Project Curator - The

Liverpool Biennial).

<http://vls.uclan.ac.uk/Play/9407>

Rick Lowe (Director of Project Row Houses
in Houston, Texas)

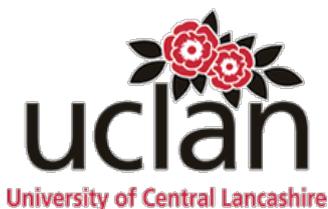
<http://vls.uclan.ac.uk/Play/9405>

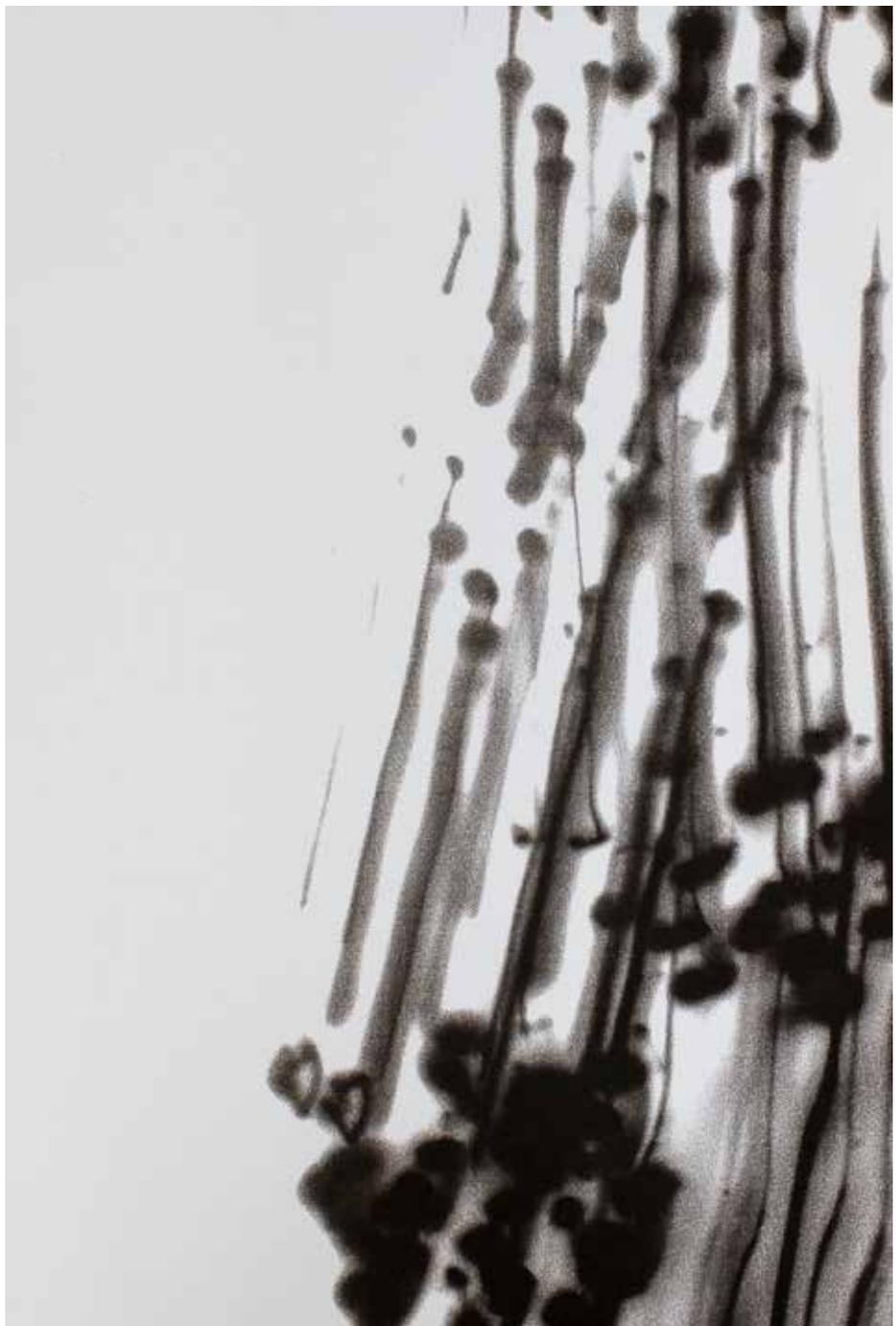
Elaine Speight, (Curator of In Certain Places,
Preston).

<http://vimeo.com/91391817>

Video montage of the three-day event.
Produced by 'In-Situ'.

International Strategic Partnerships in
Research and Education was a British
Council funded project. 2011 - 2014
Principal Investigator: William Titley – The
University of Central Lancashire. UK
Partner Lead Contact: Risham Syed,
Beaconhouse National University, Pakistan.
In Collaboration with In—Situ







WHEN ALL WILL END.



No Service

10:25 pm

98%



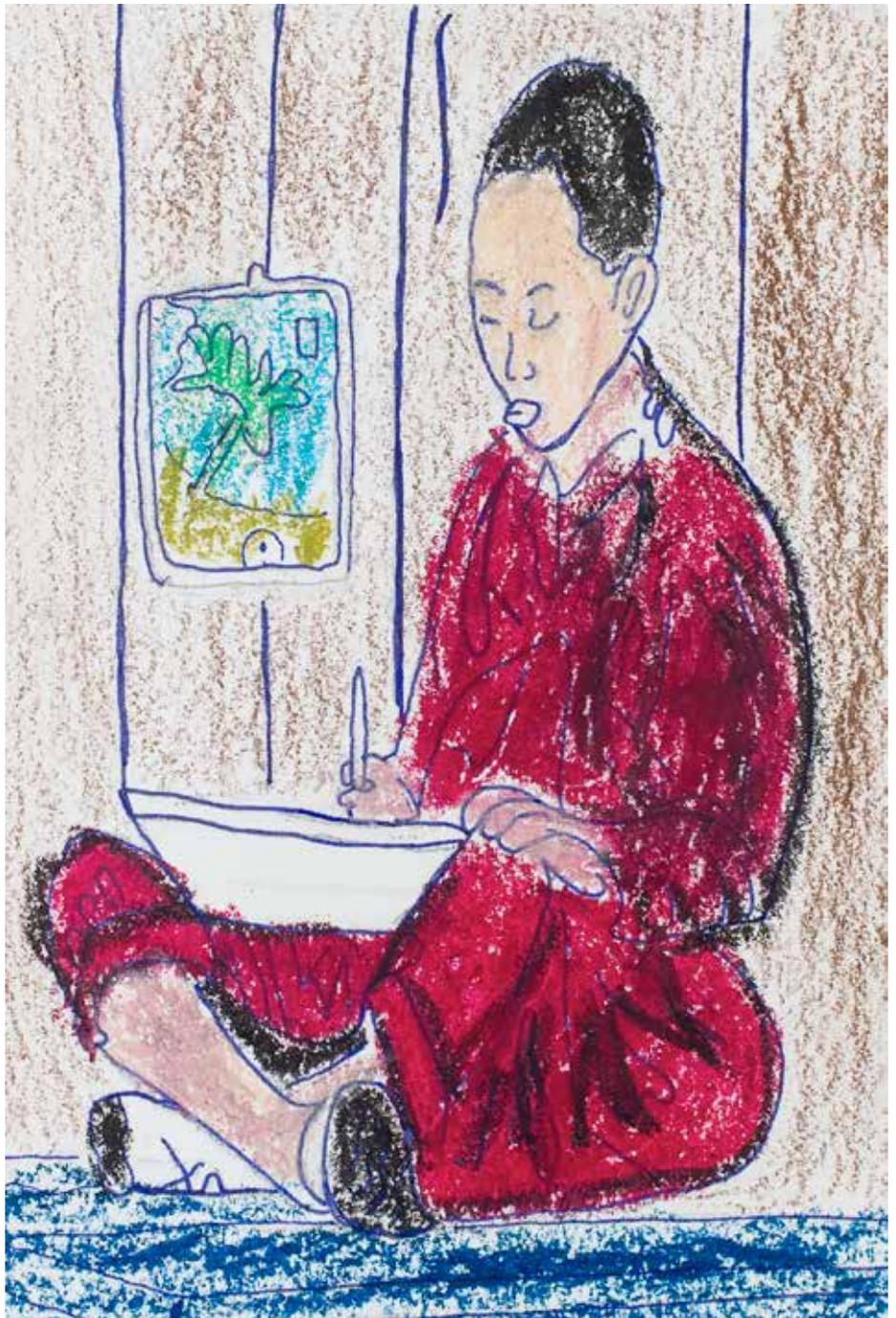
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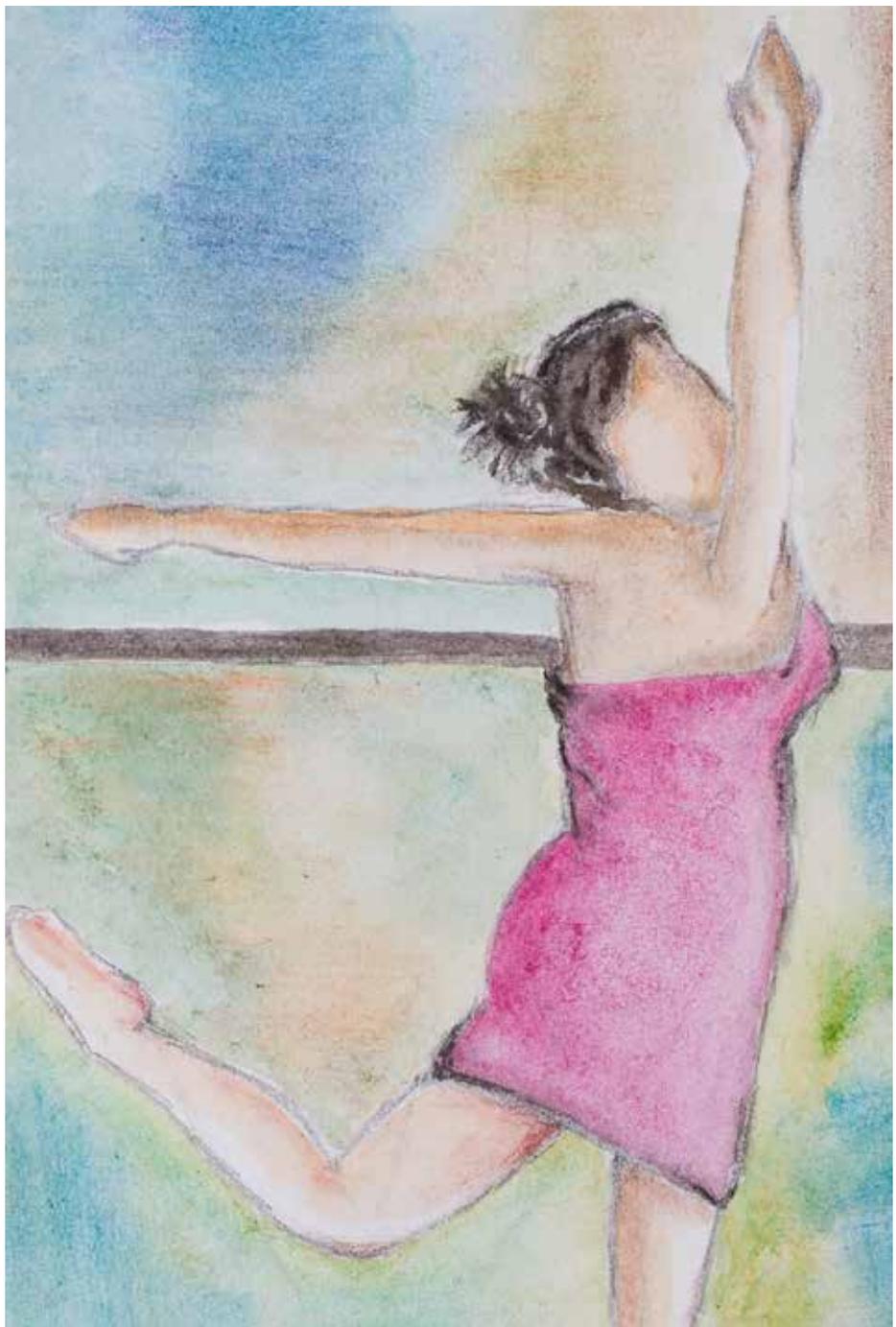


Data SIO, NOAA, U.S. Navy, NGA, GEBCO
©2015 Google
US Dept. of Commerce

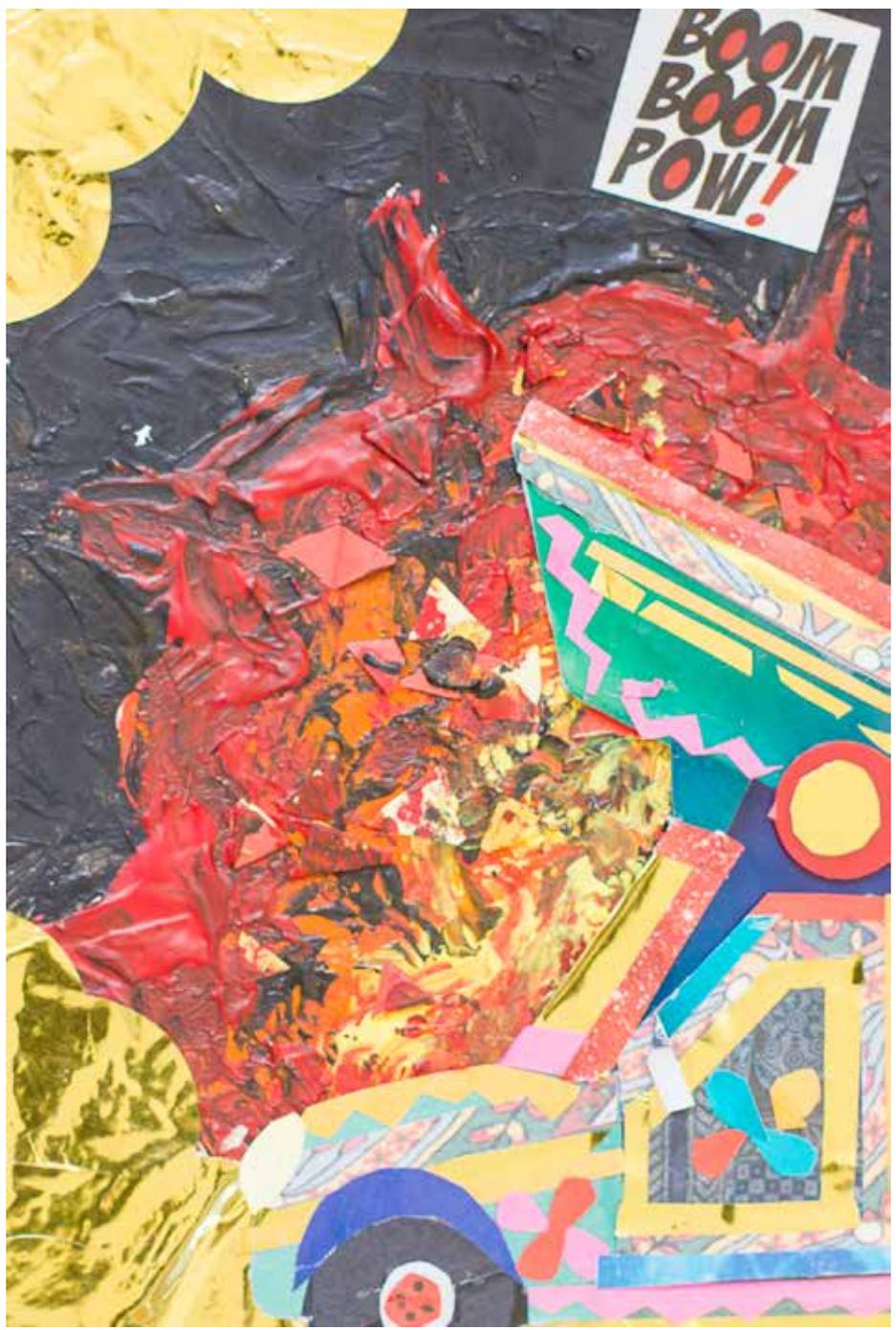


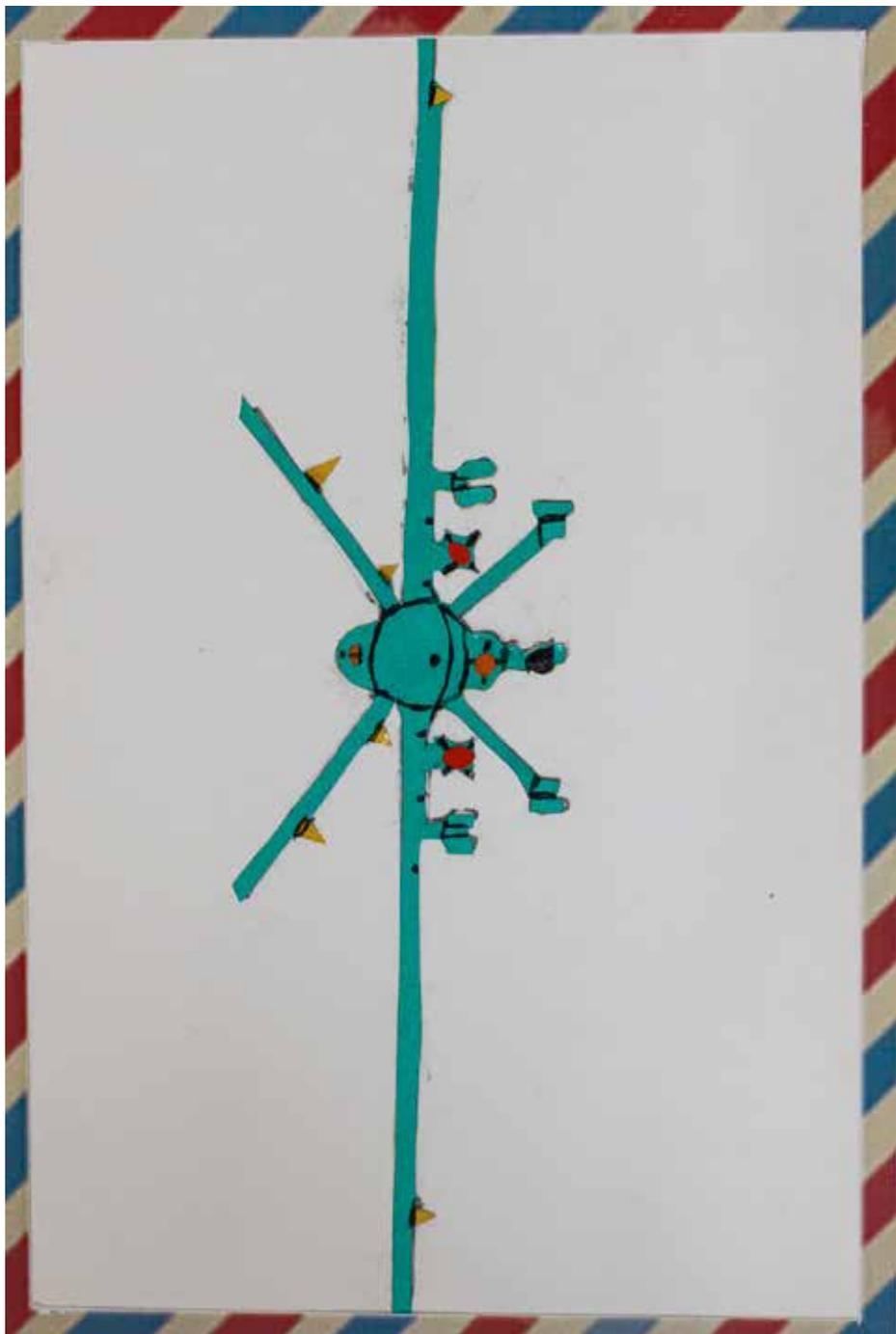




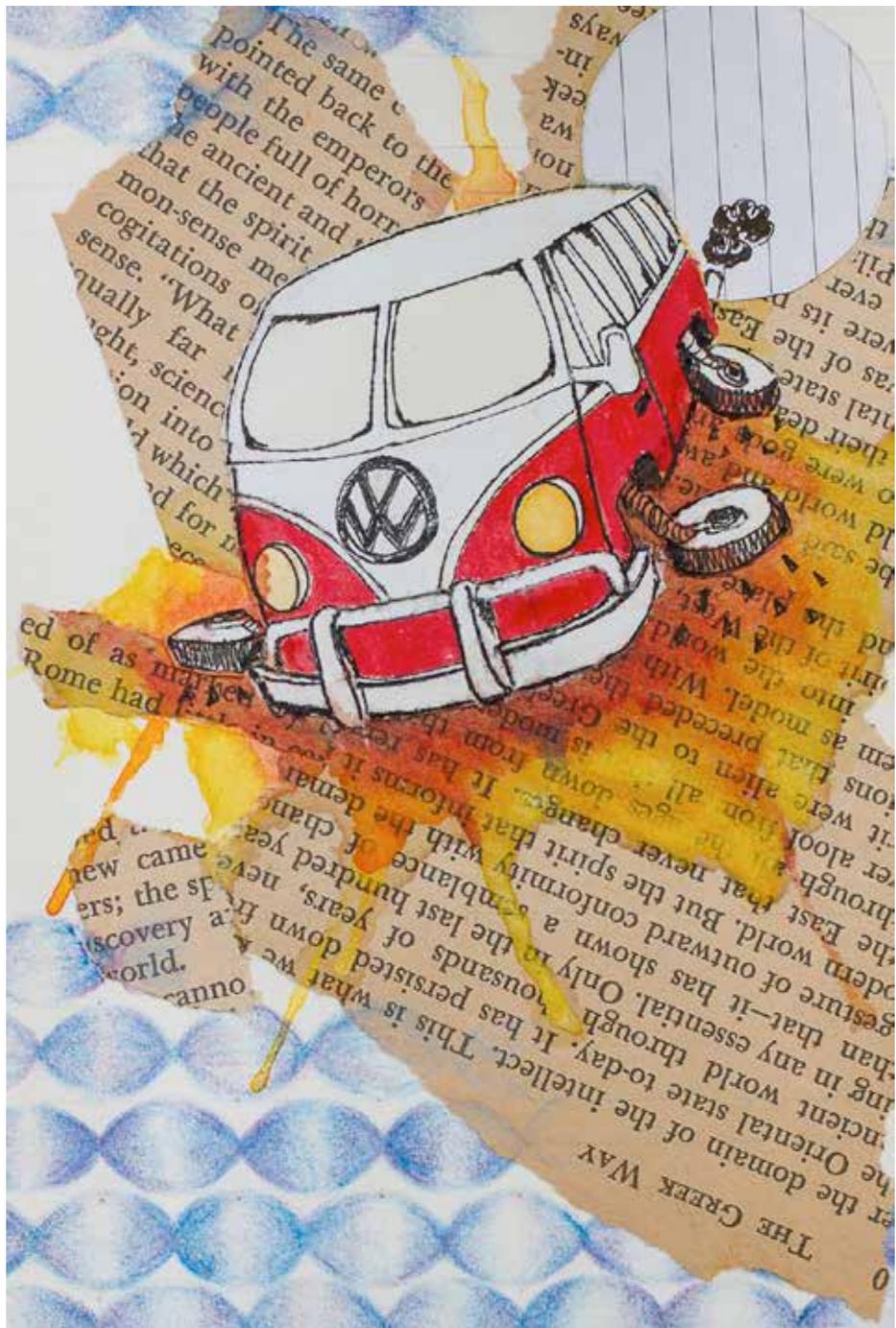


**BOOM
BOOM
POW!**

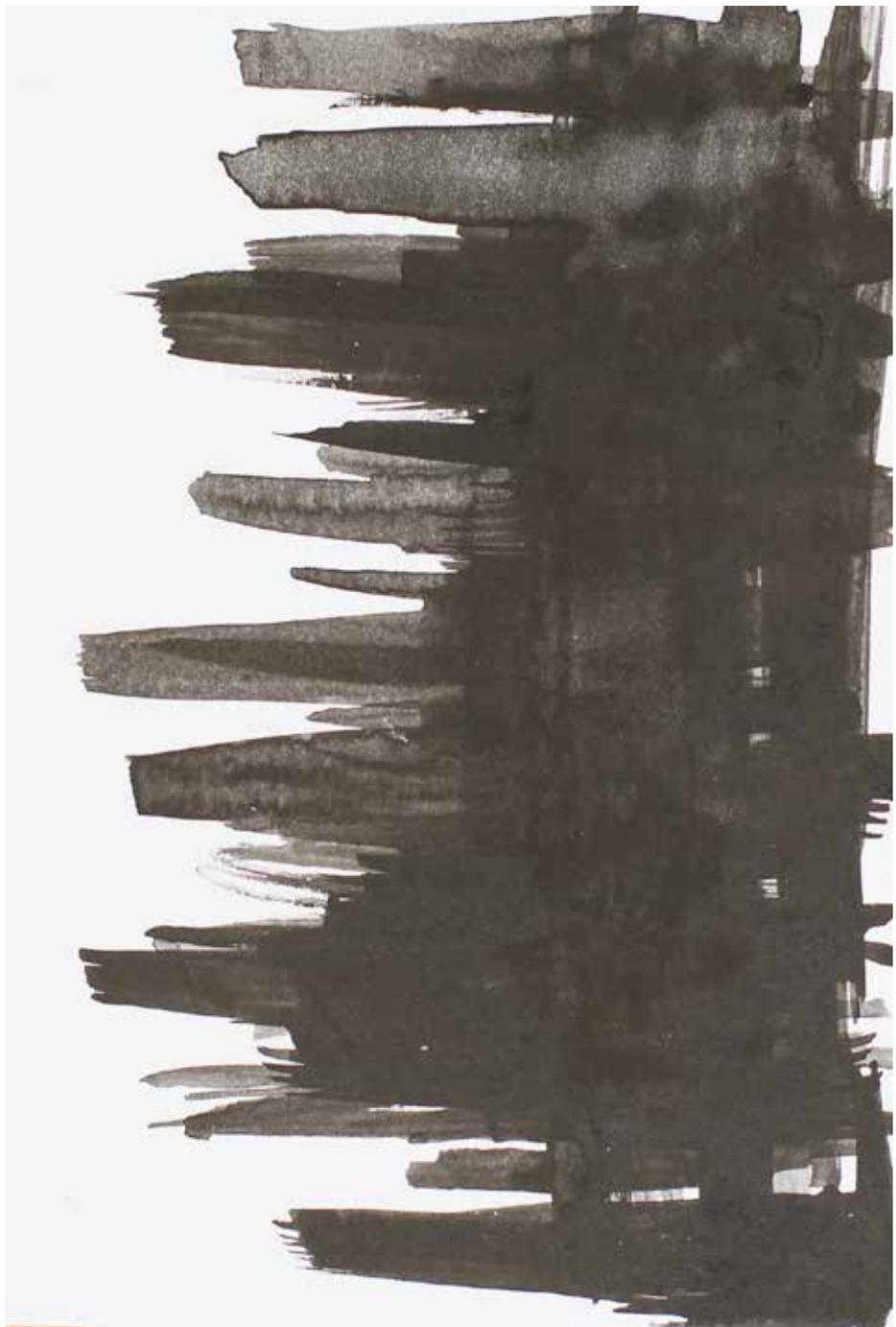




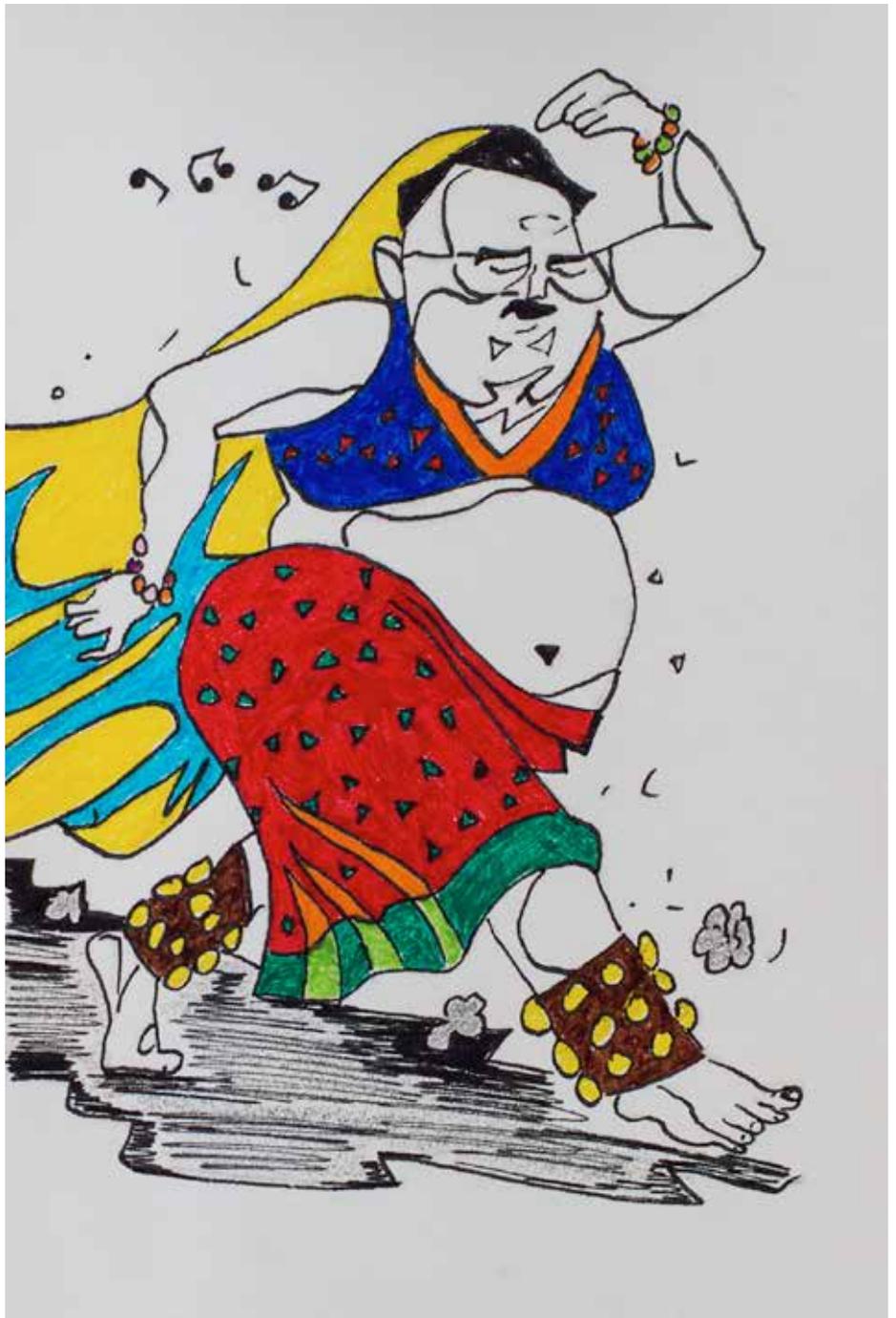






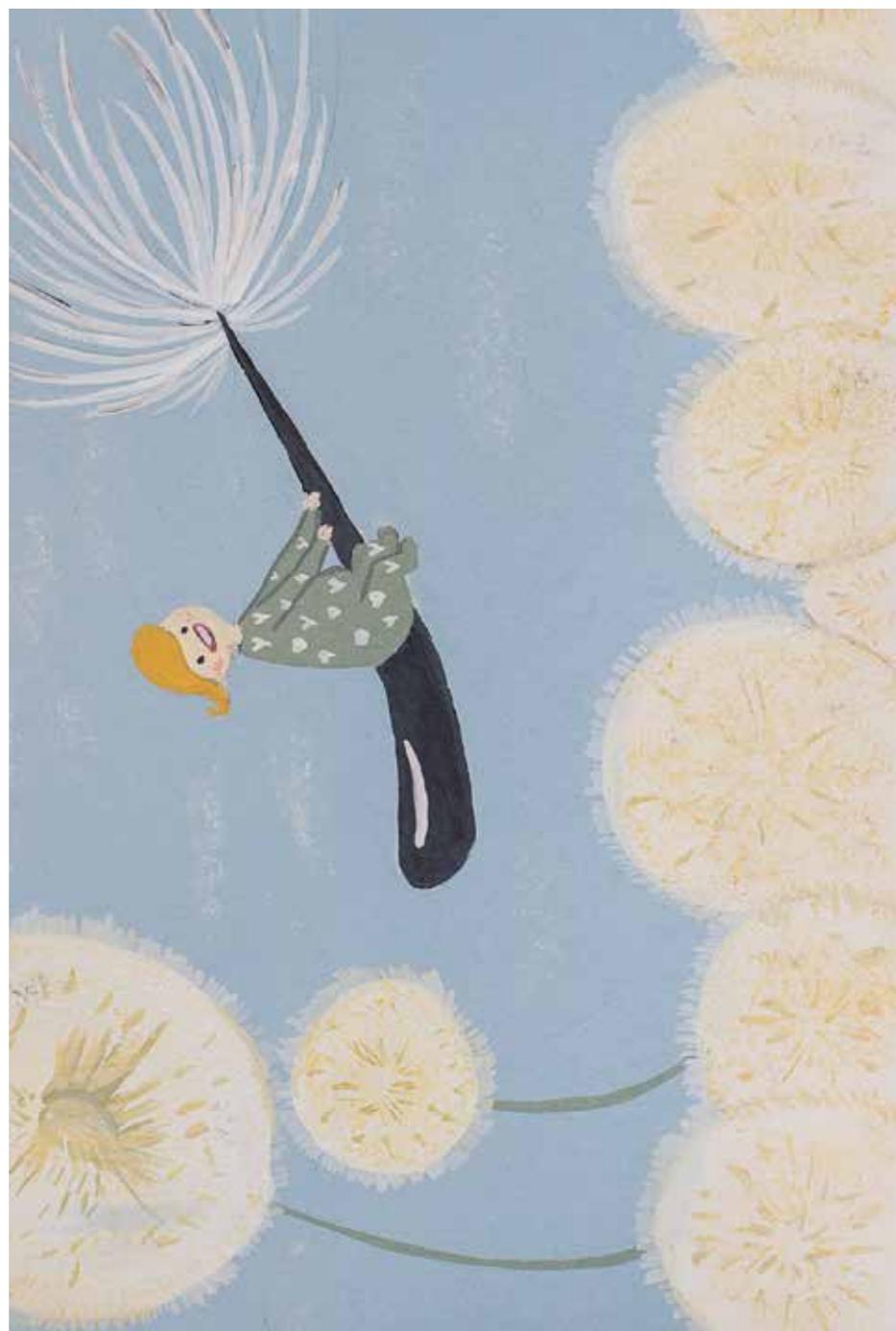


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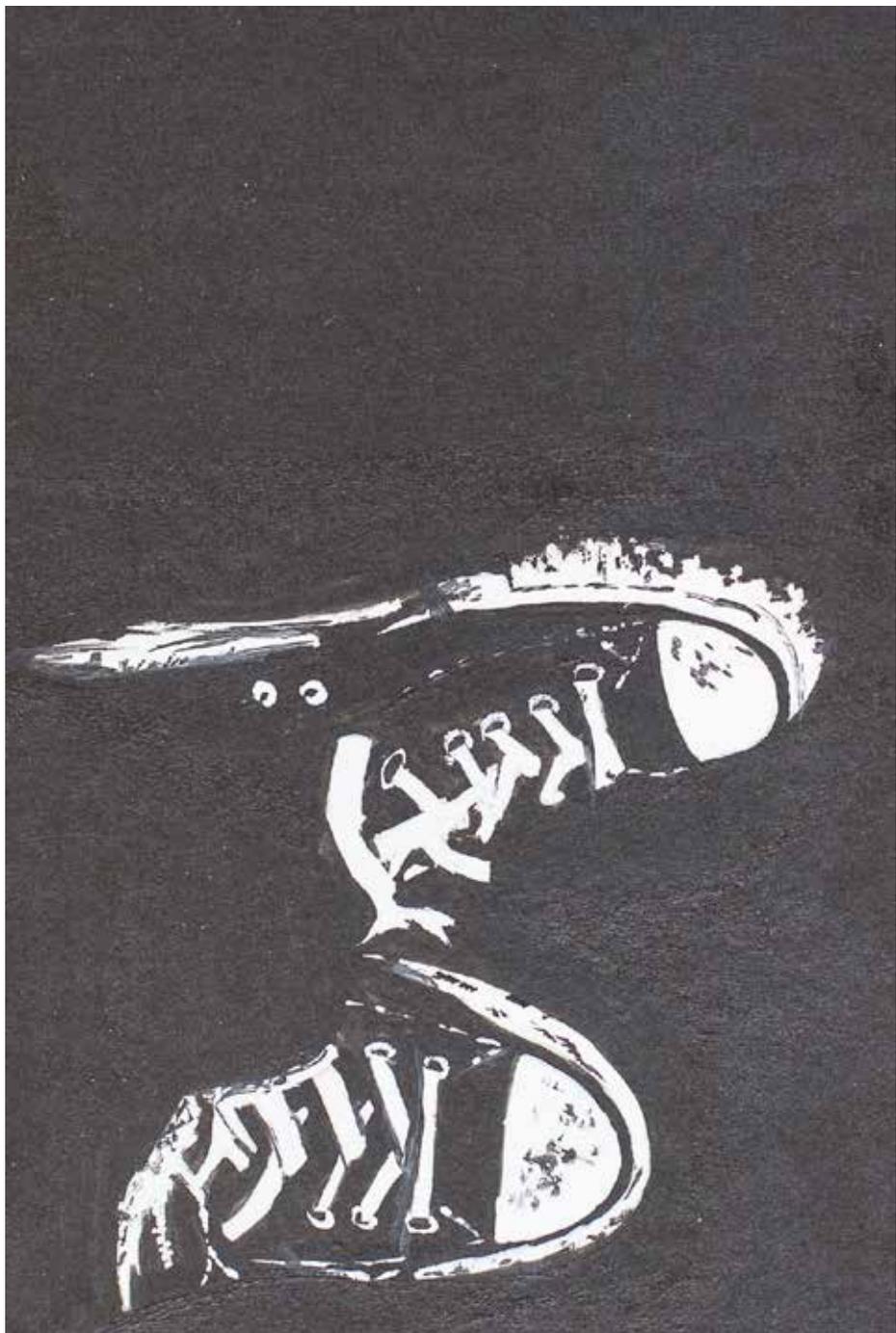




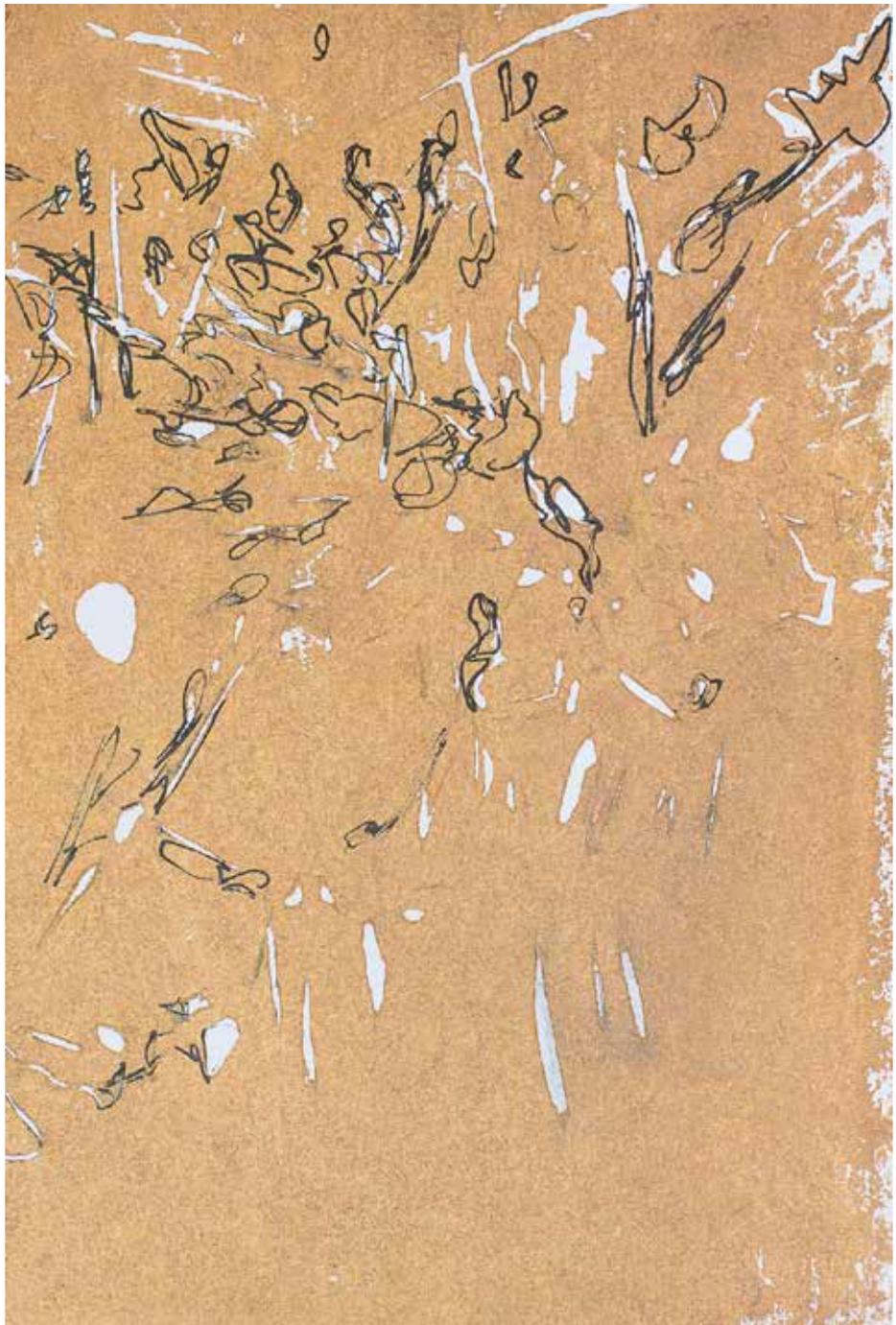




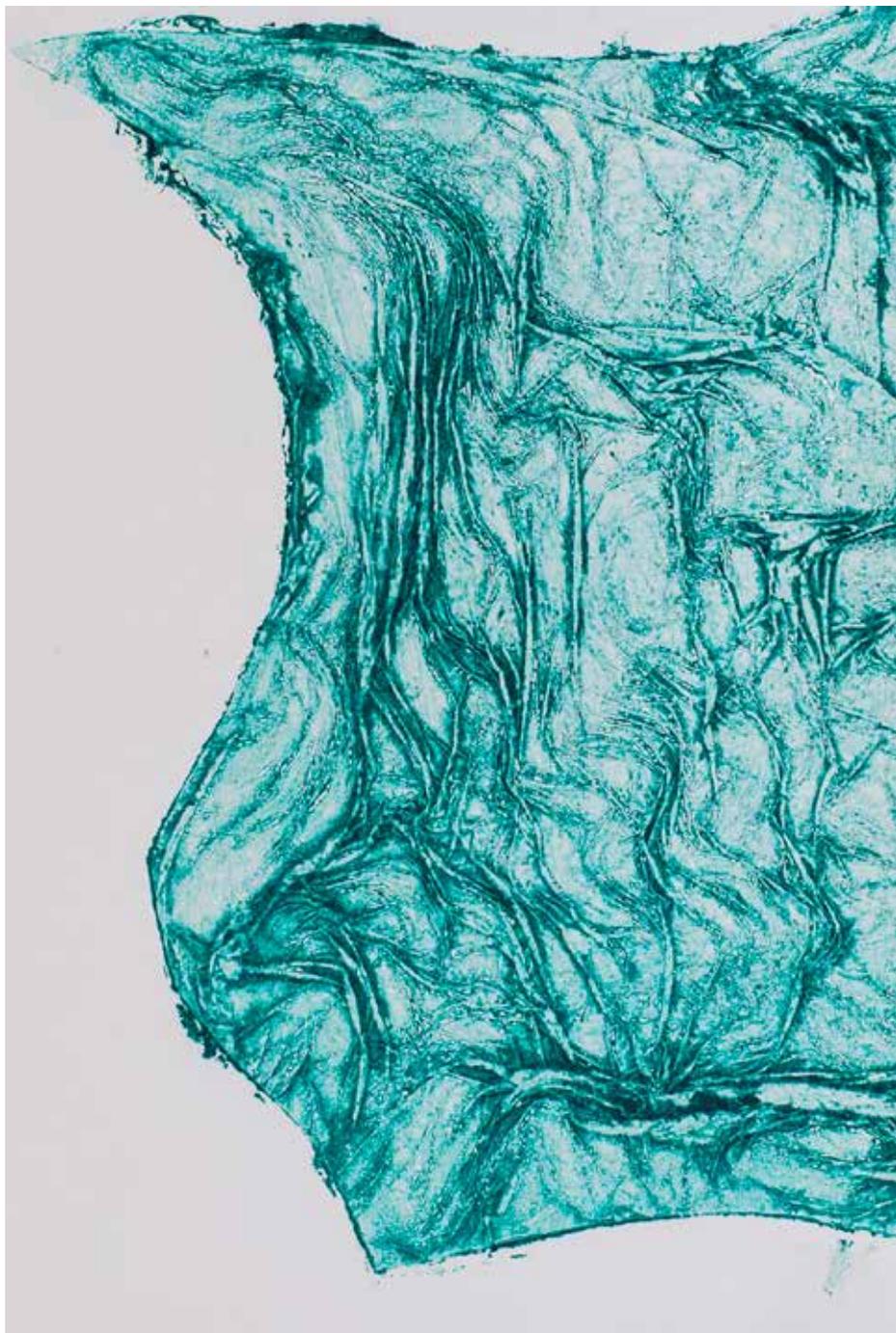




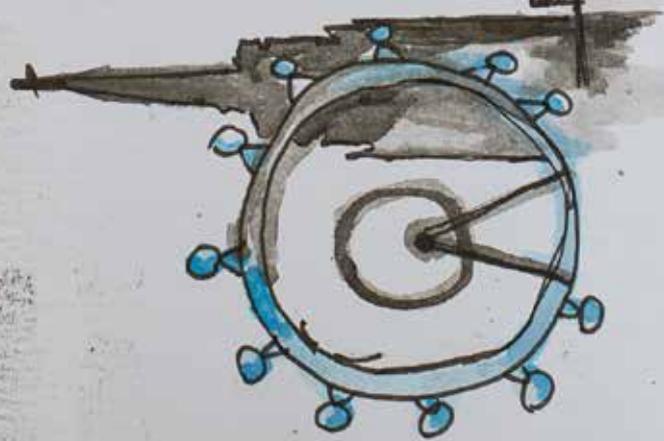




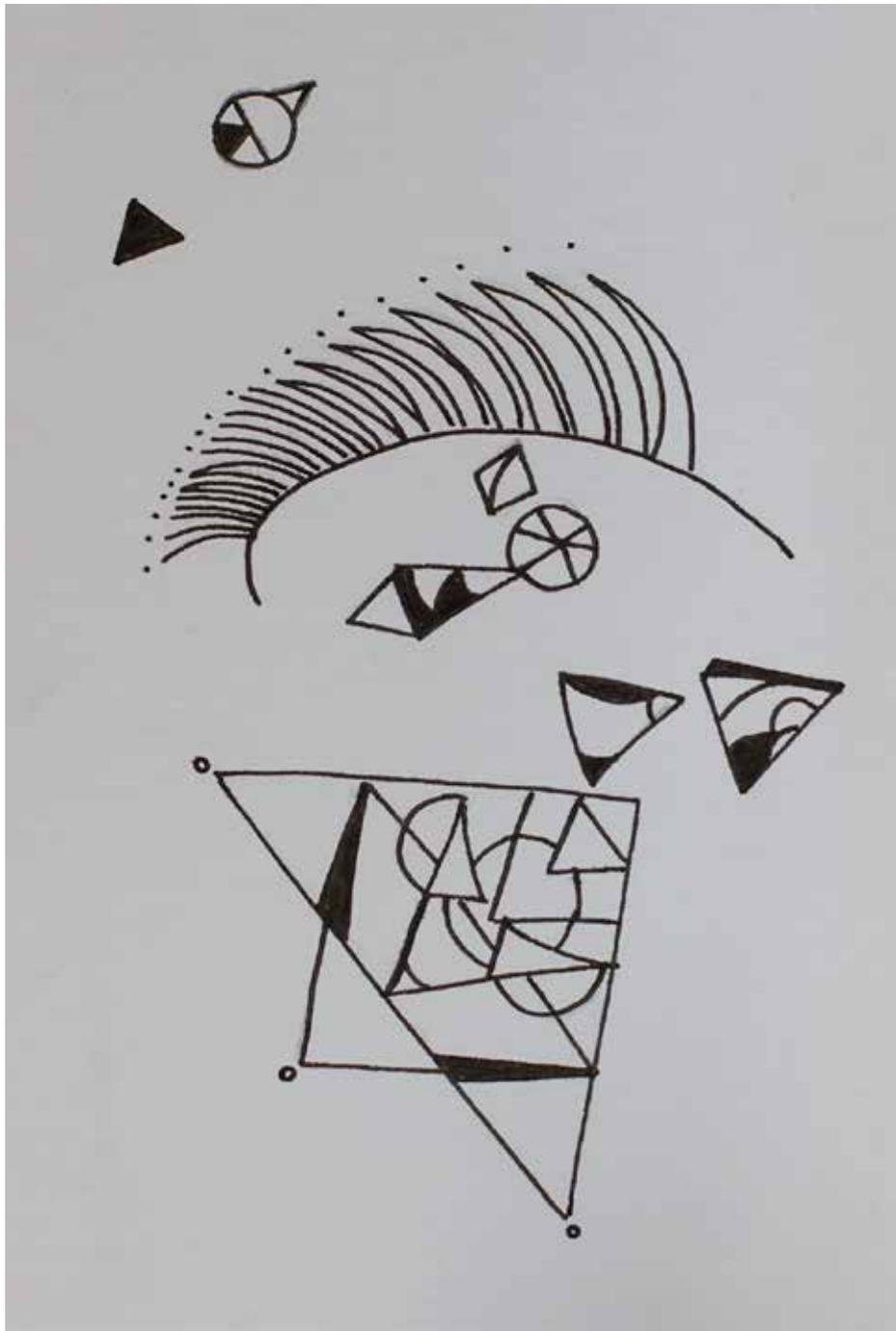


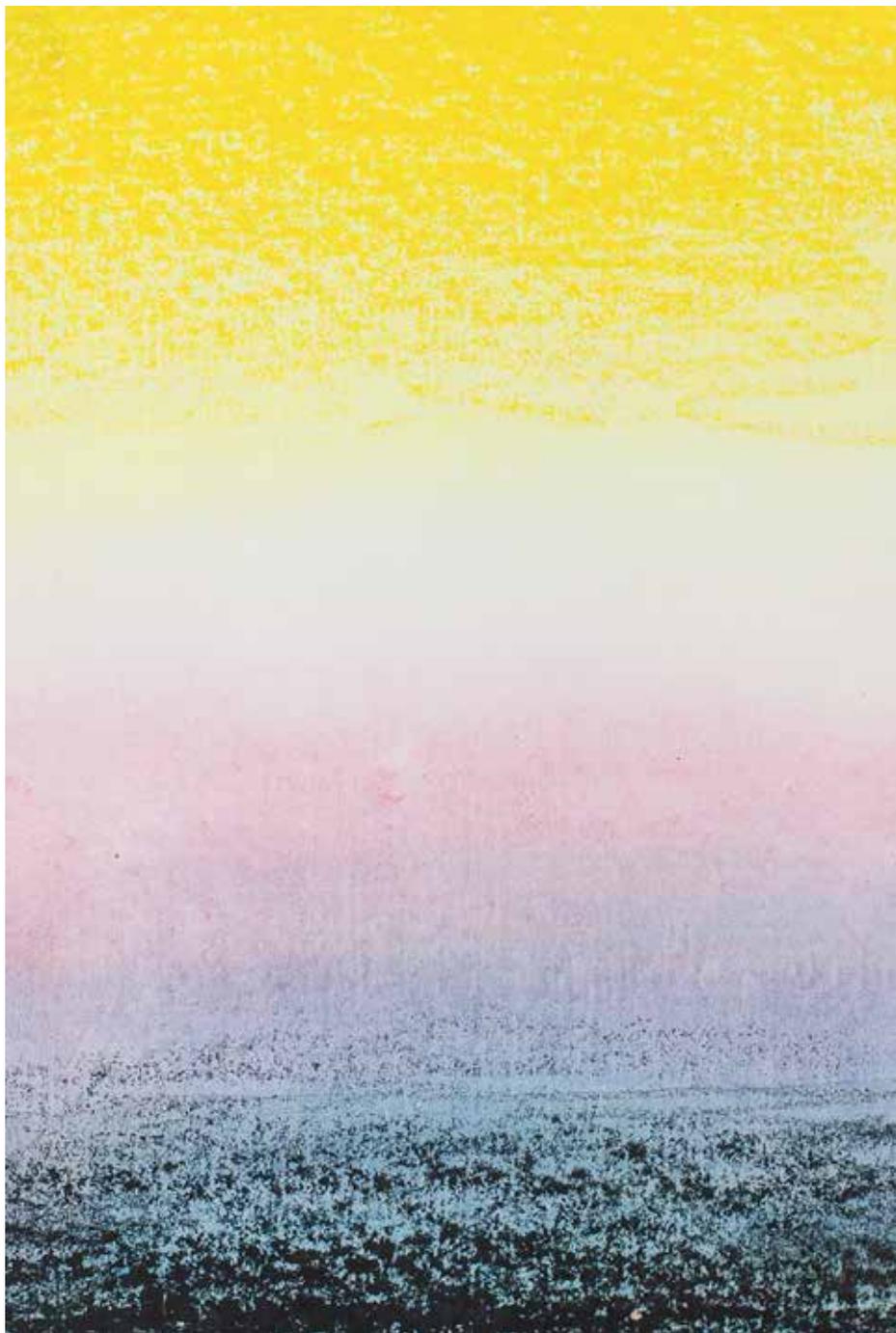


LIVERPOOL

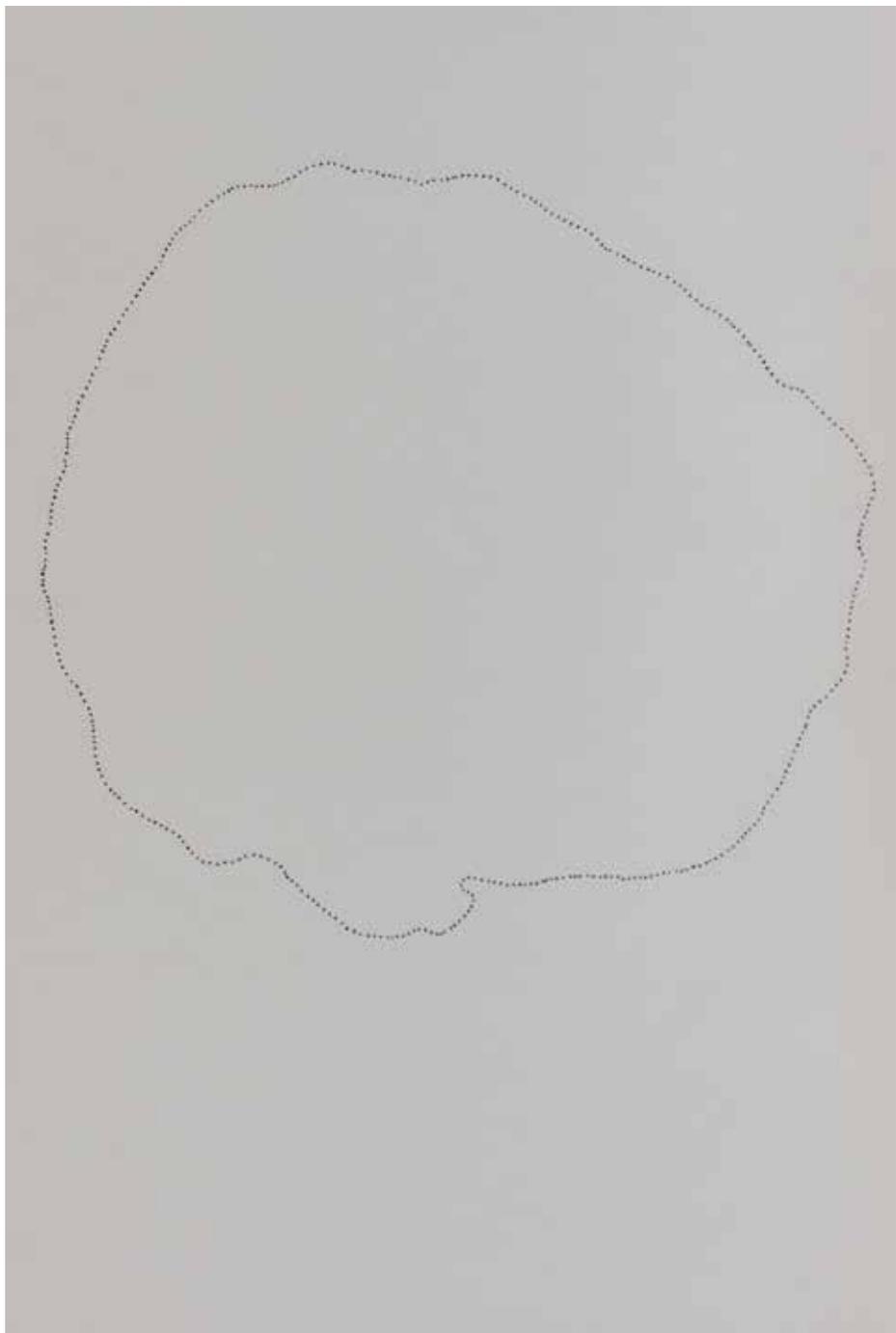




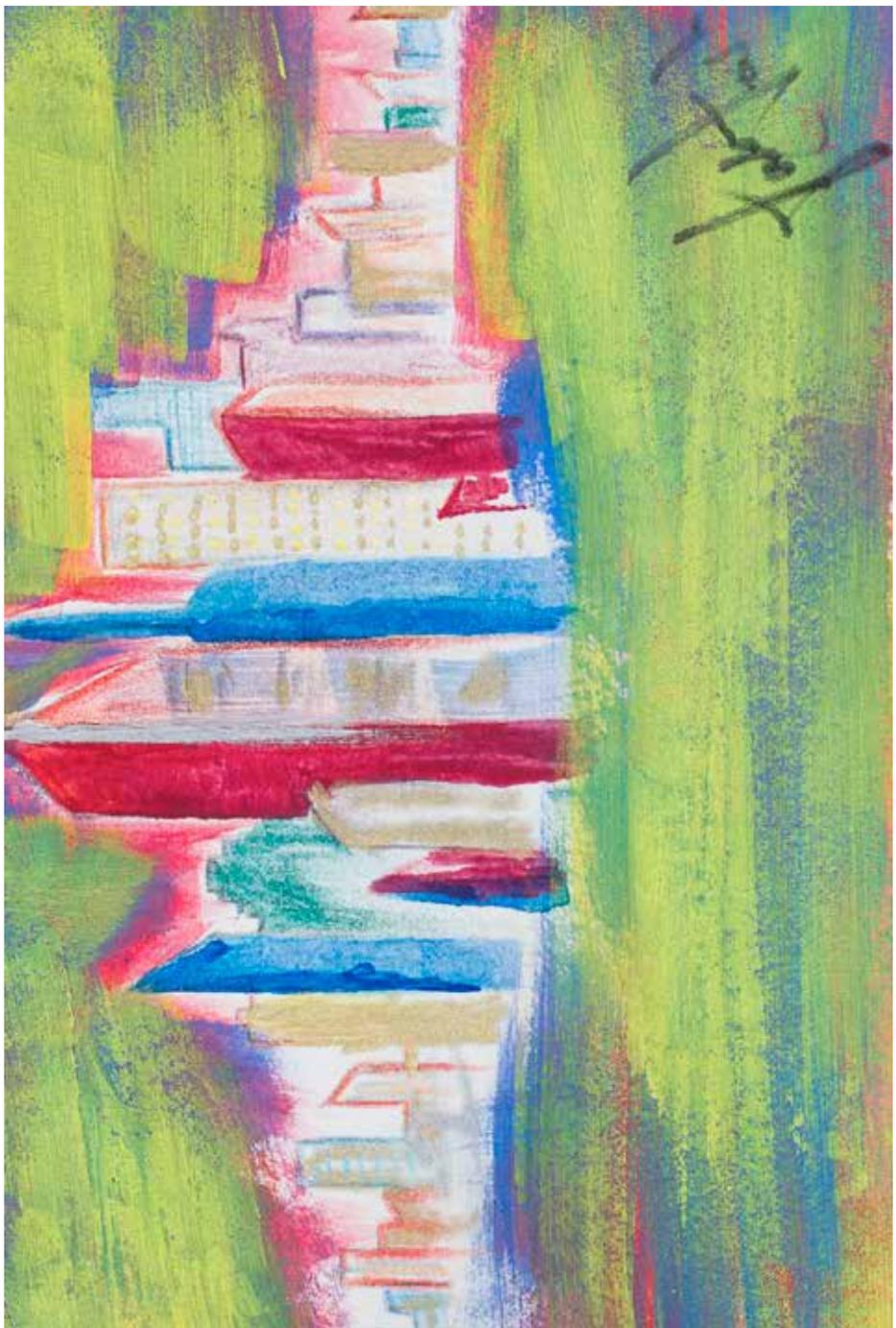


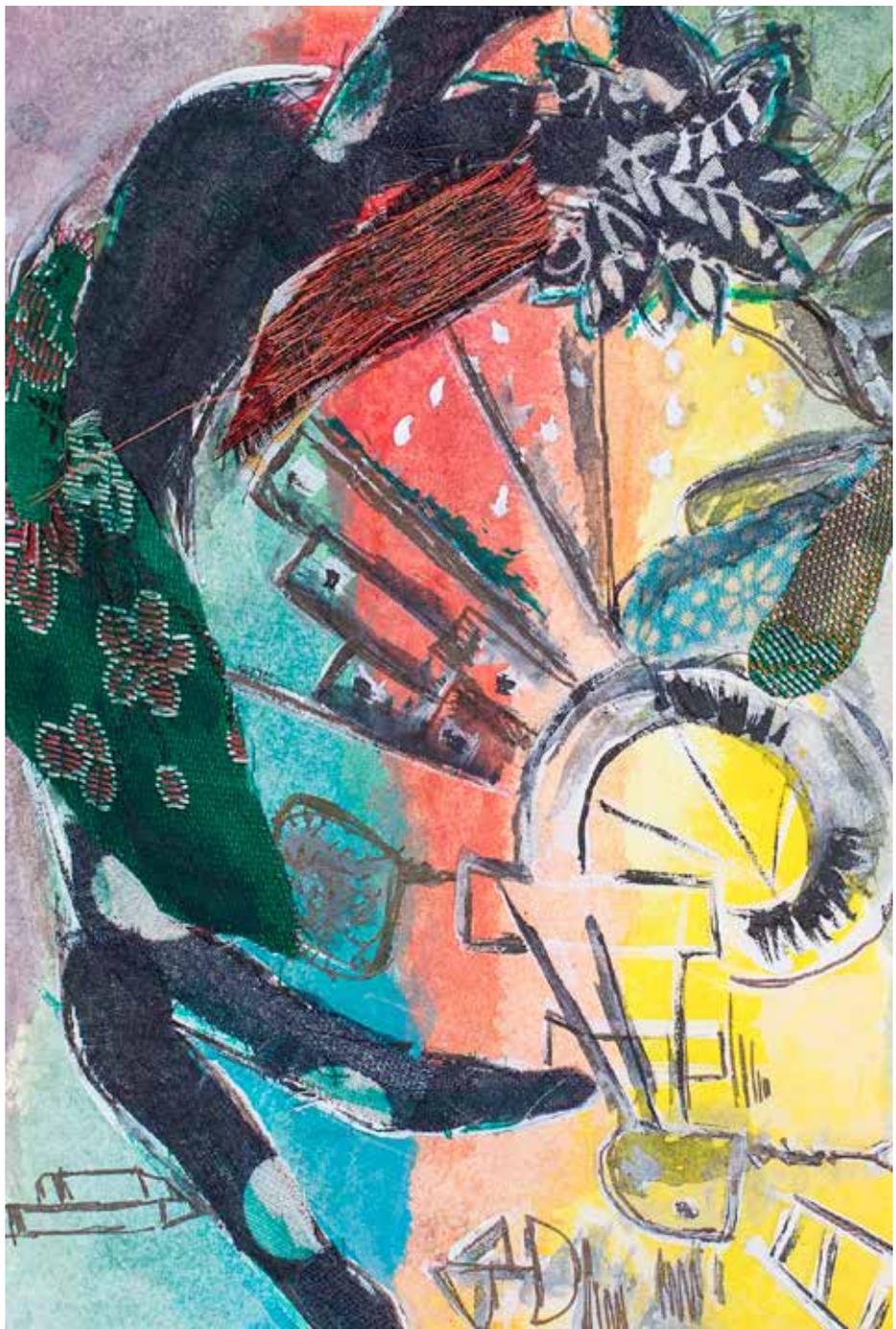


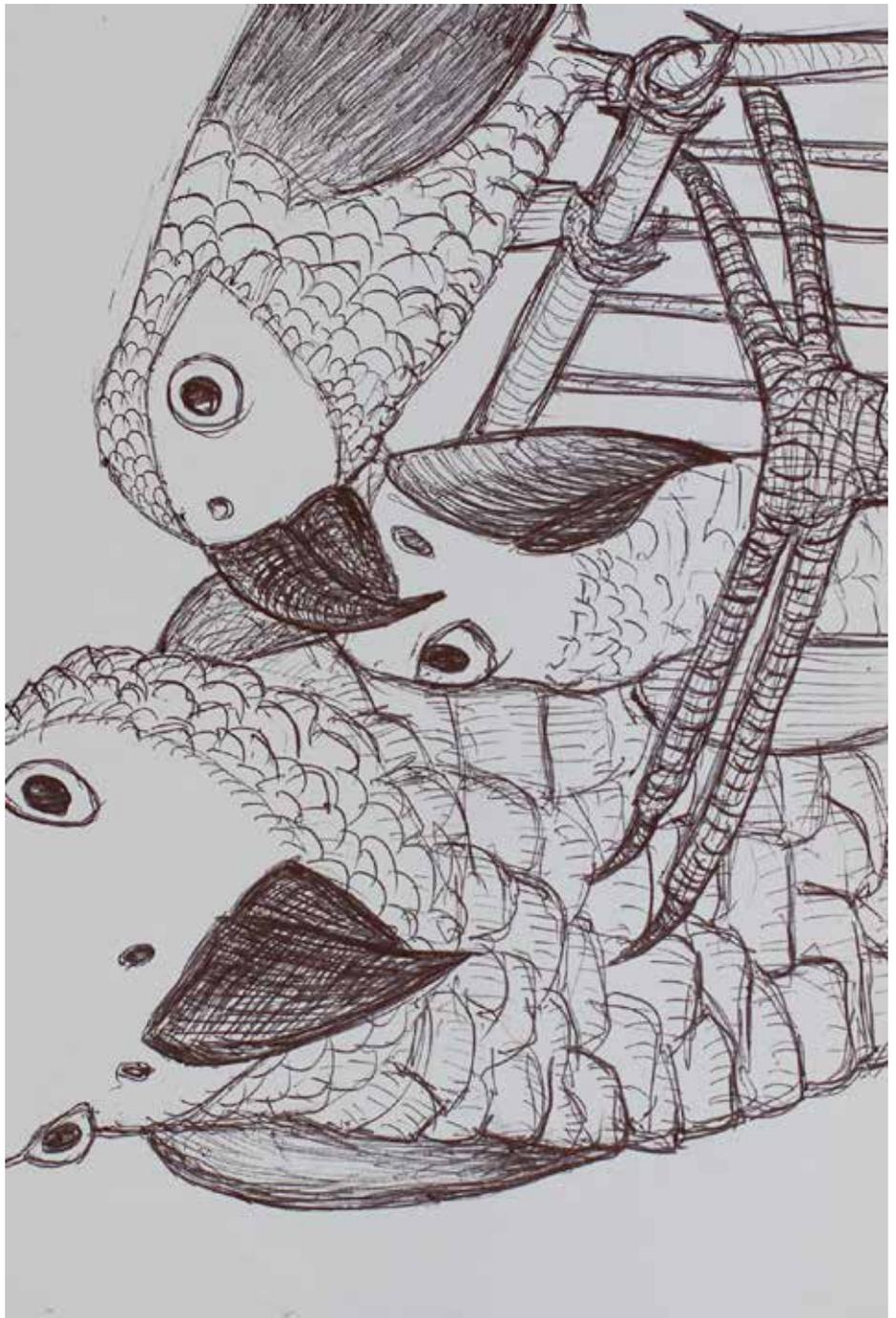


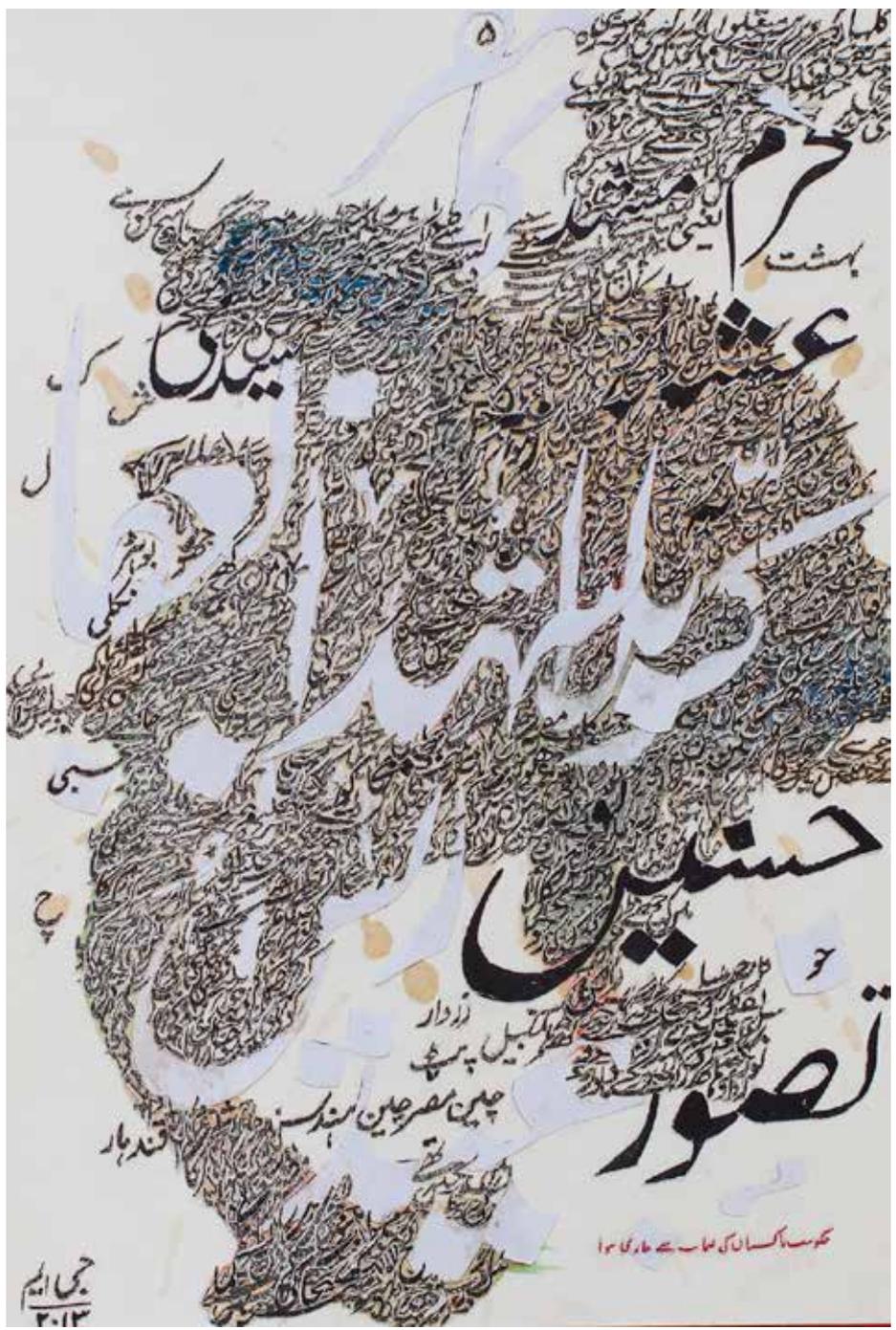












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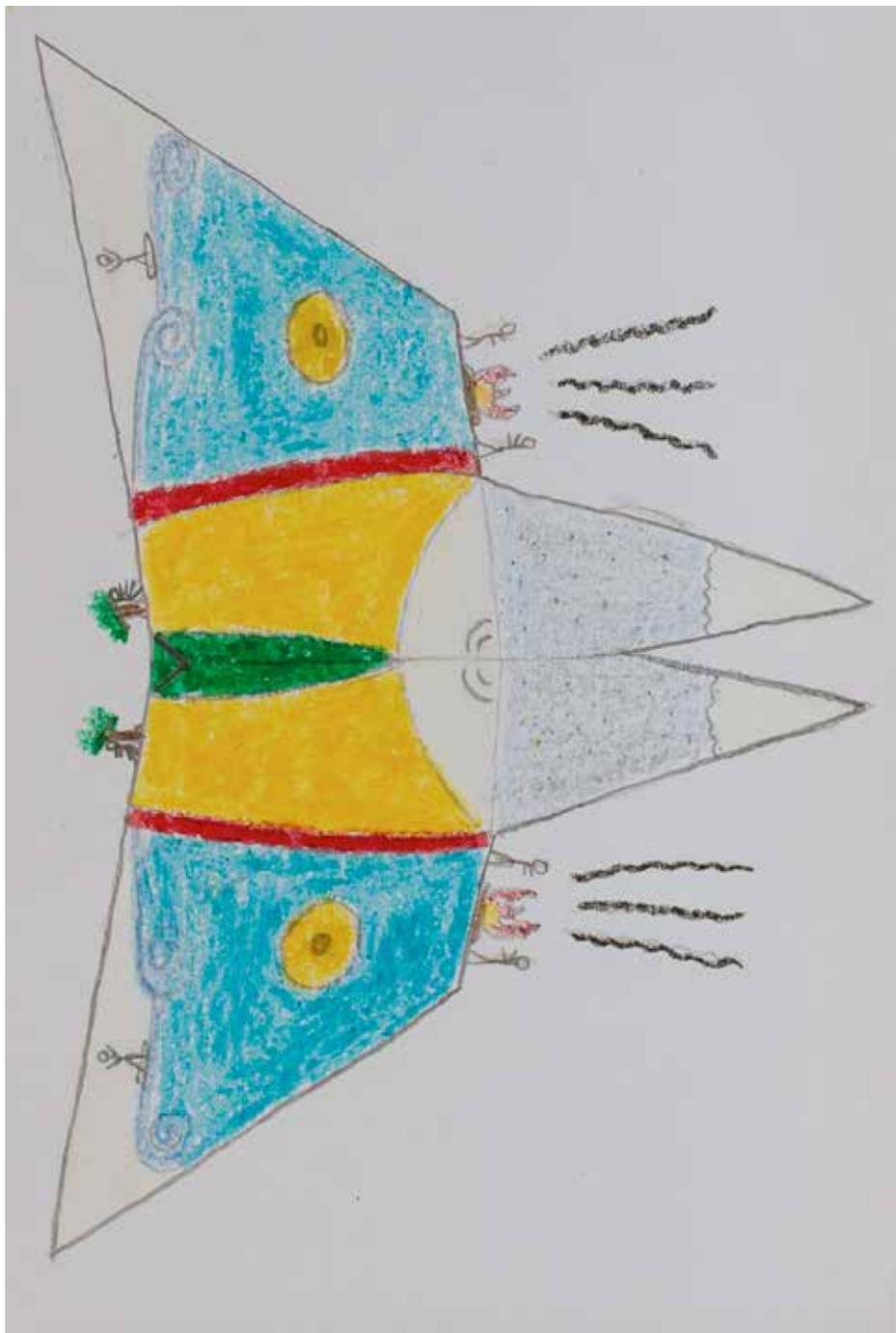
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تصویر

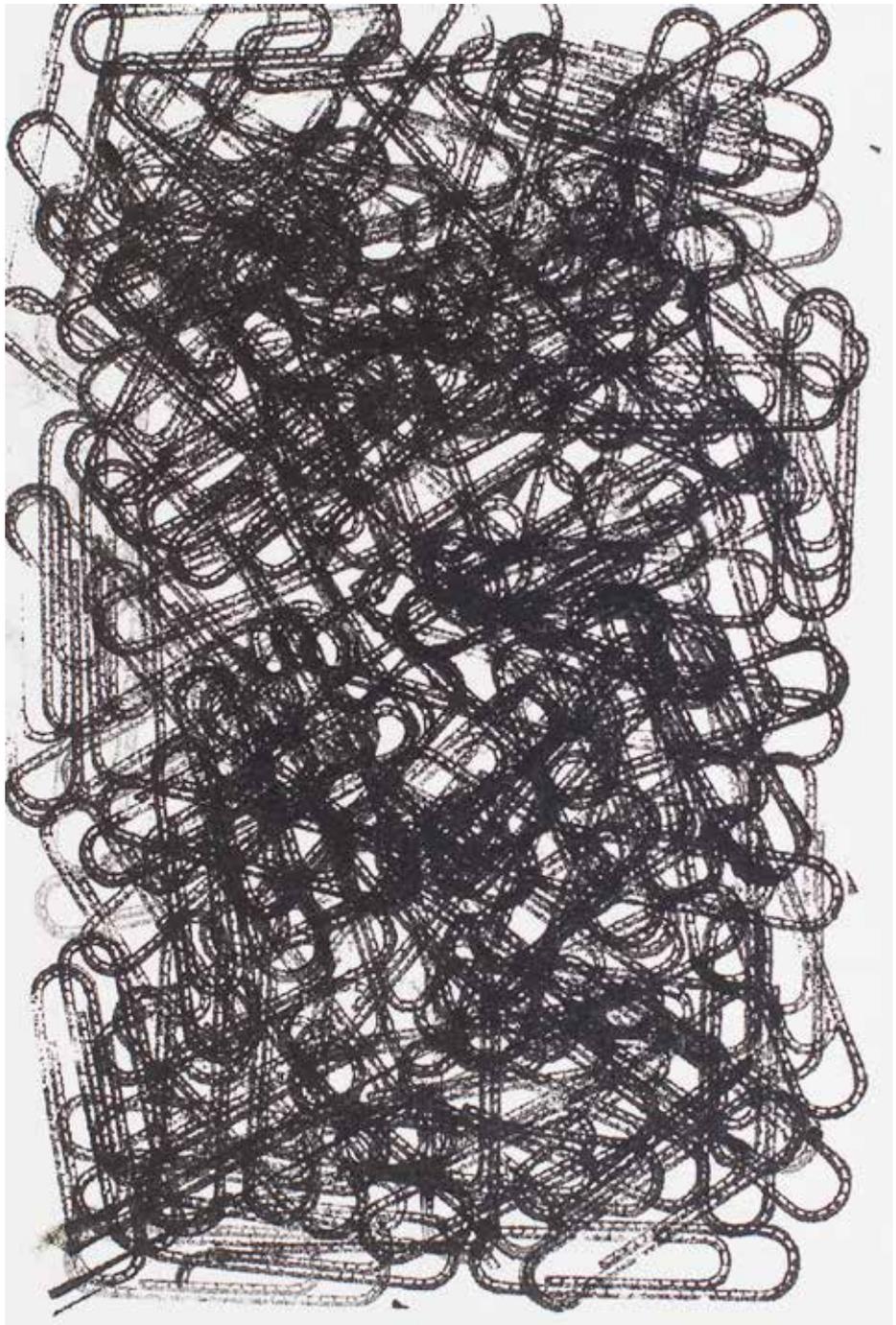
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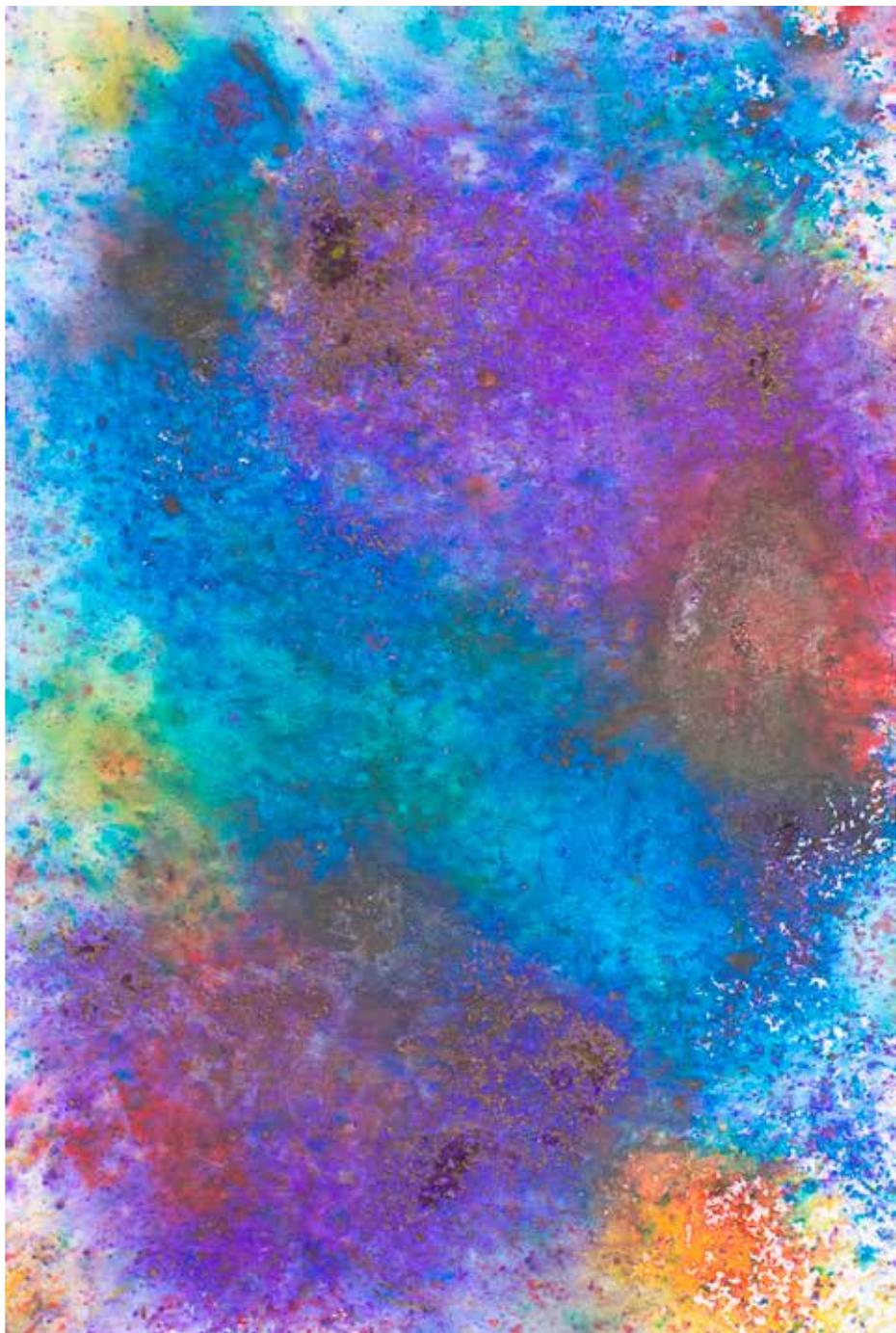
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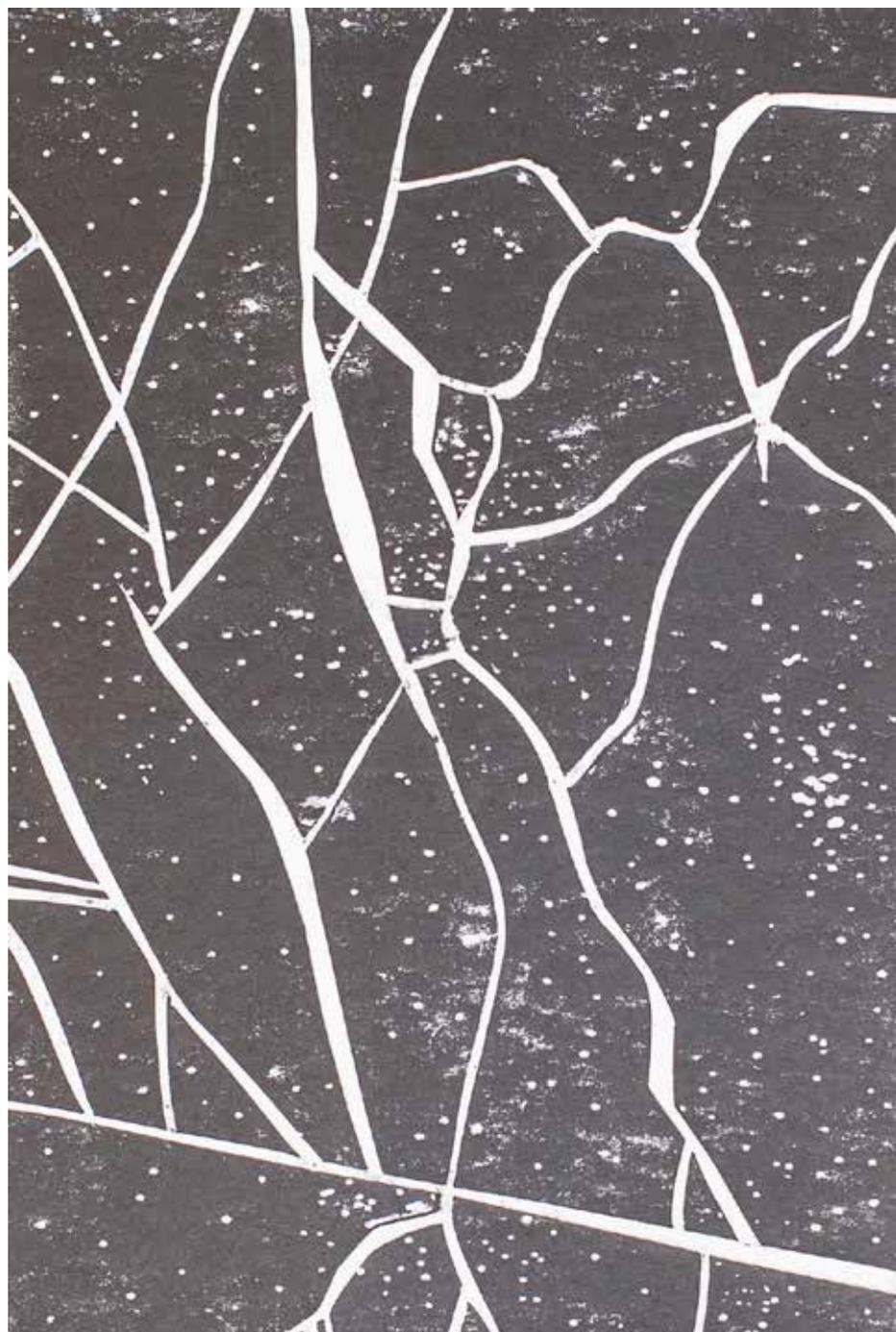
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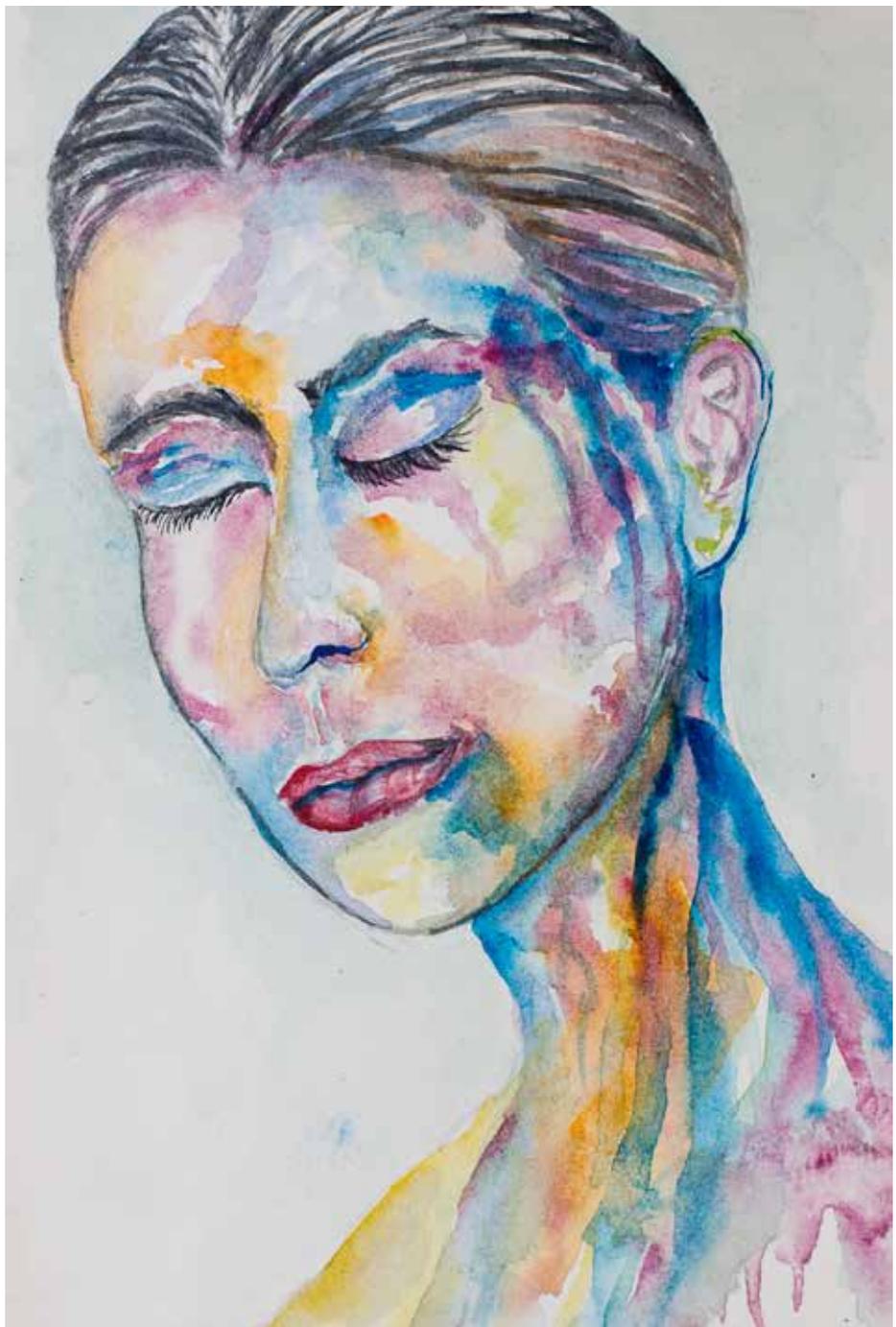






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DEPT. OF CIVIL ENGINEERING
UNIVERSITY OF TORONTO
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9 30 A.M.





UNITY
DISCIPLINE
POVERTY
POLITICS
CORRUPTION
POPULATION!!
FAITH
FREE
EDUCATION
ILLITERACY
MISHAP!!
Communication
TORTURE!!
ISOLATION!
STEREOTYPE!!
BELIEF!!
CONNECTION
Democracy!!
DISCRIMINATION
RELIGION!
DEMAND!!
HALLUCINATION
ILLUSION!
SELF RESPECT!
TRUST!!
SELFISH!!
DEVOTION!

PA-61363

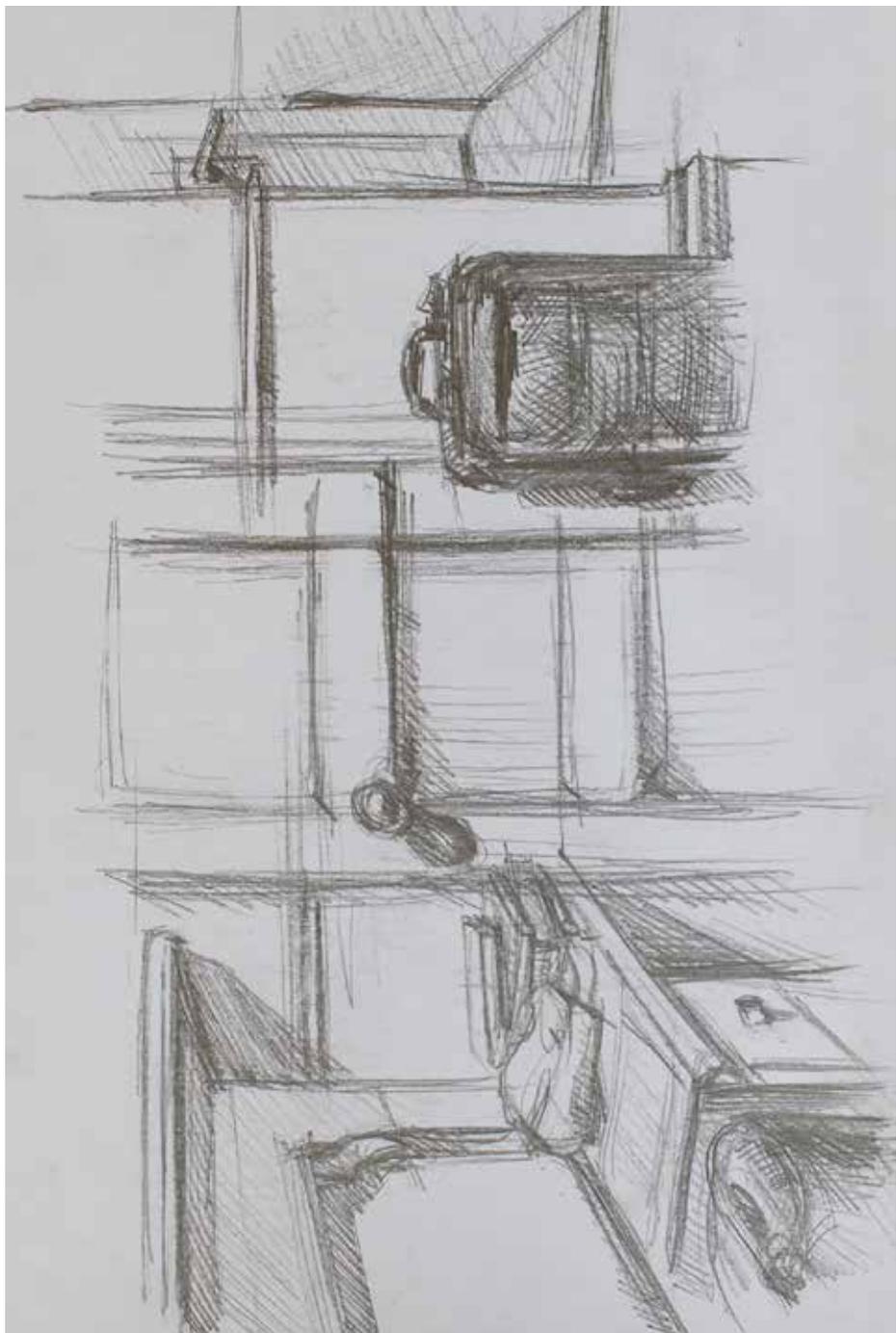
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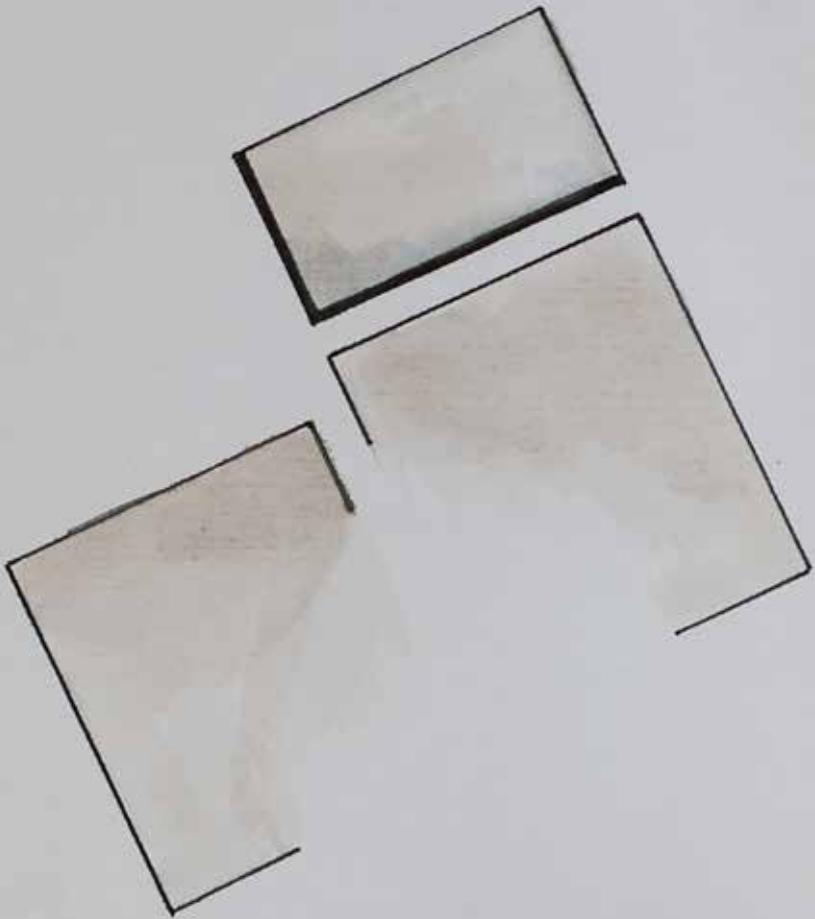
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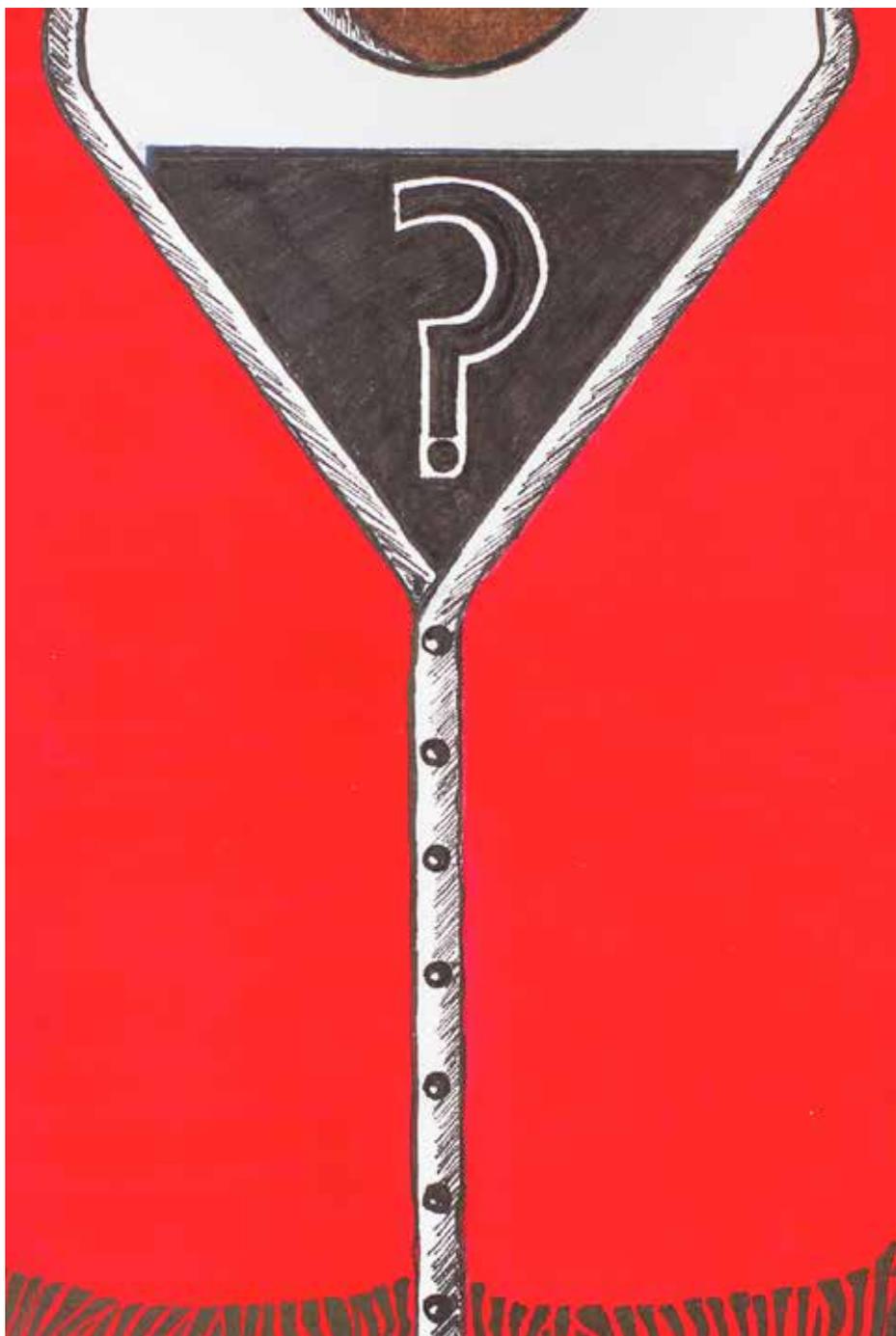
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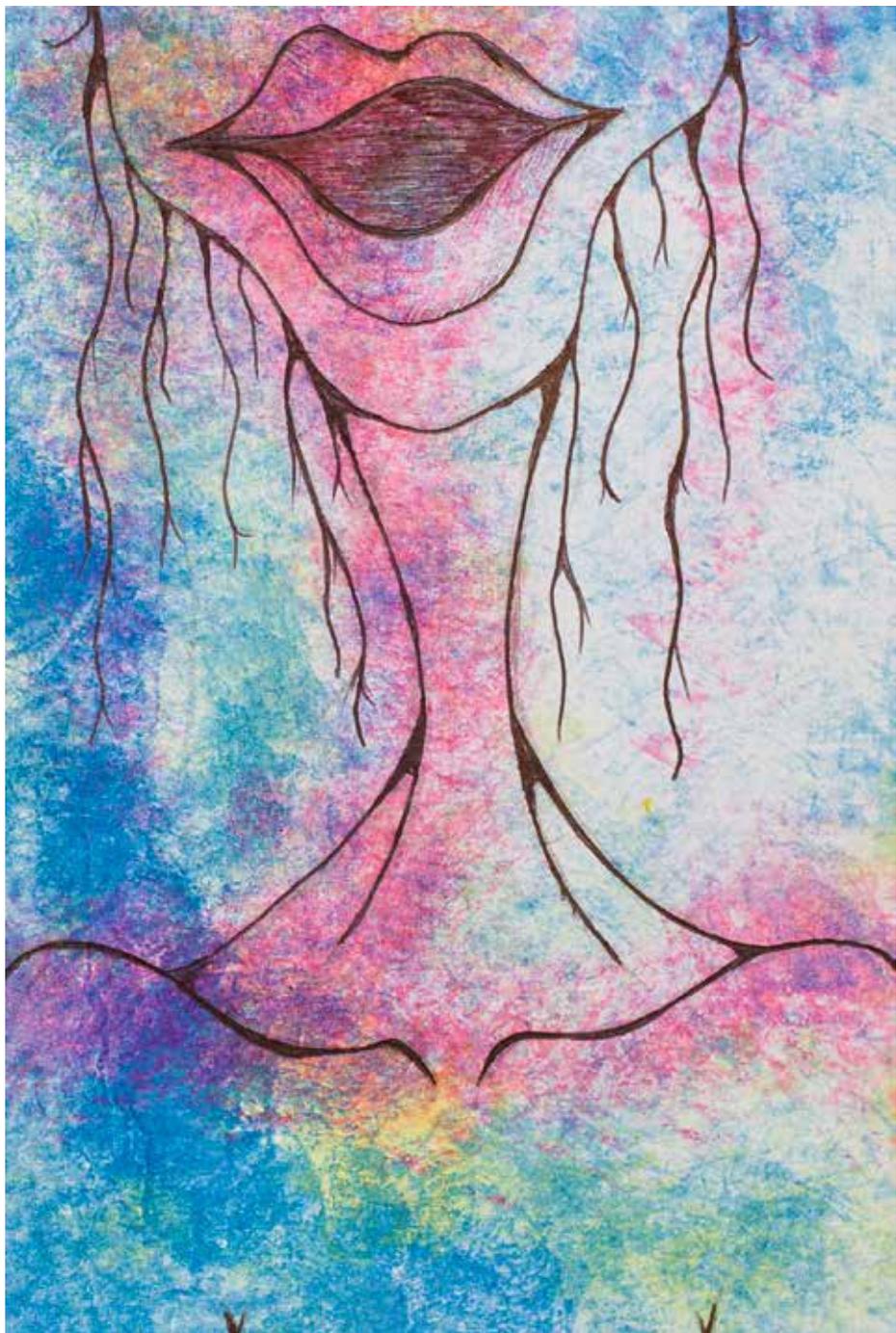






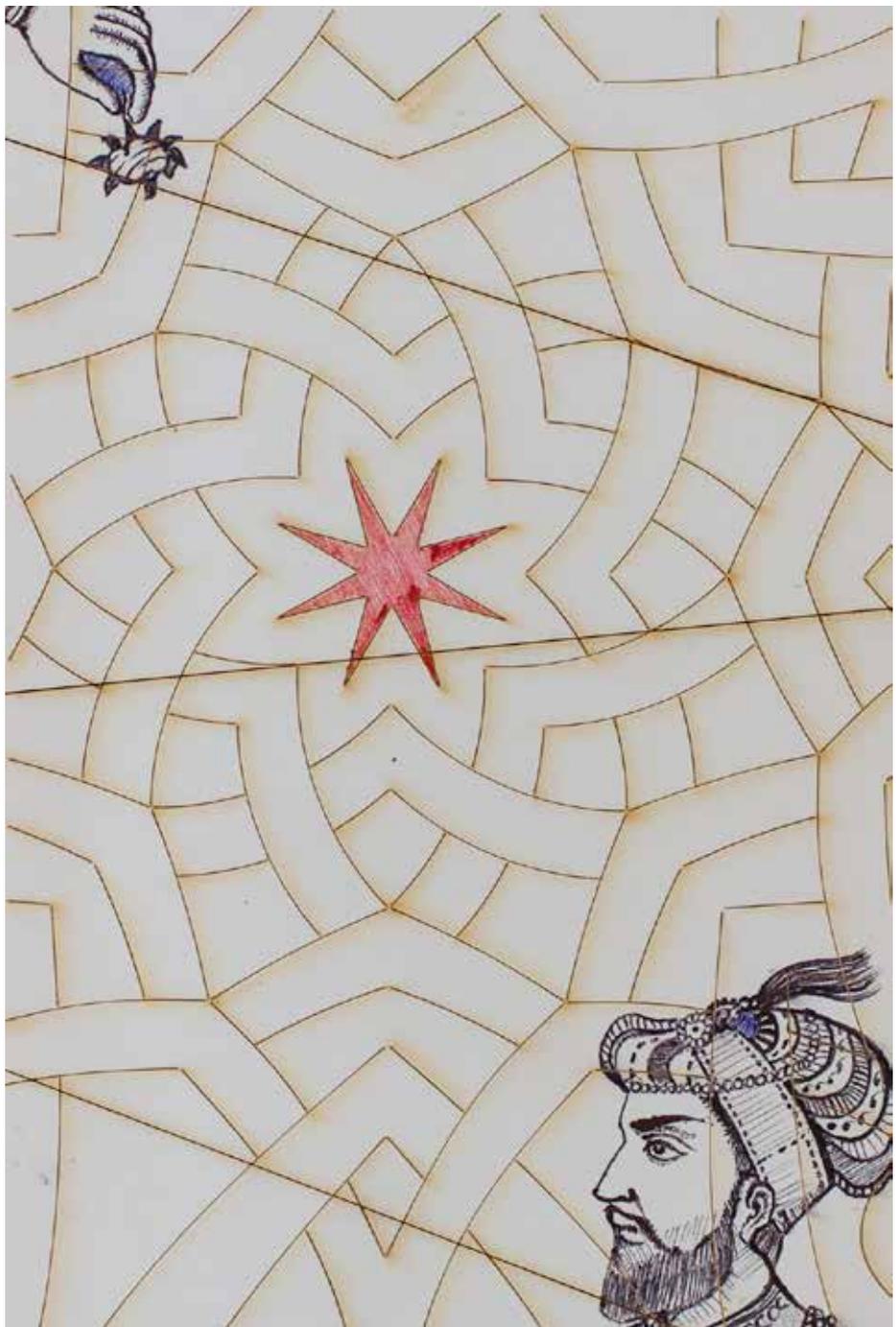


John Chinea





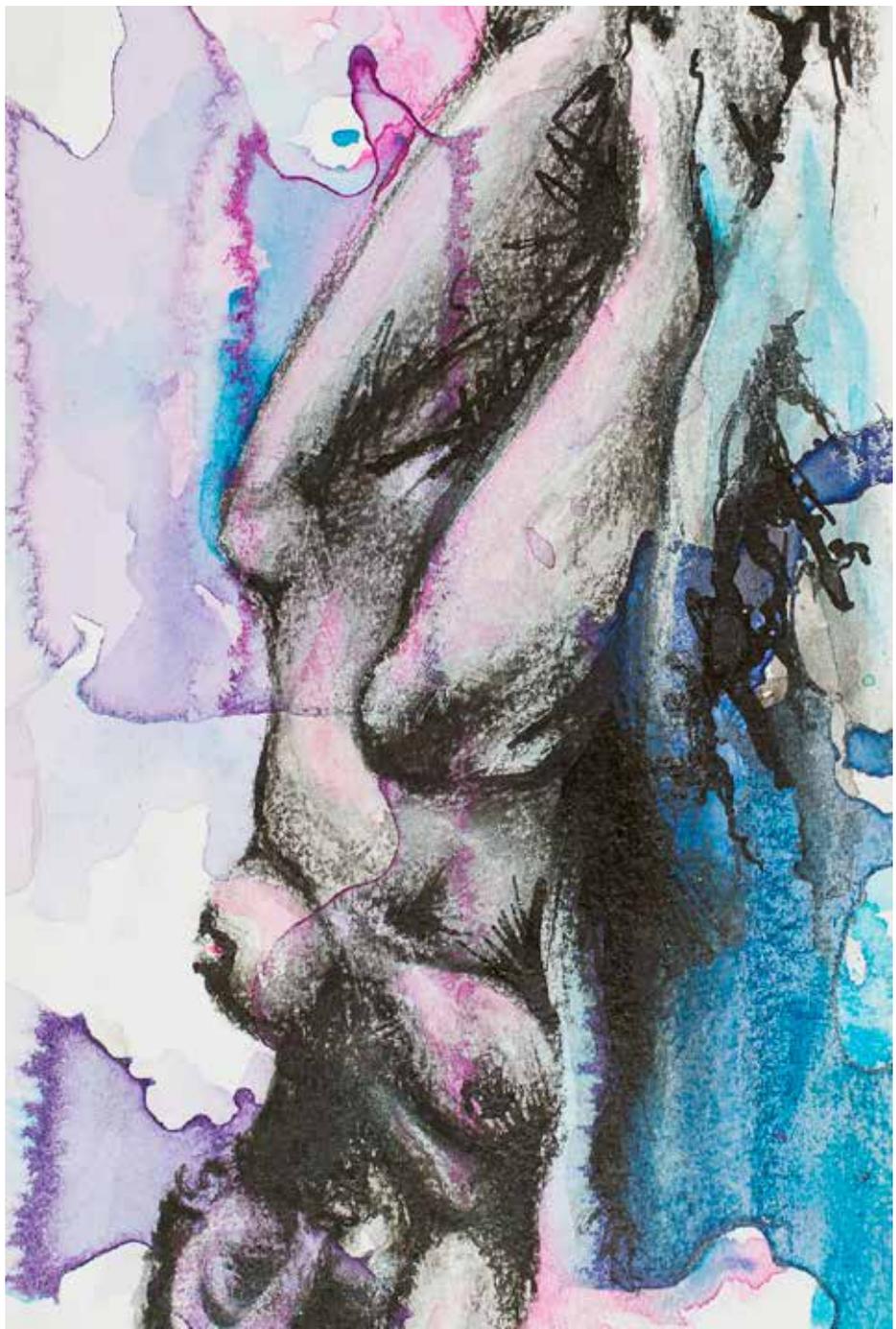


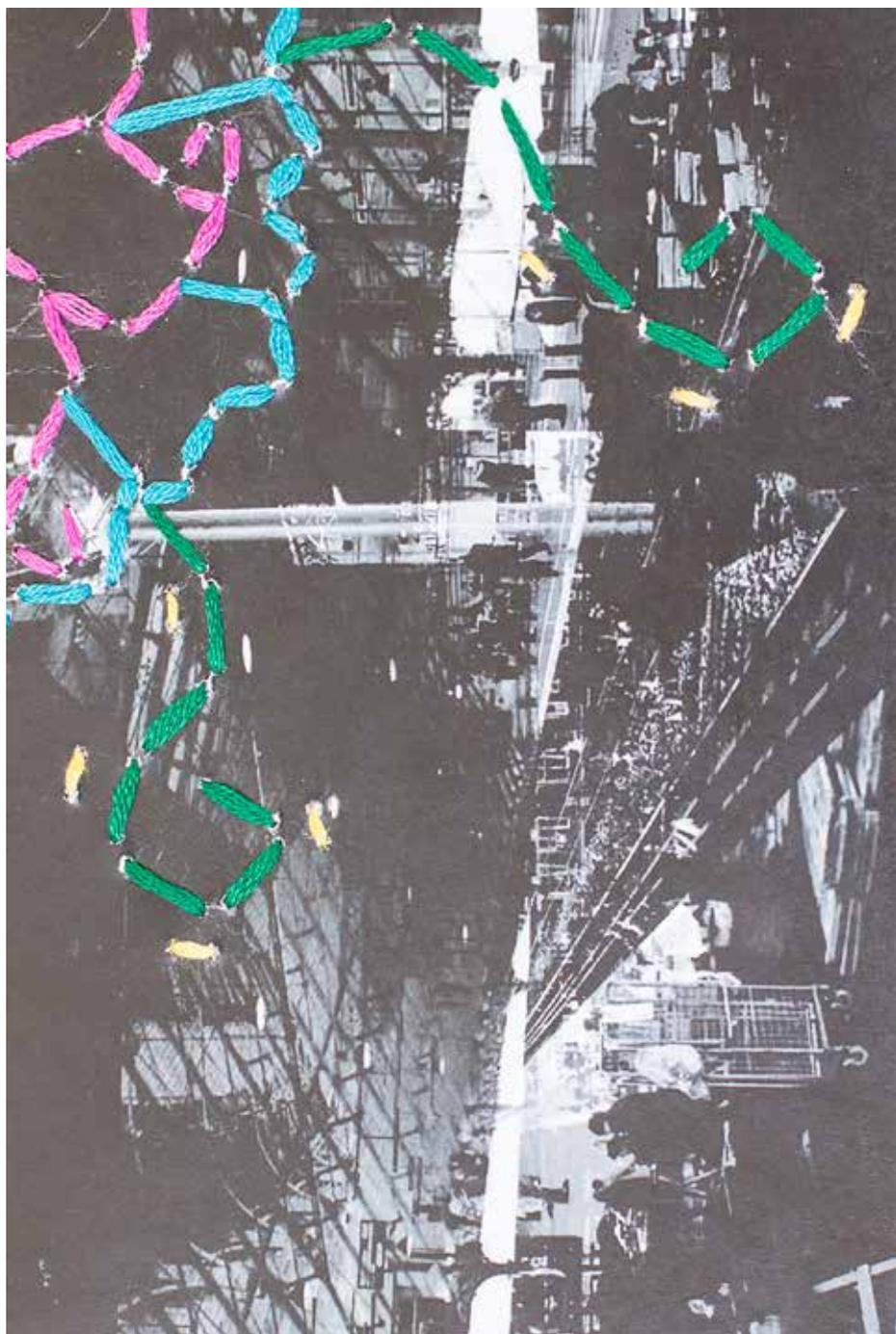


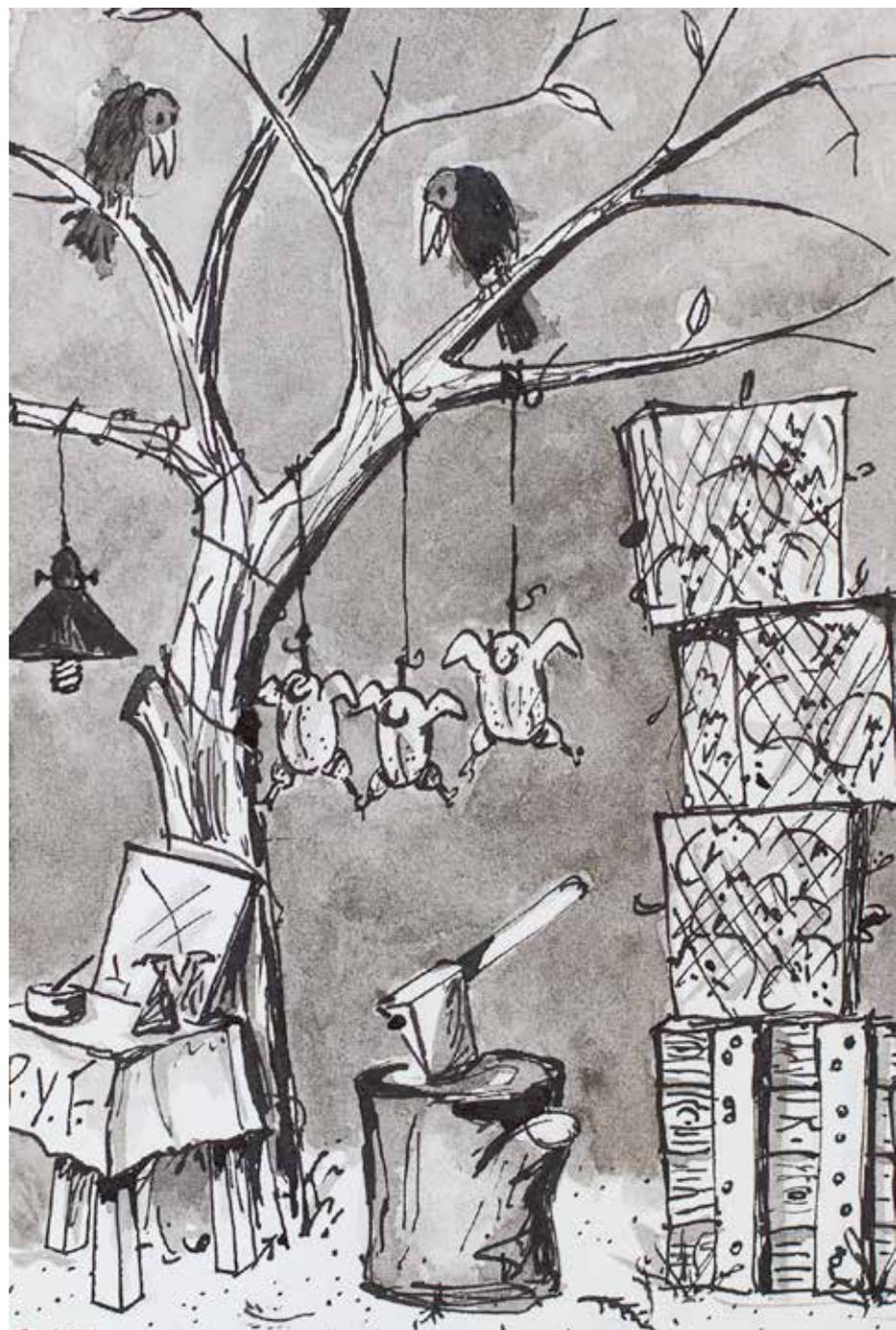


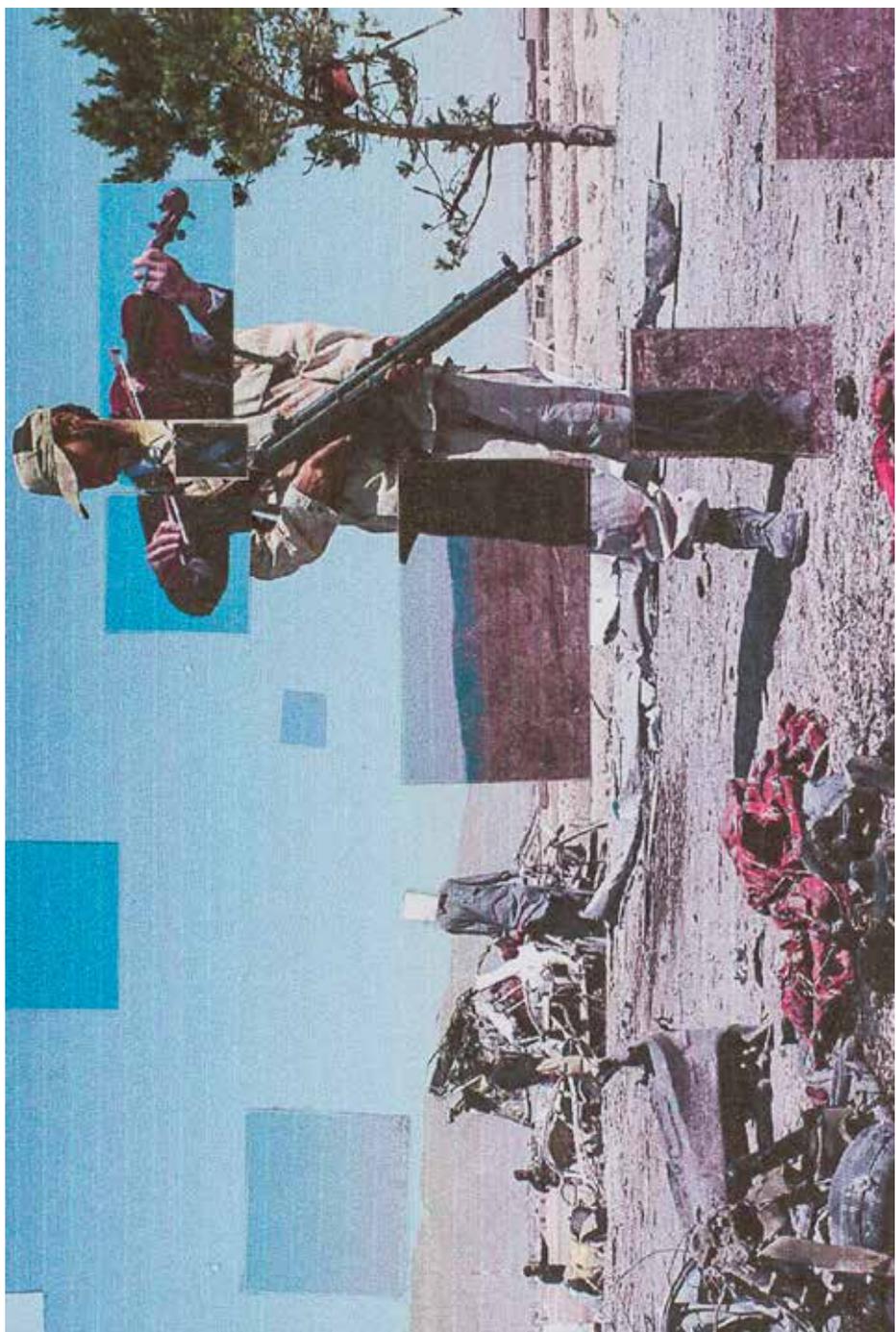
Wood, William

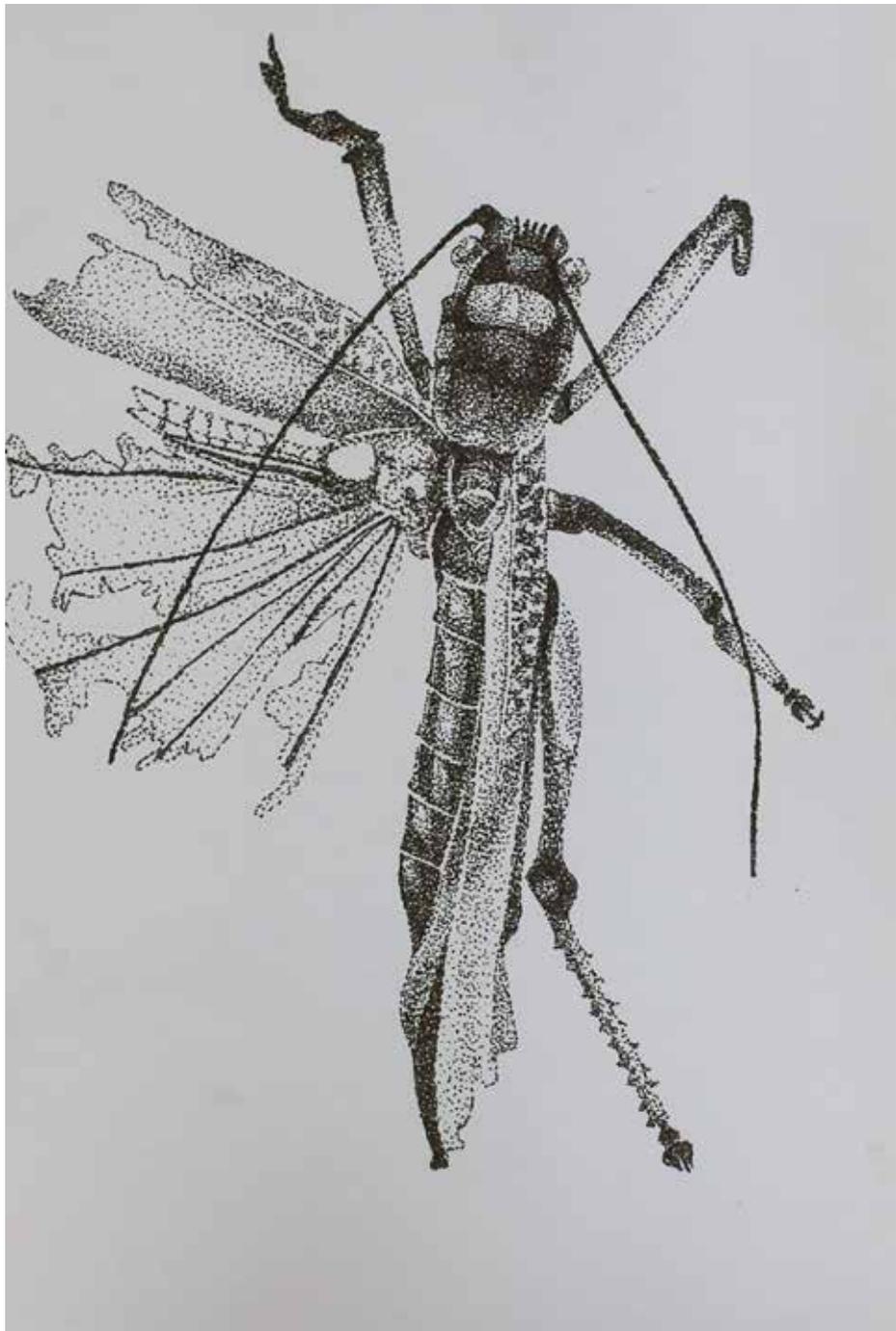
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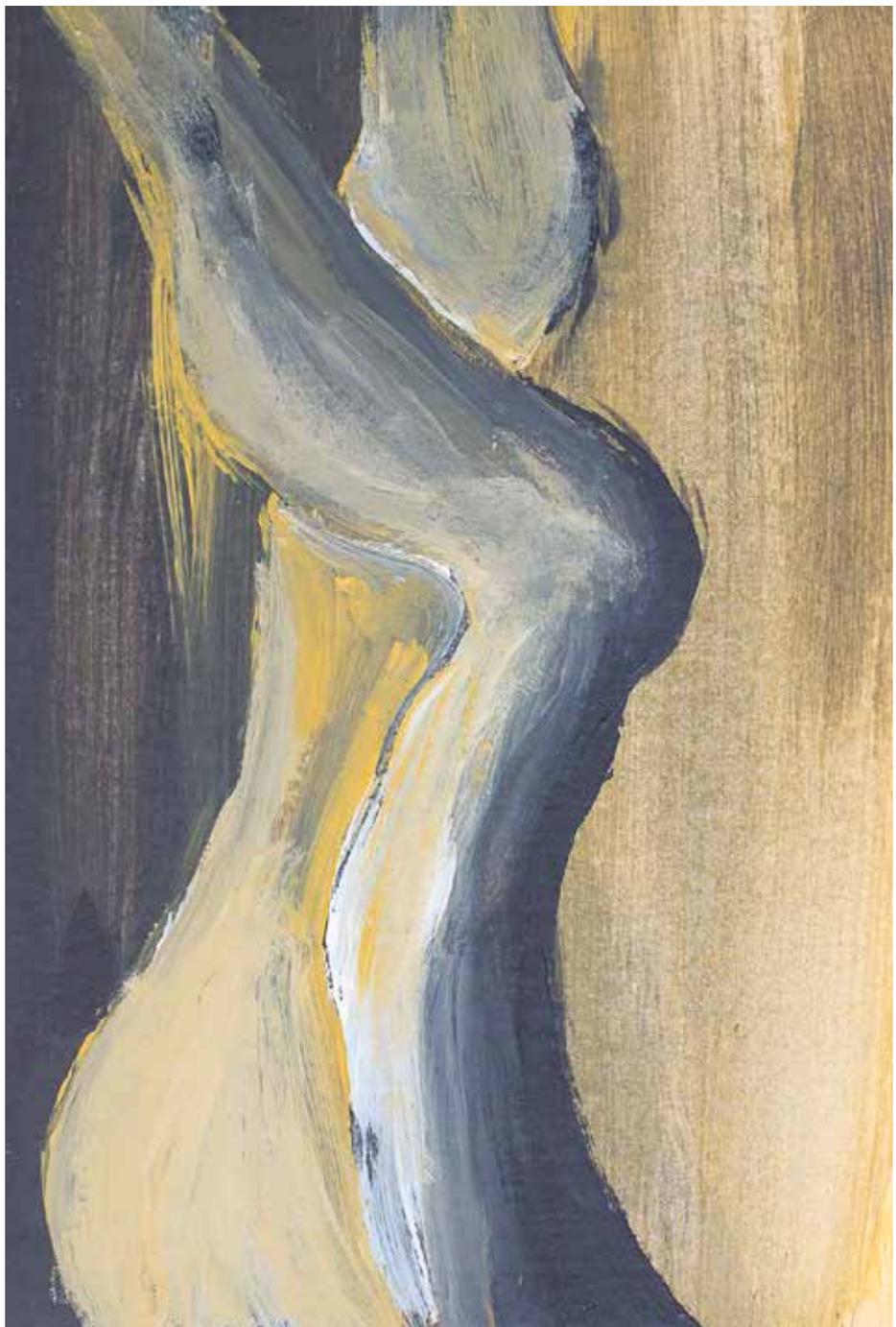














1911

THIS
WAS
THEN.



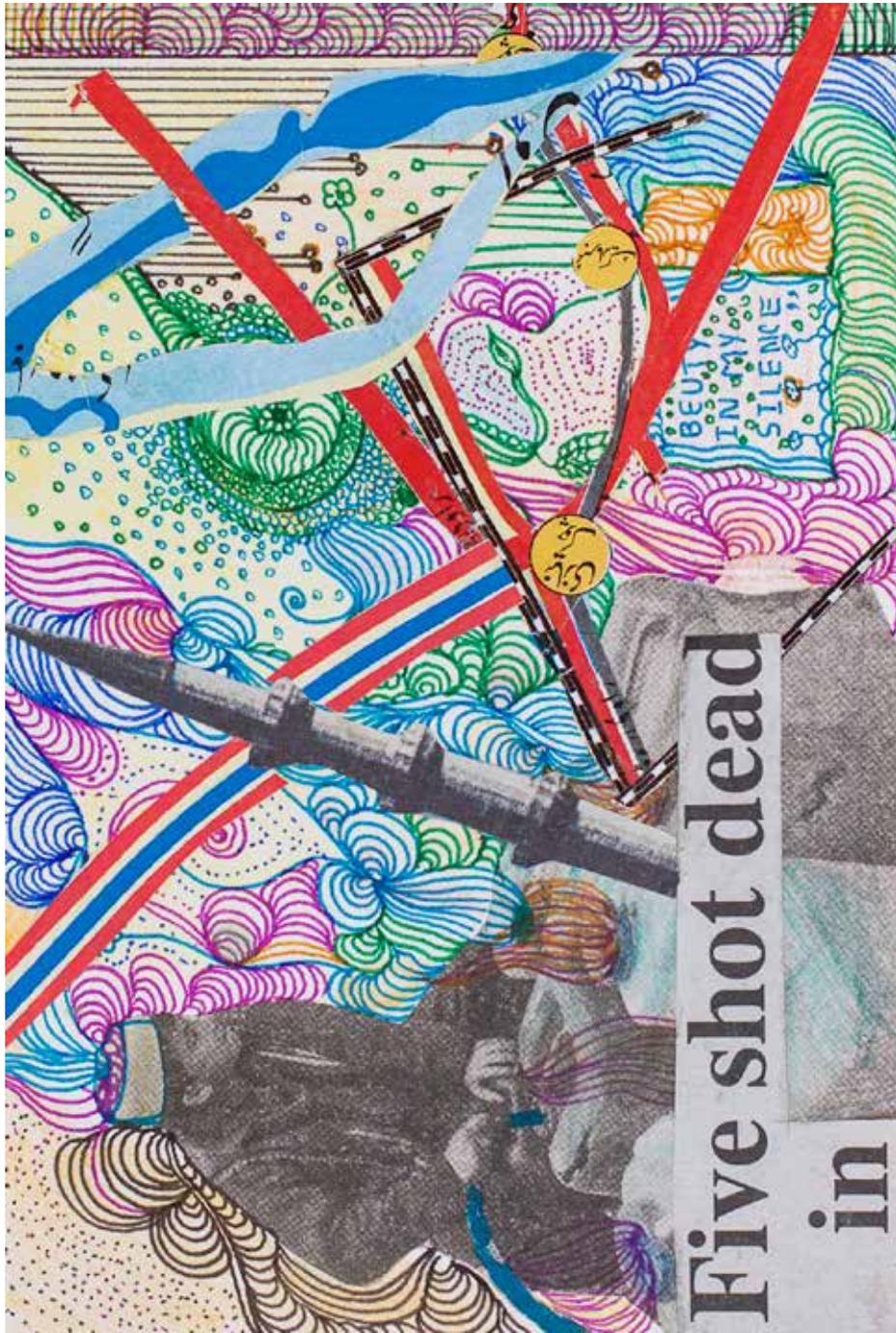
YOU SAW THE WHOLE
YOU Sighed oh NO OH LIFE
YOU Sighed ALL FOR
YOU Sighed OH NO
YOU Sighed ONLY SHOULD I
I KNOW

I LOVE YOU

YOU SAW NO ONE FOR
YOU DONT KNOW I WOULD
YOU
YOU DONT LOVE YOU
YOU DONT KNOW, HOW COULD
YOU DONT KNOW I WOULD
YOU
YOU DONT KNOW . . .

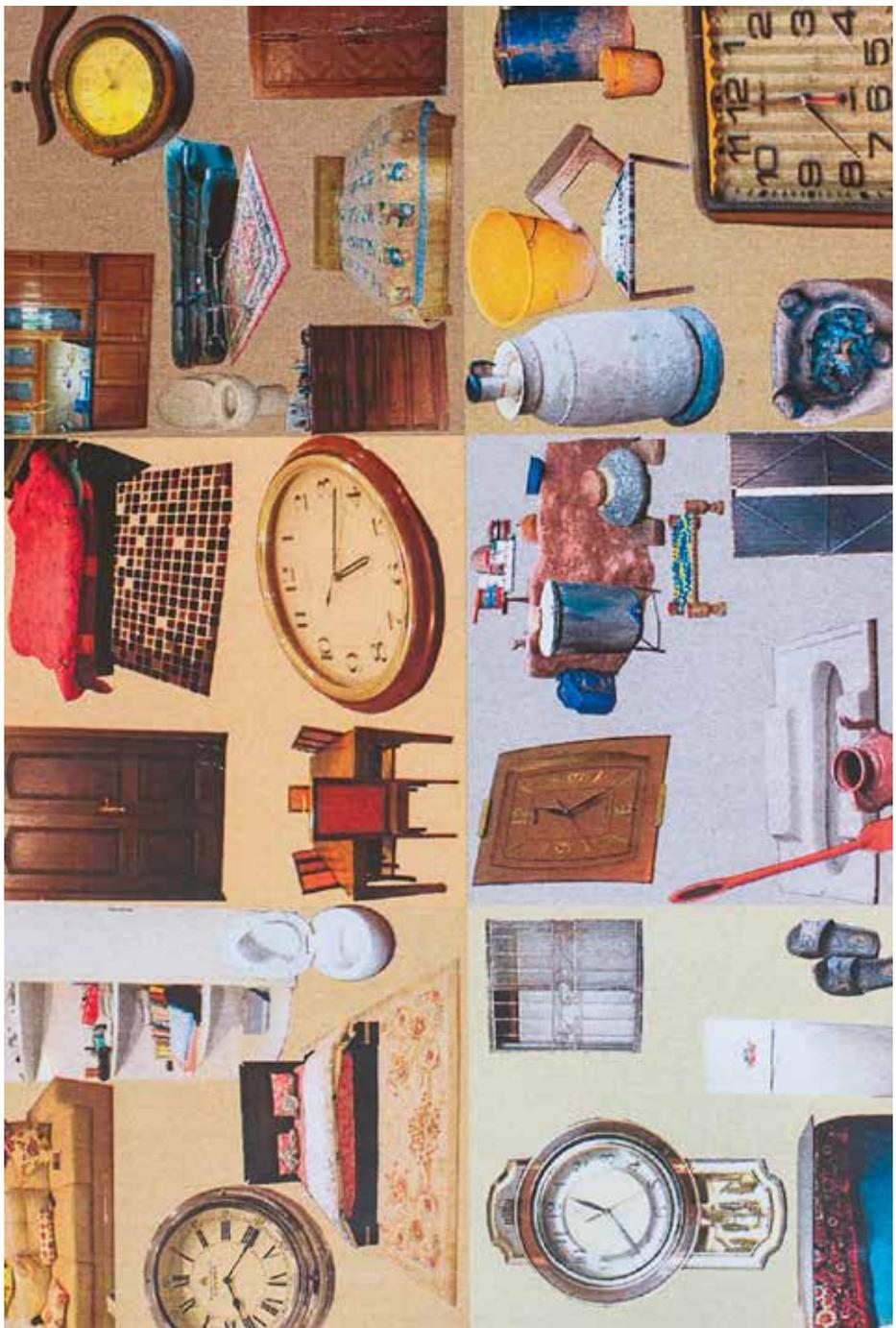
White marks highlighted by
the artist in response to
private collaboration with the
recently privatised Royal Mail,
no hidden agenda intended.
Framed and Unframed.





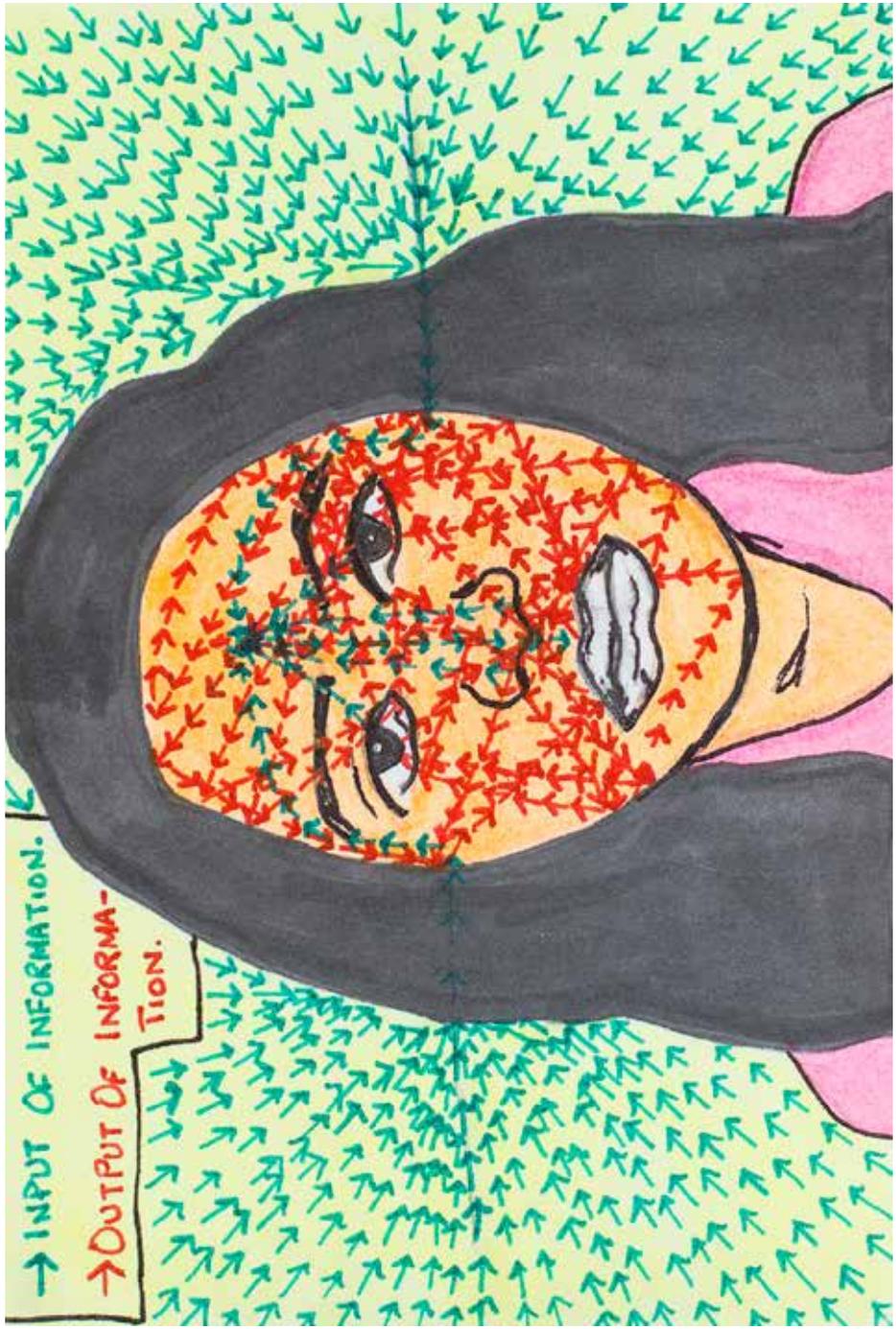
Five shot dead

in



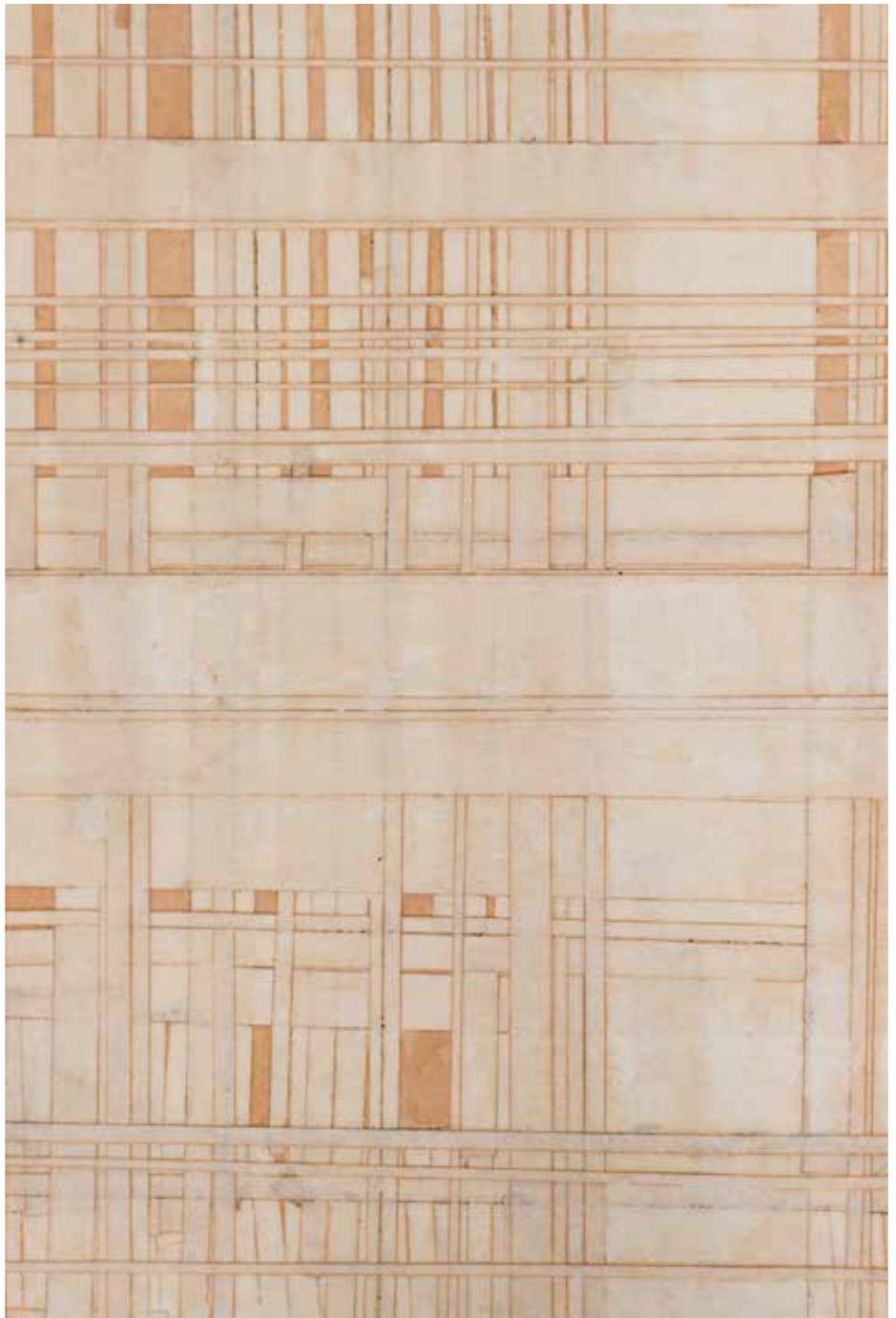






→ INPUT OF INFORMATION.

→ OUTPUT OF INFORMATION.

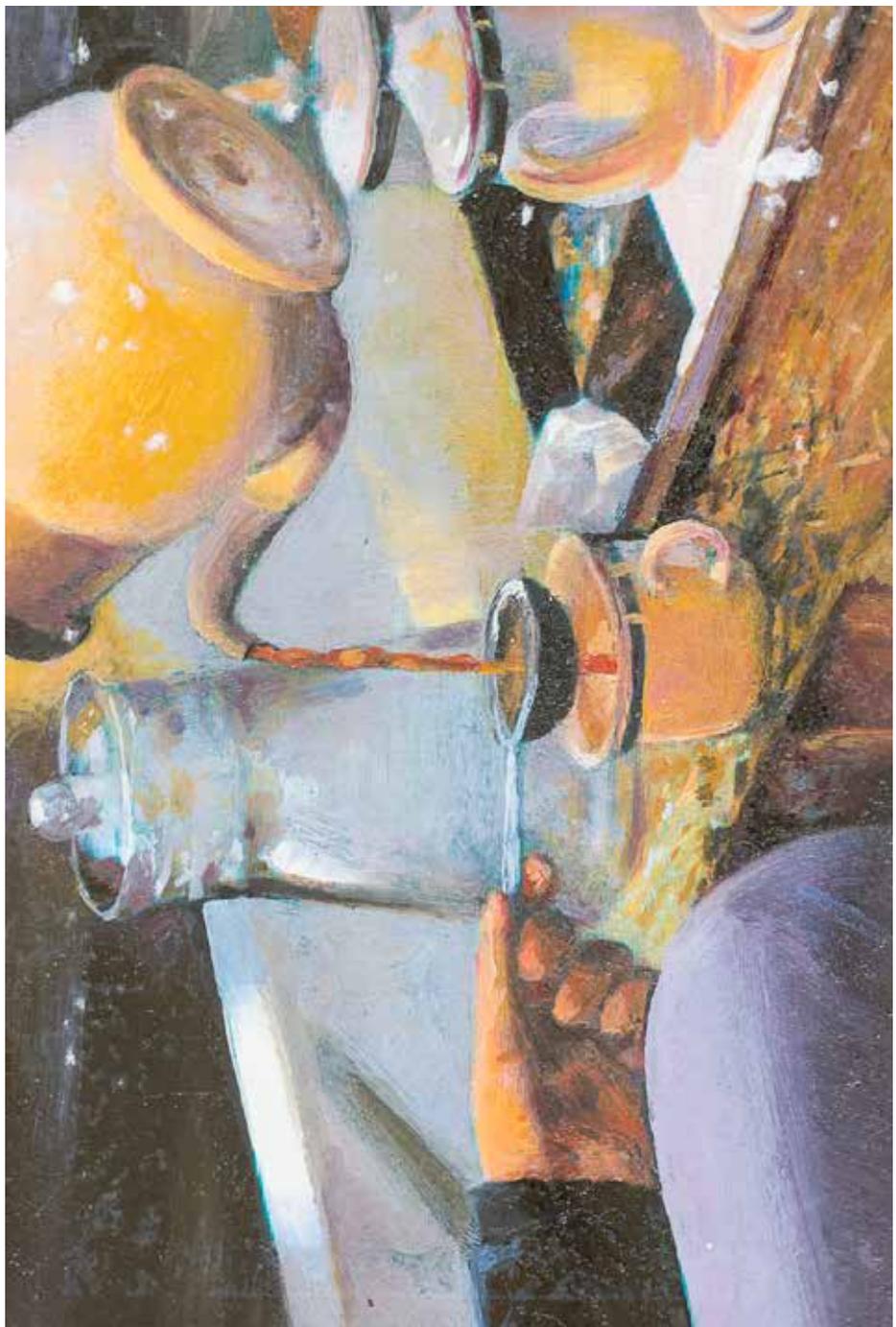


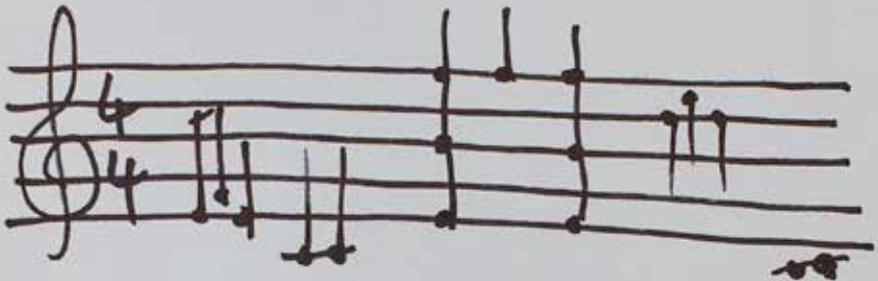
LHR -13

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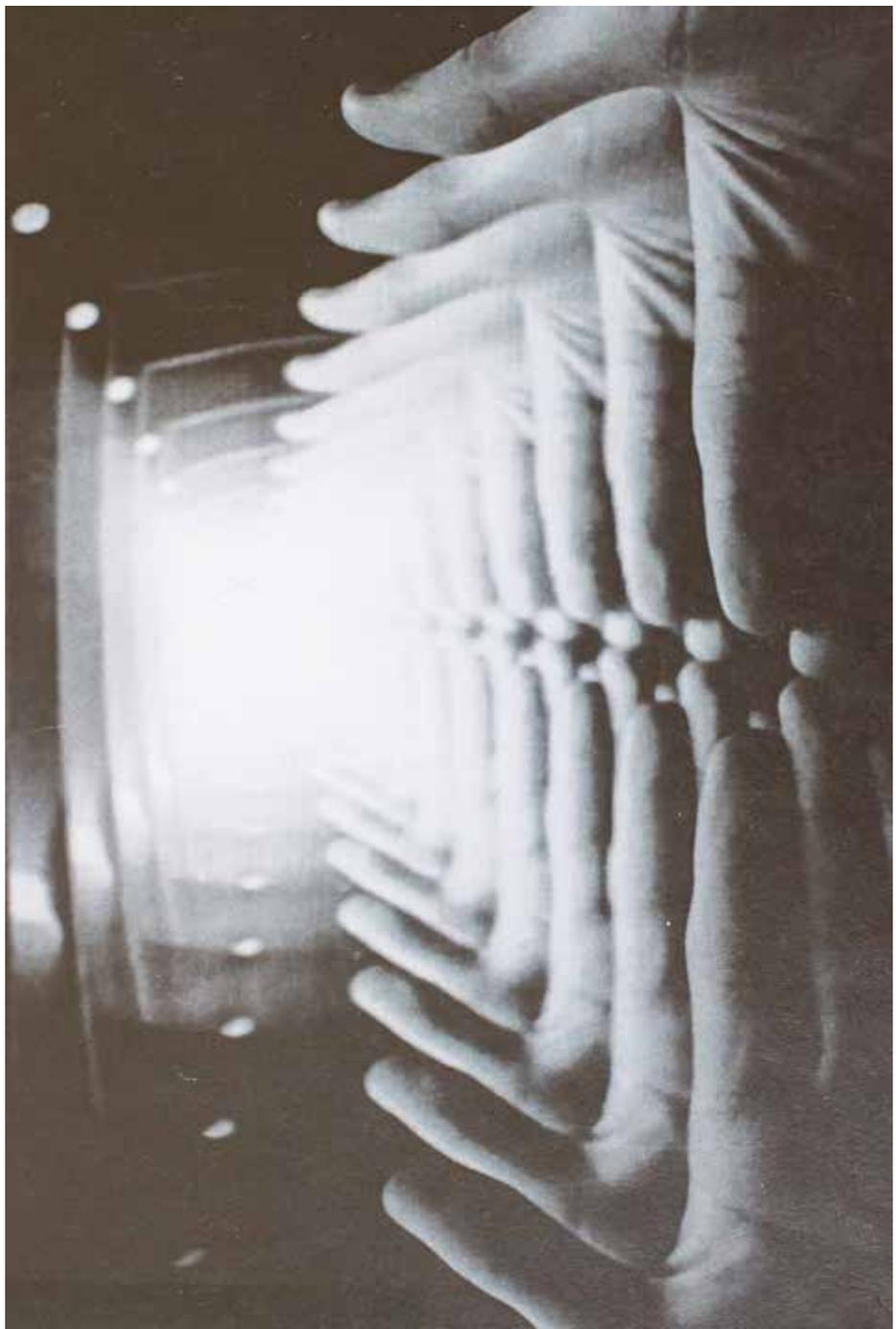


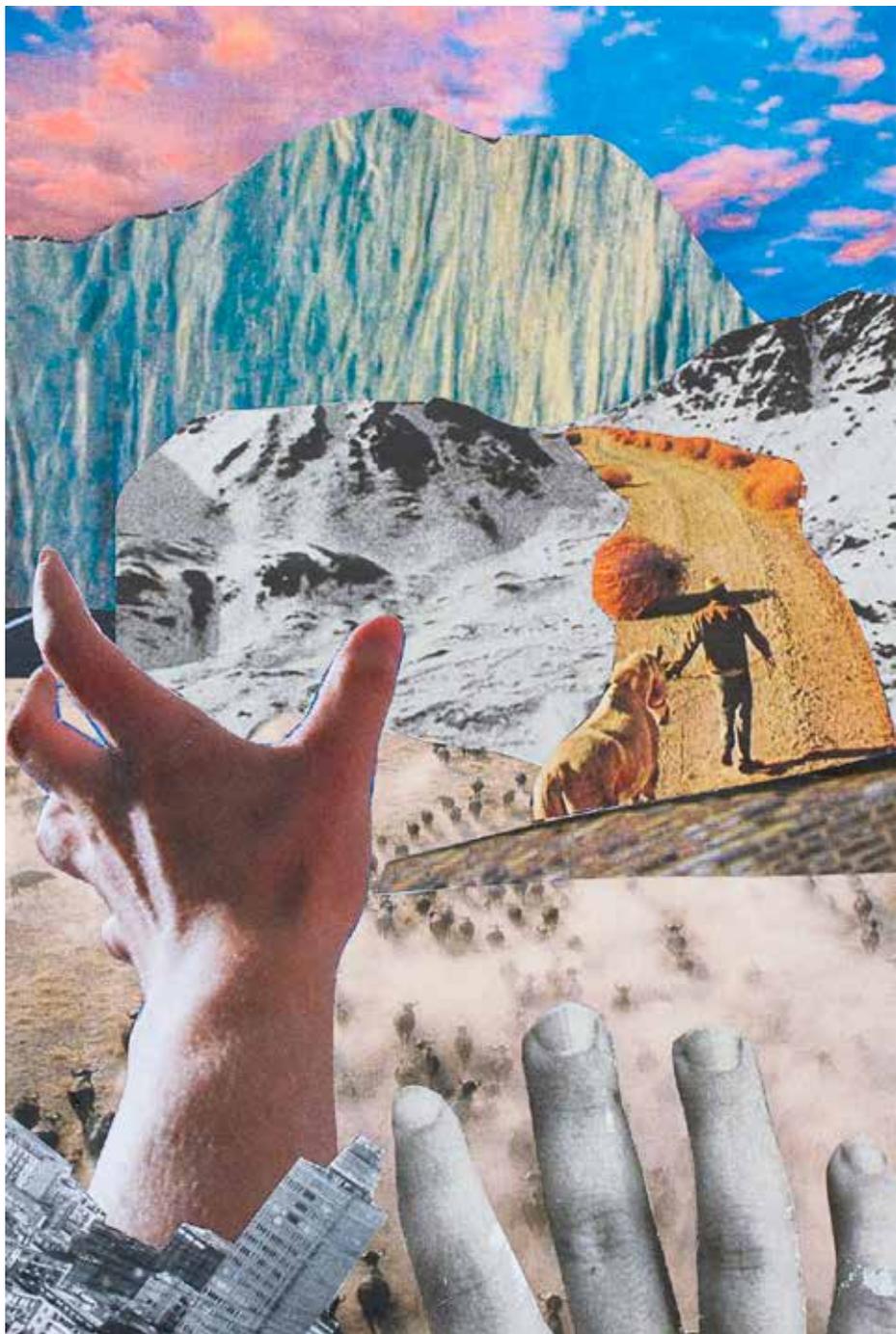
PUNJAB



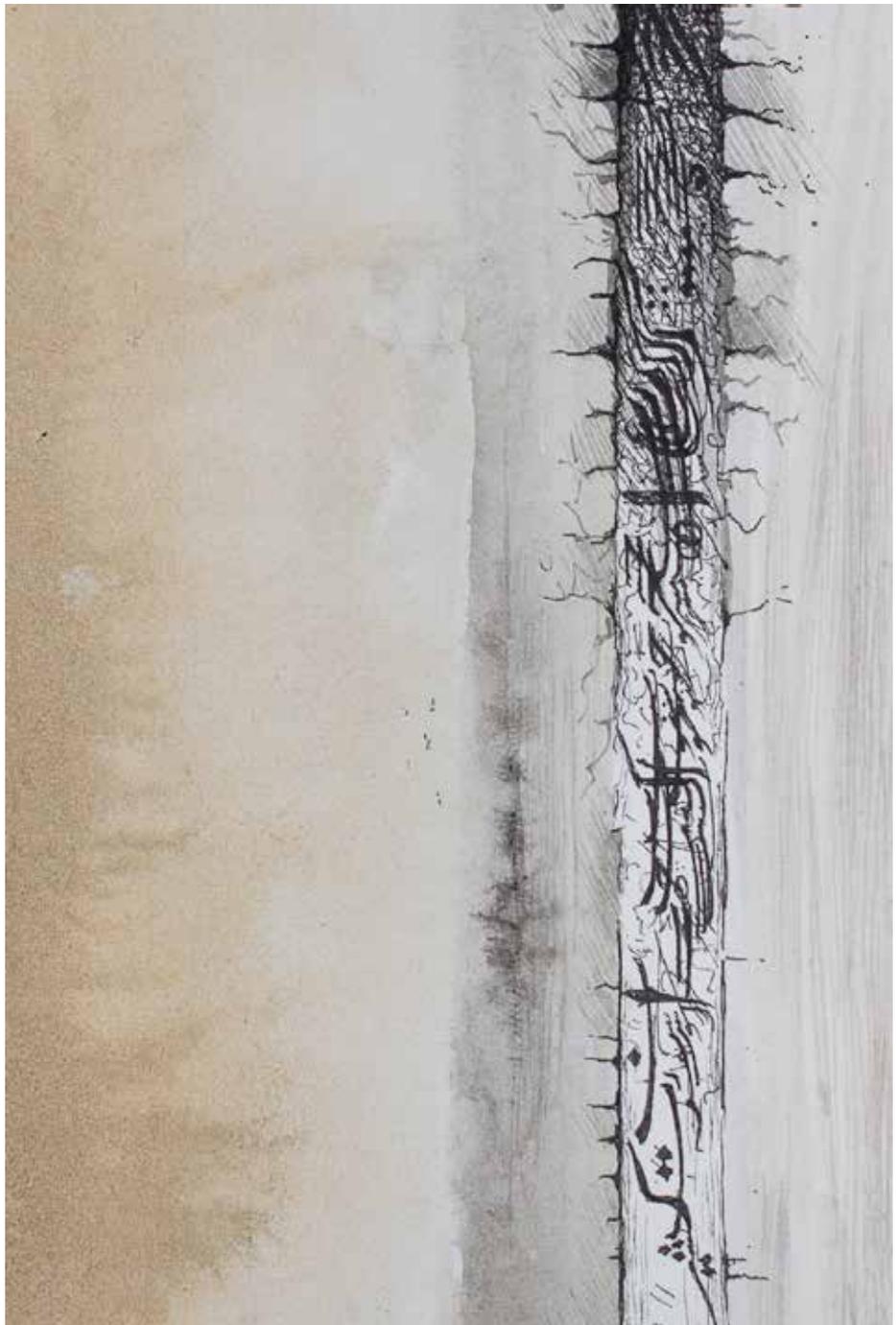


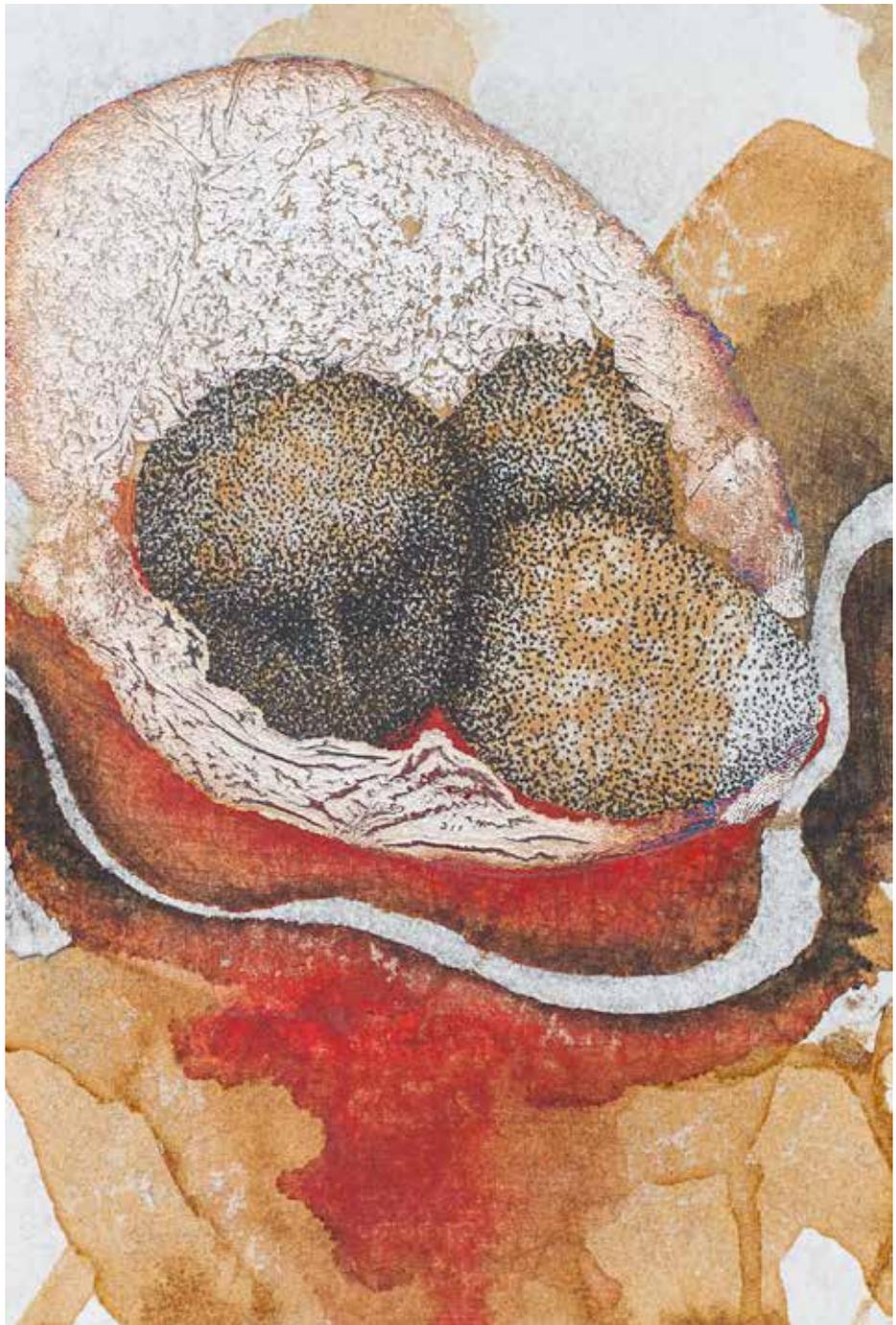
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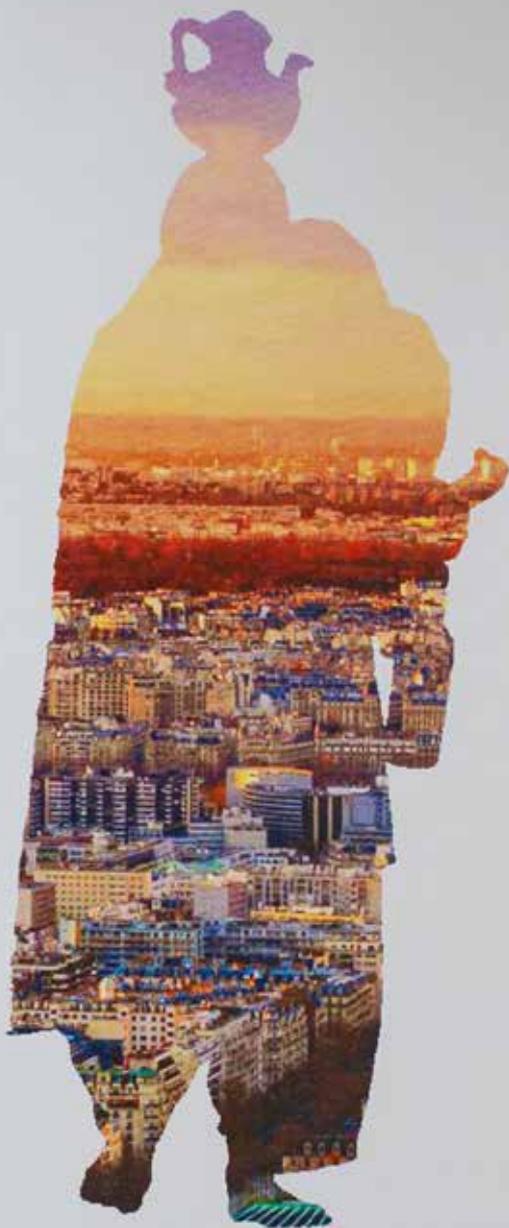


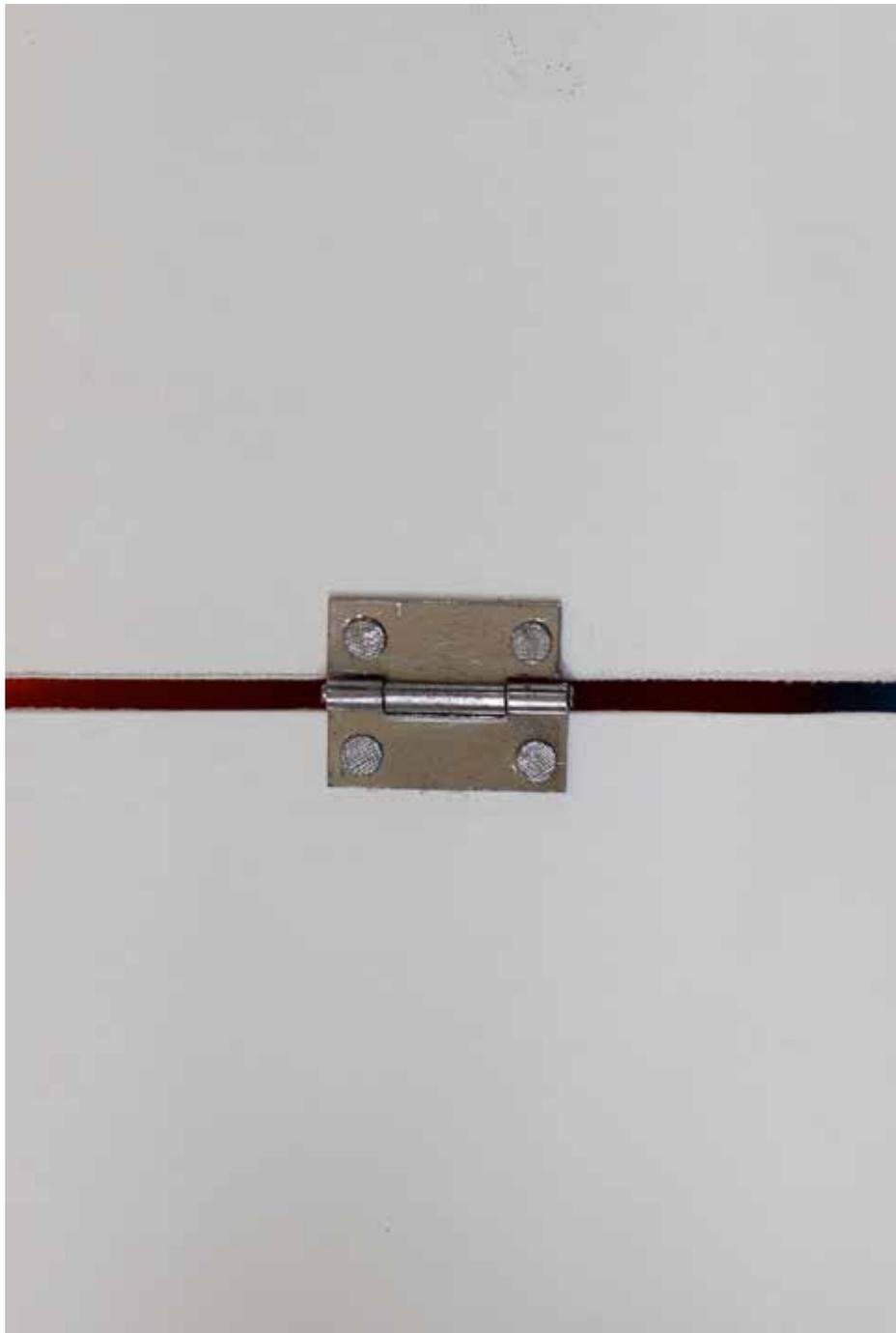




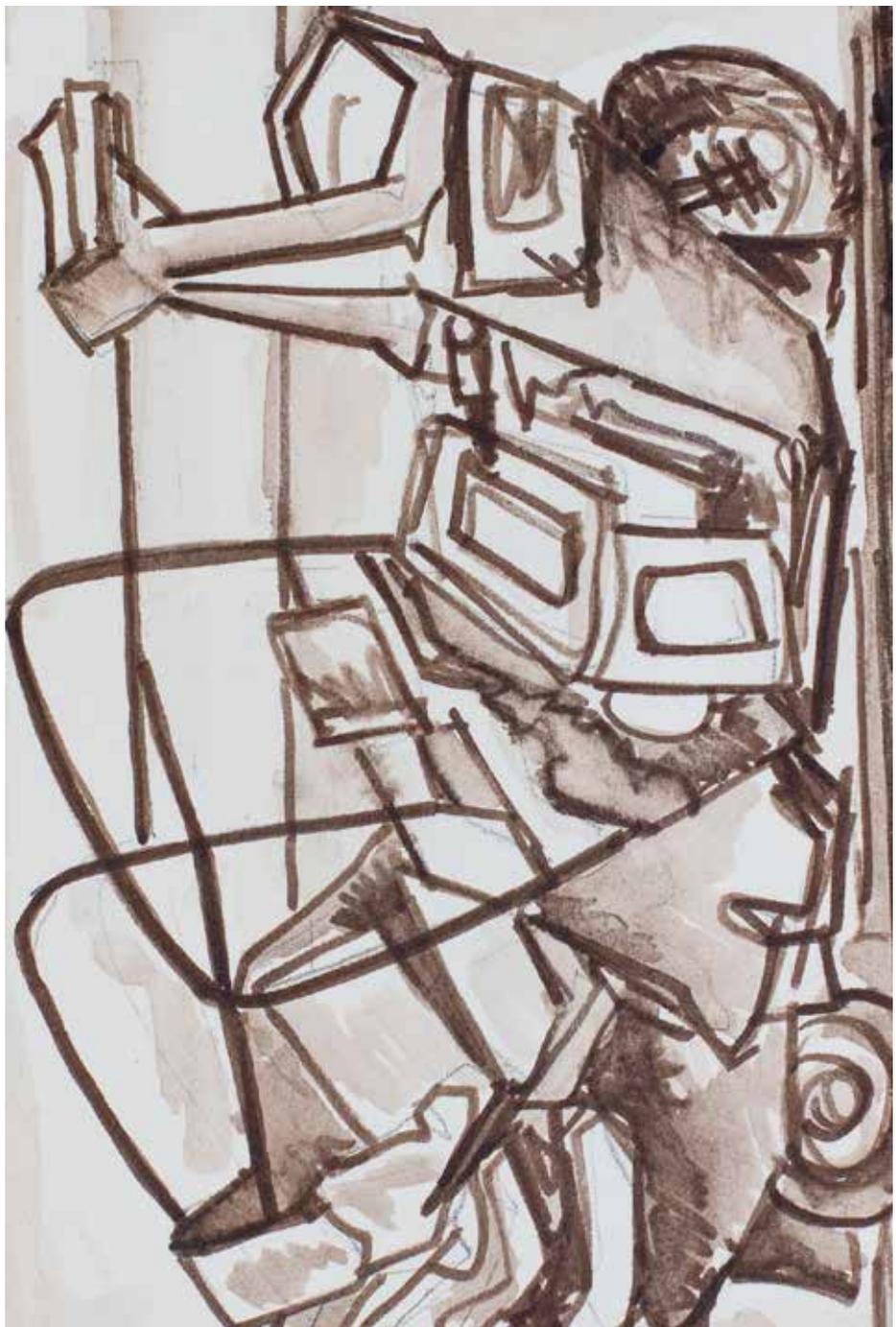












**Do our
mutilated
corpses**

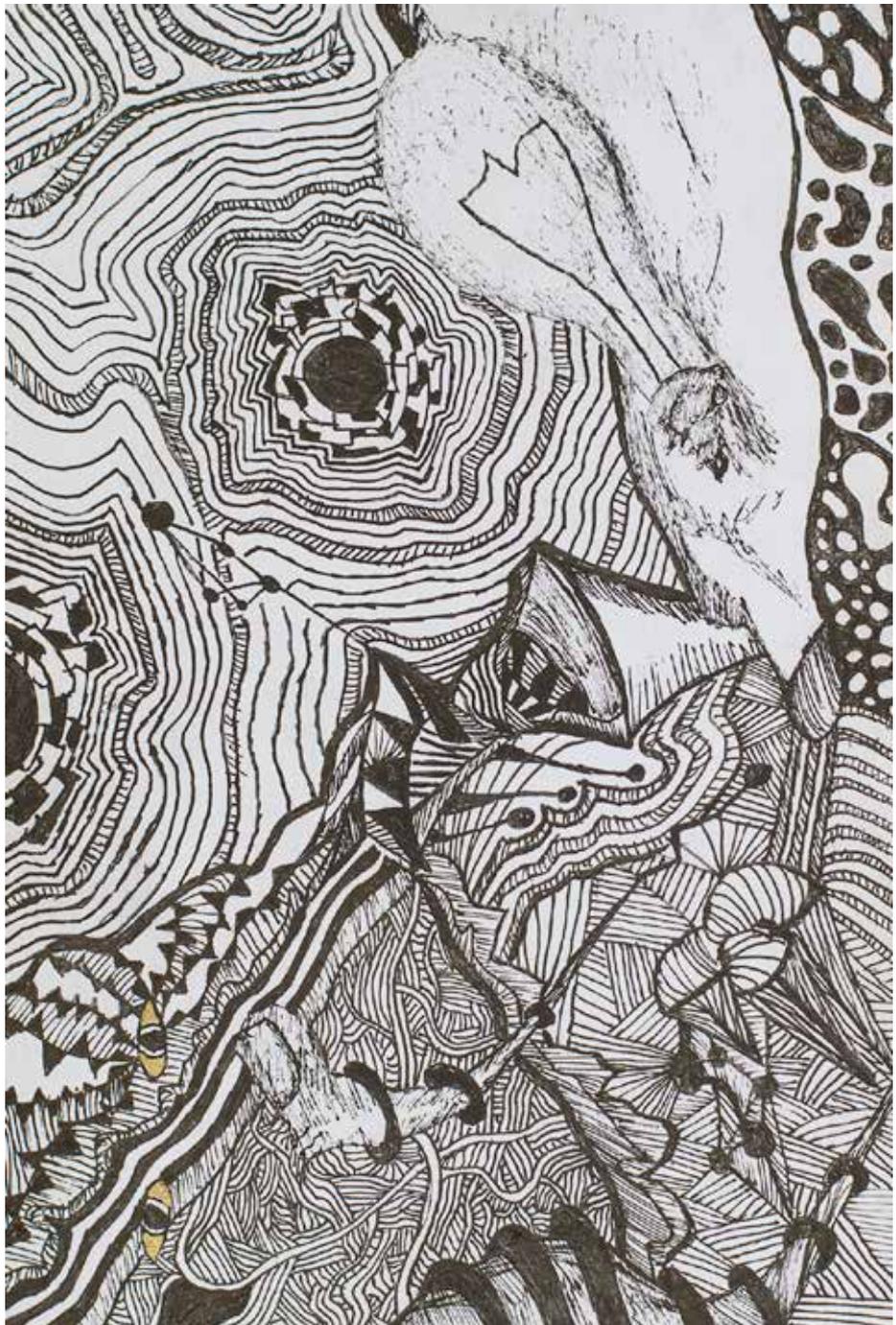


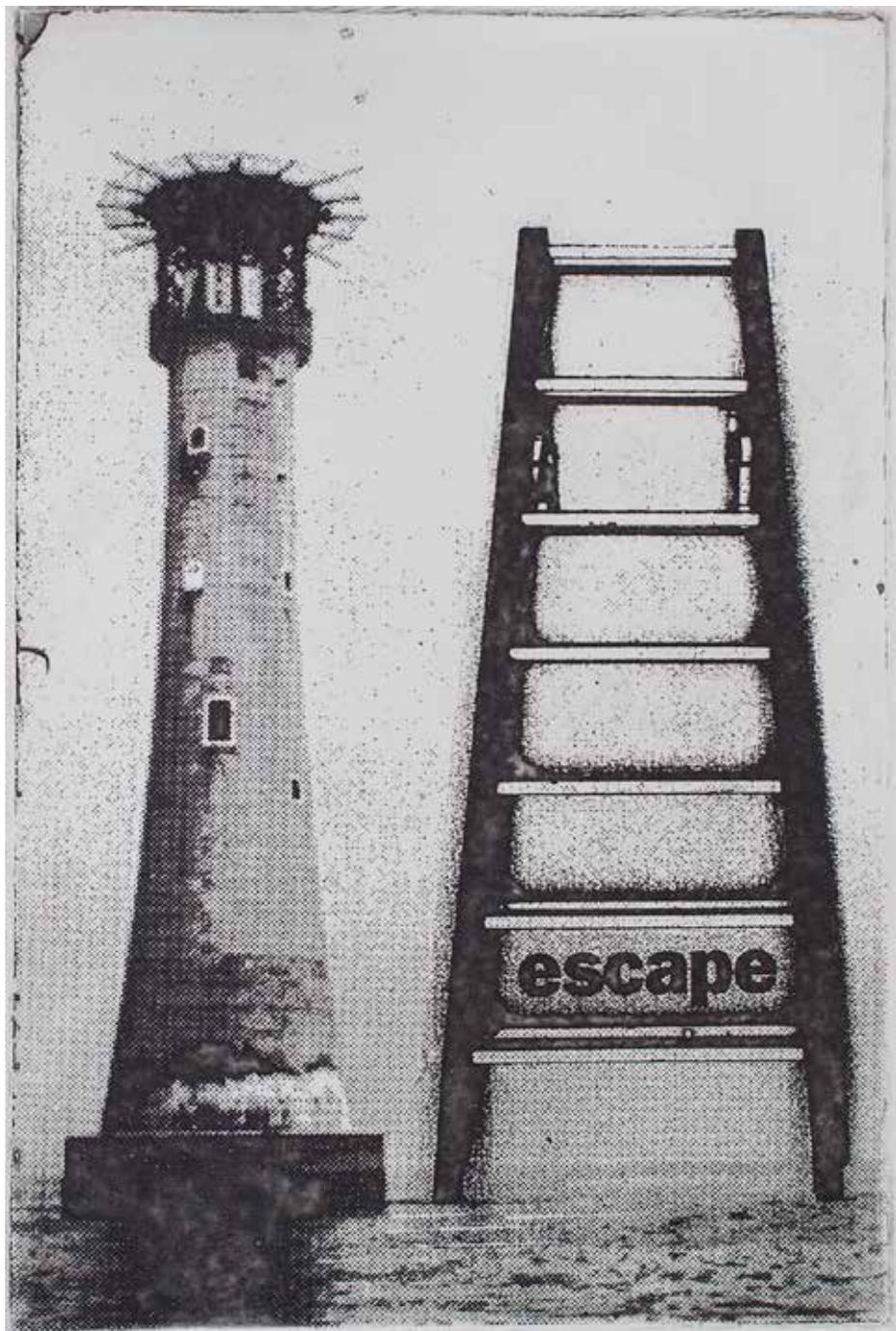
**bring
you**



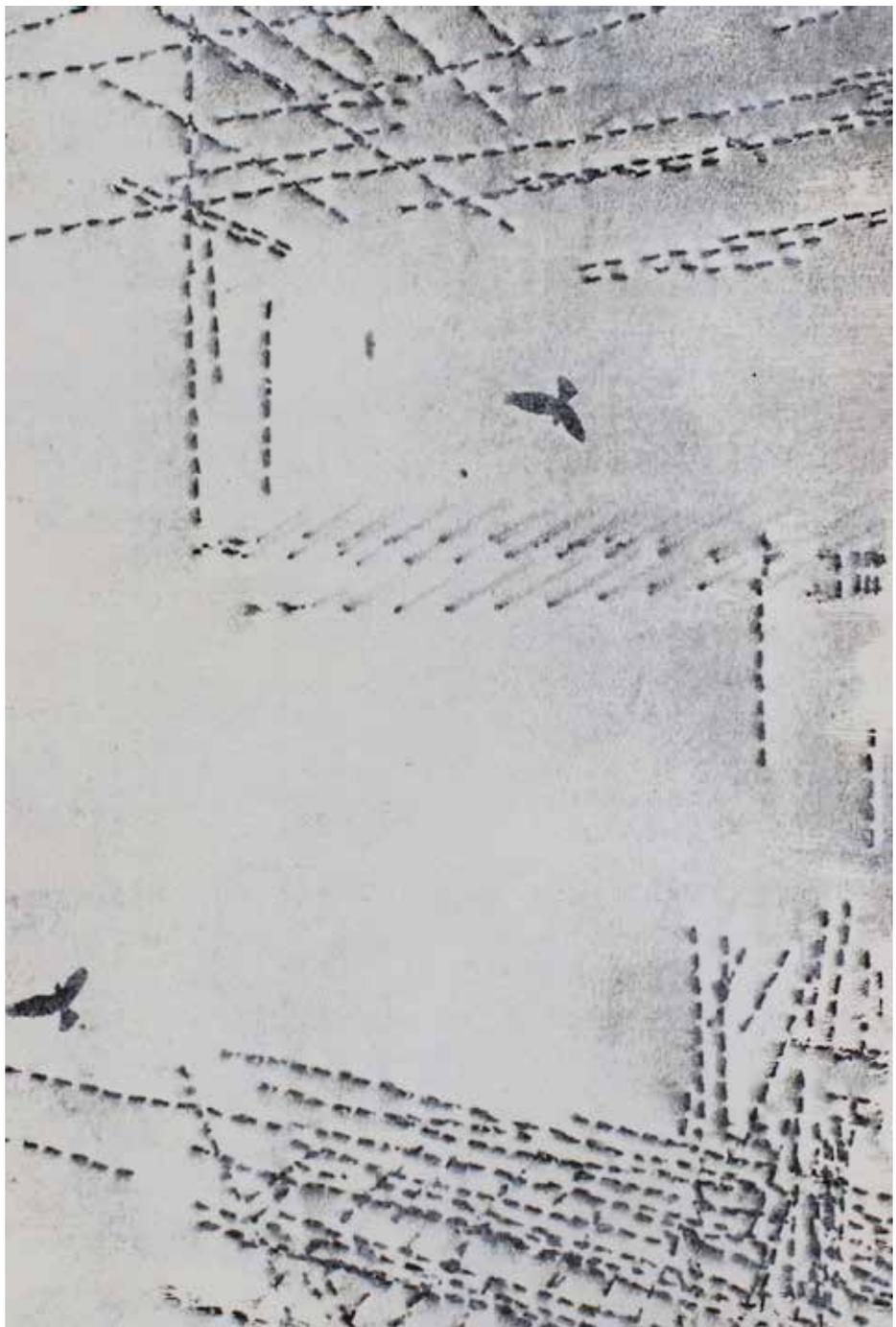
closer to

heaven ?











تَلَّيْ
مَكْتَبِ

تَلَّيْ
مَكْتَبِ

تَلَّيْ
مَكْتَبِ

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لَفْظِ مَكْتَبِ

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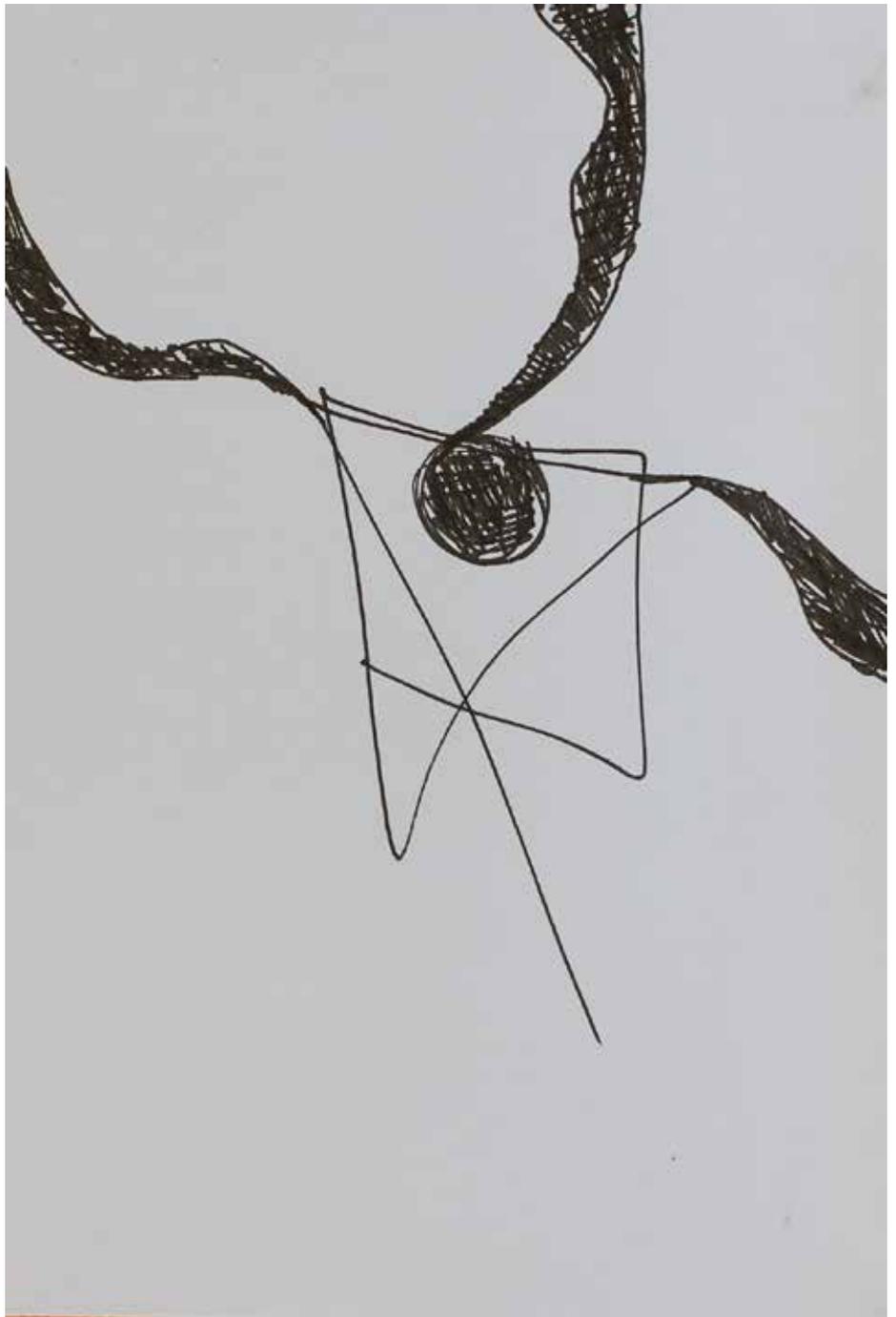






A world map is shown in a light, textured style against a dark grey background. The word "PEACE" is written vertically across the center of the map in large, bold, blue brushstrokes. The letters are slightly irregular and have a hand-painted appearance. The map shows the outlines of continents, with some areas appearing more detailed than others.

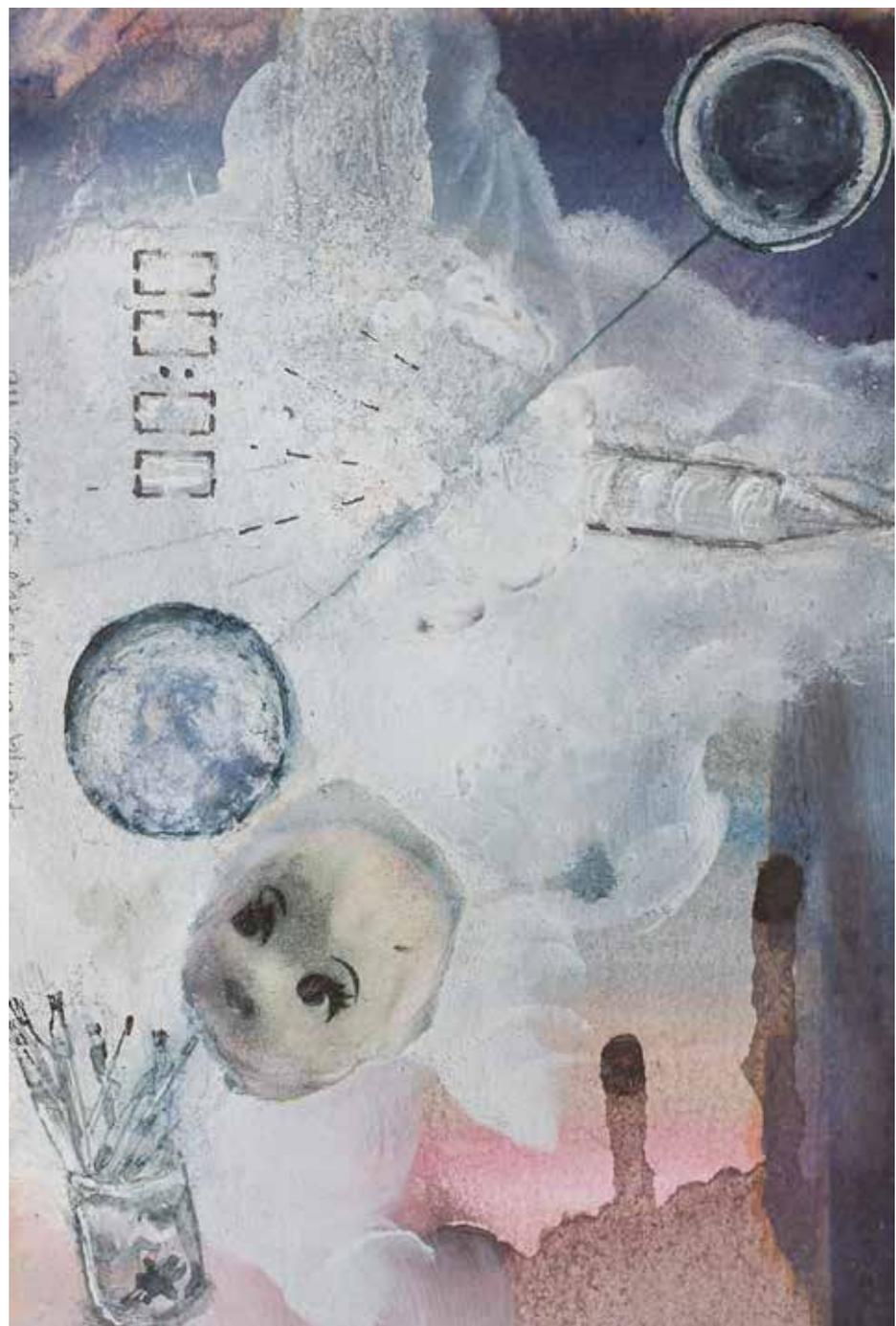
PEACE

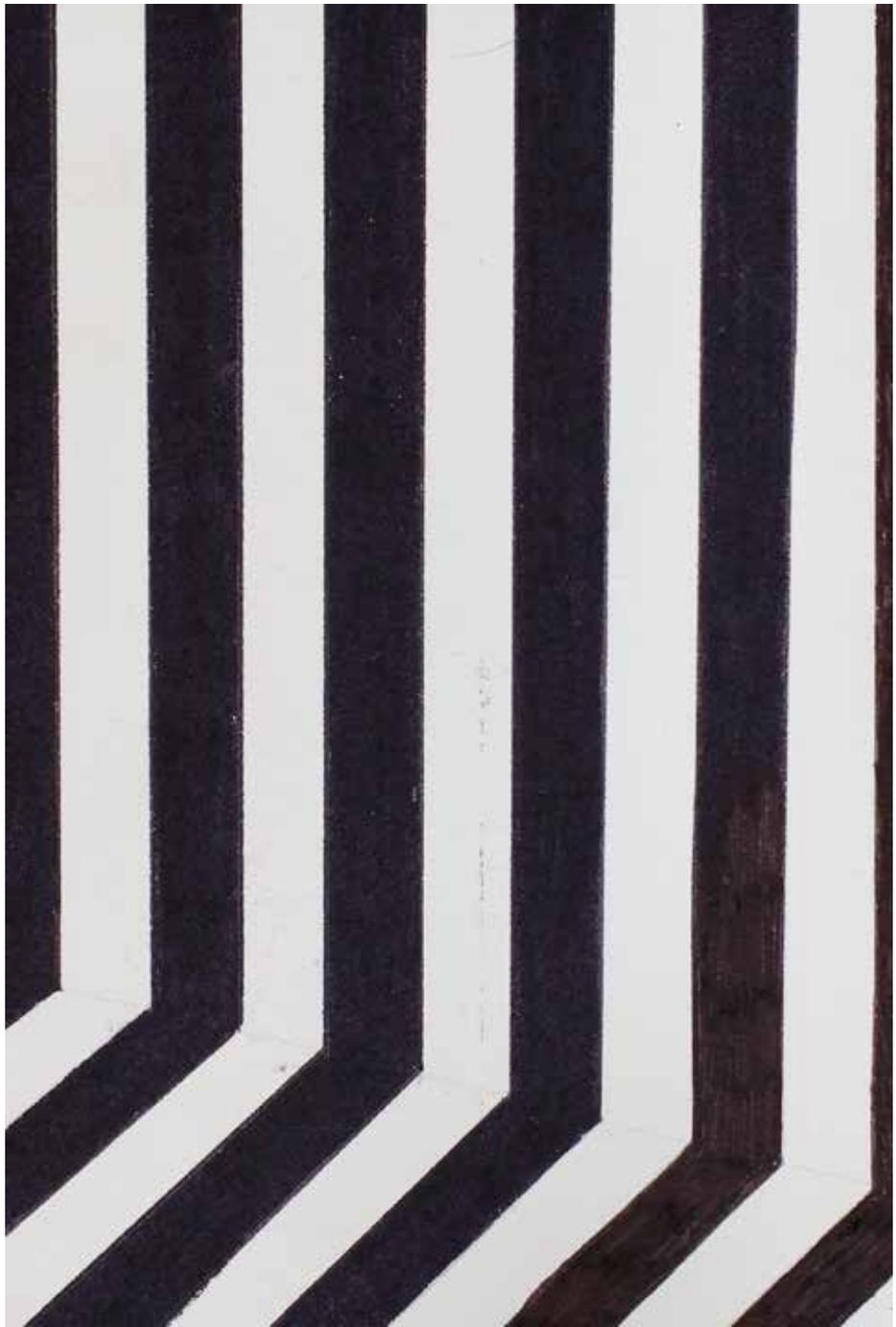


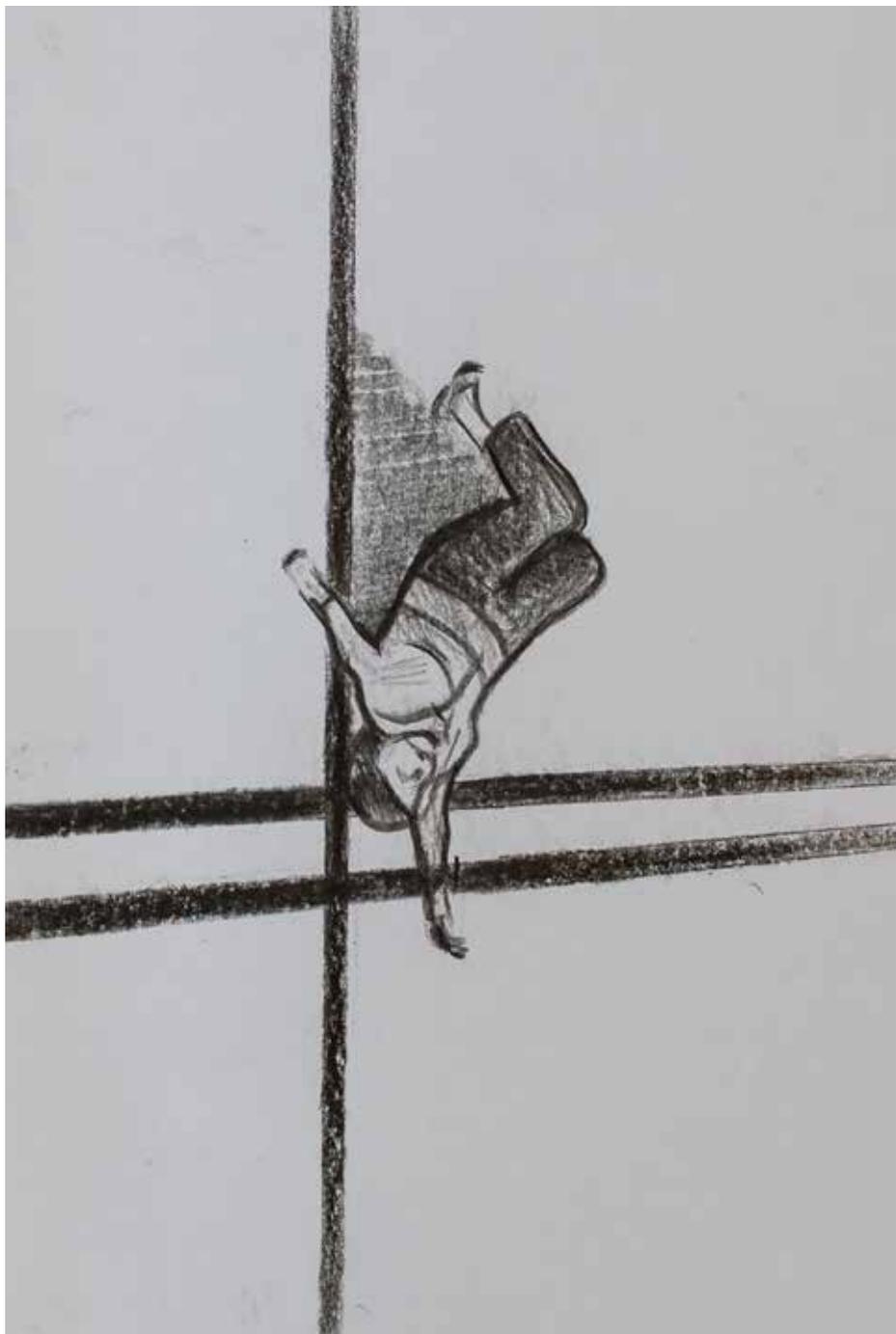


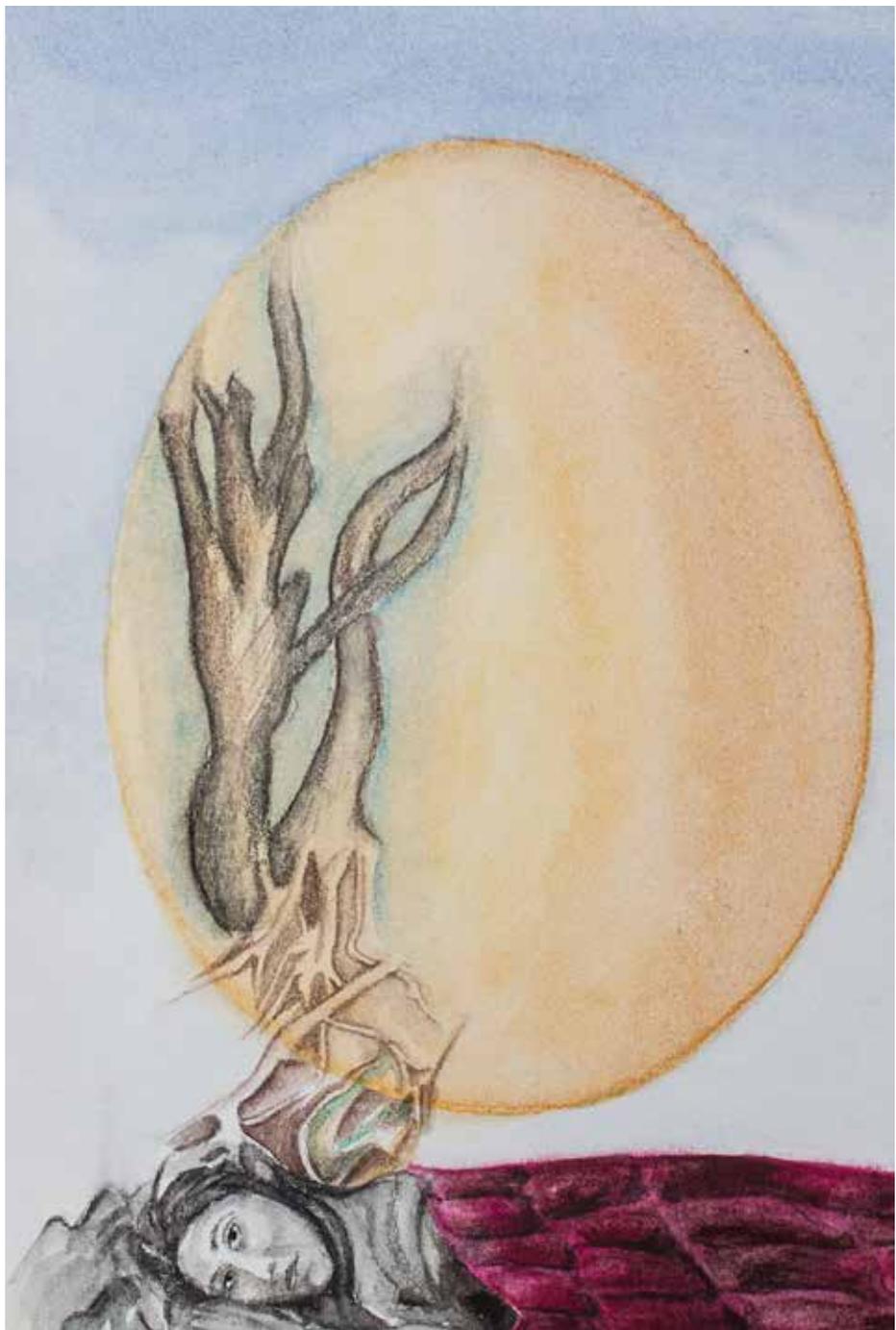














PRICK

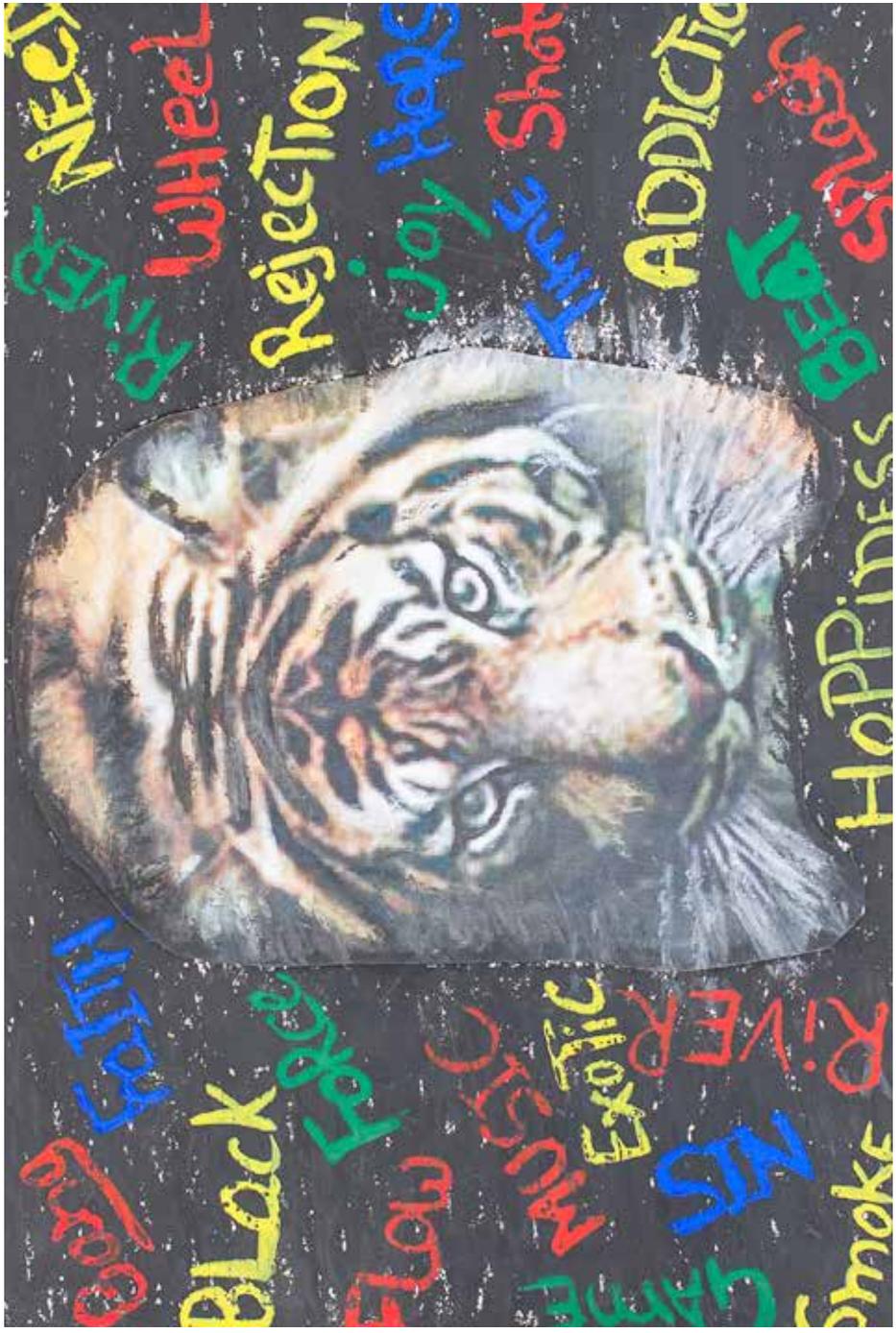


1000



POSTCARDS

Connecting People



NEED
WHEEL

Rejection

Joy Hops

TIME SHOT

ADDICTIO

BEST
KISS

HOPPINESS

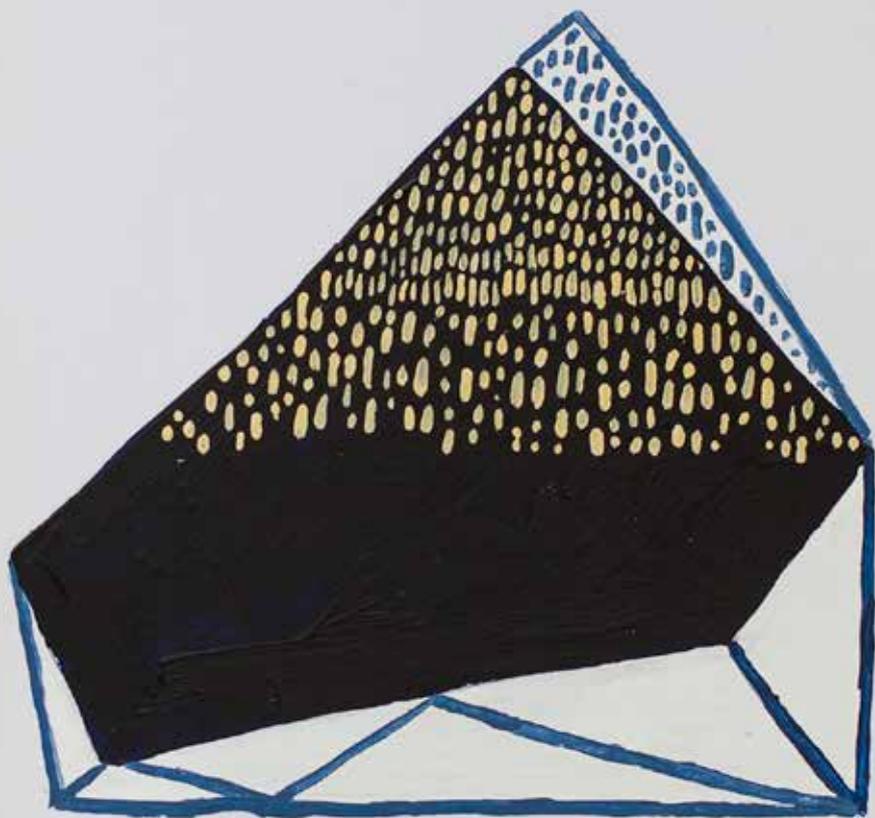
GOING FORTH
MIM

Black
Fog

Flow

EXOTIC
MUSIC

RIVER
MS
SMOKE



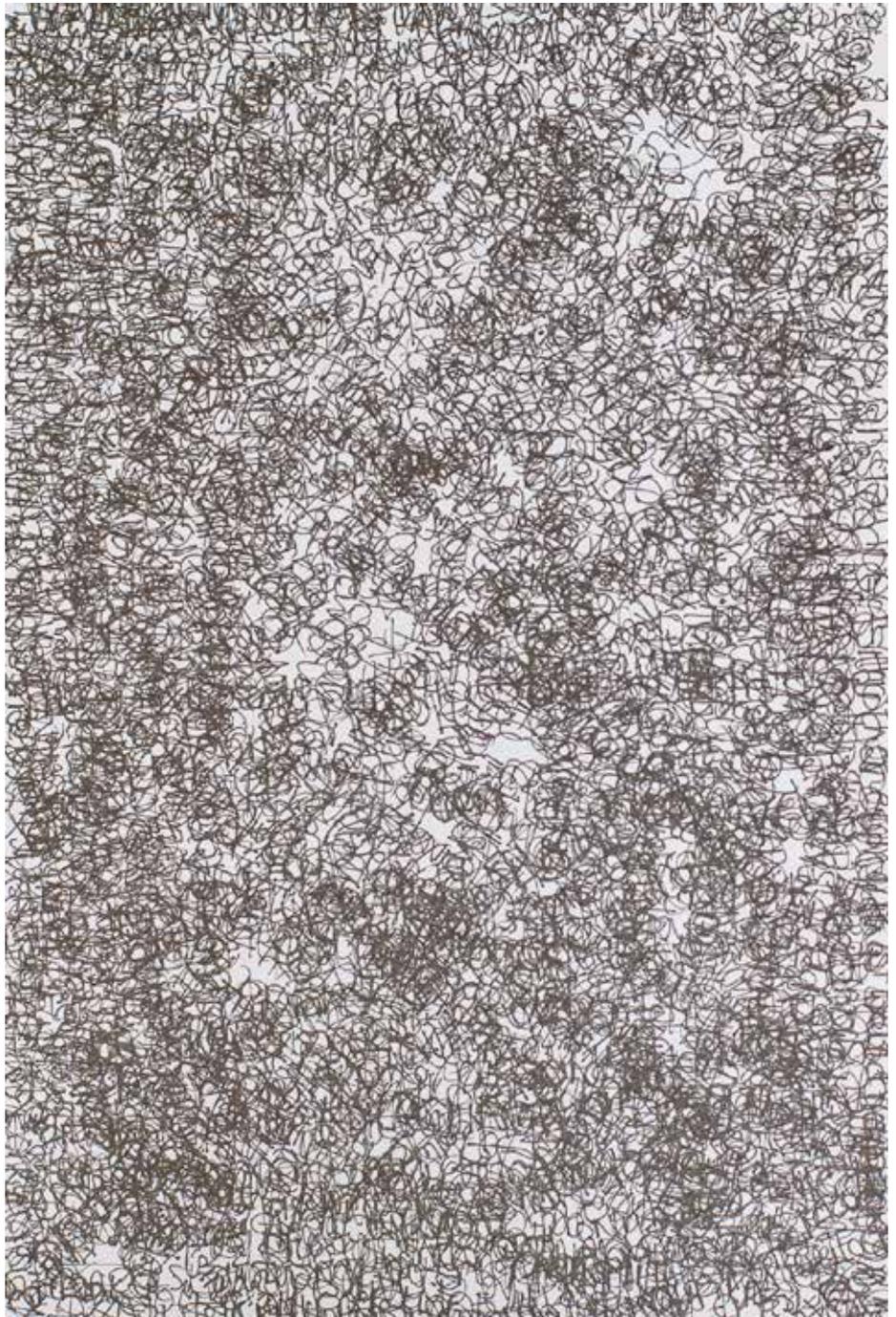
PRIVATE LAND

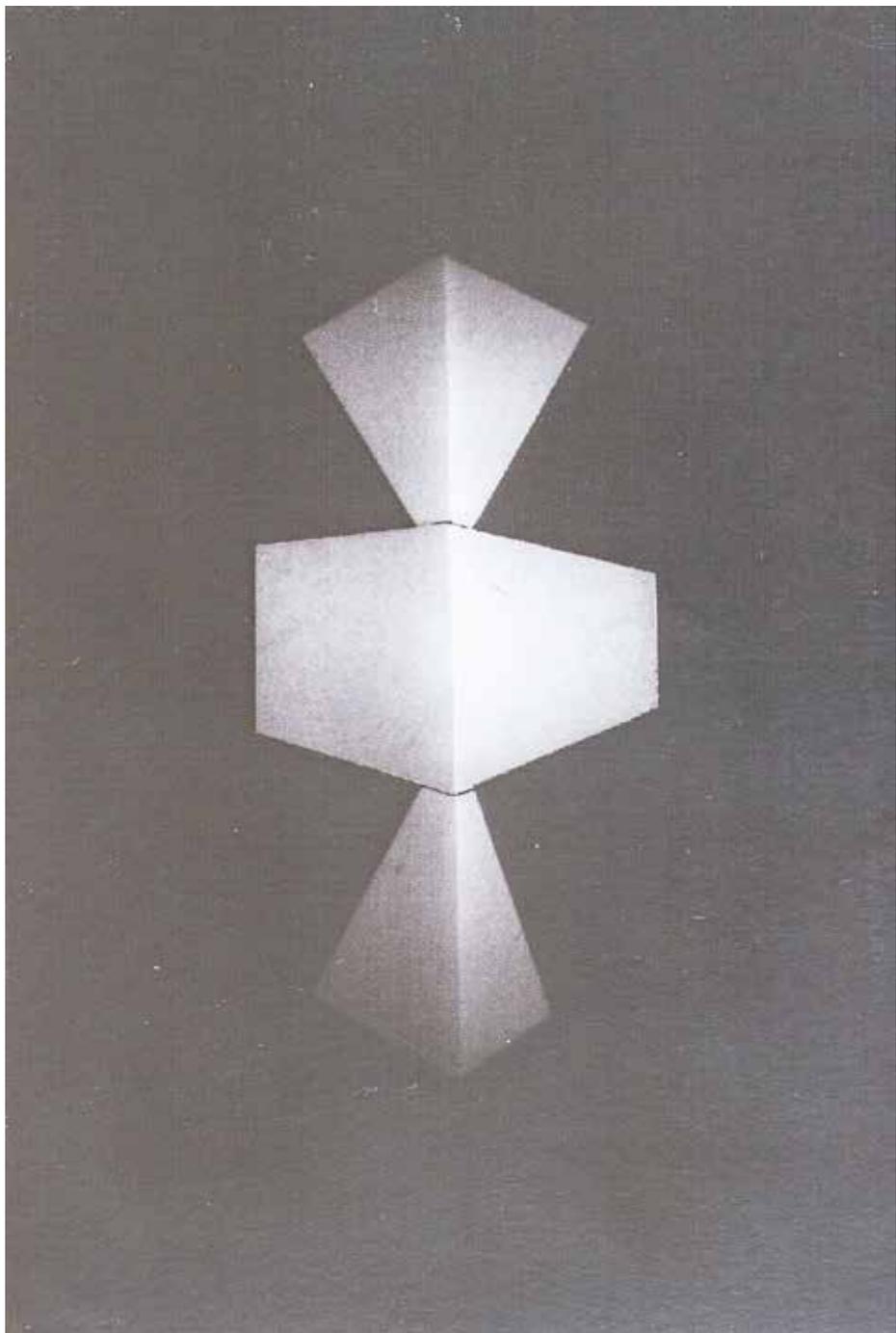


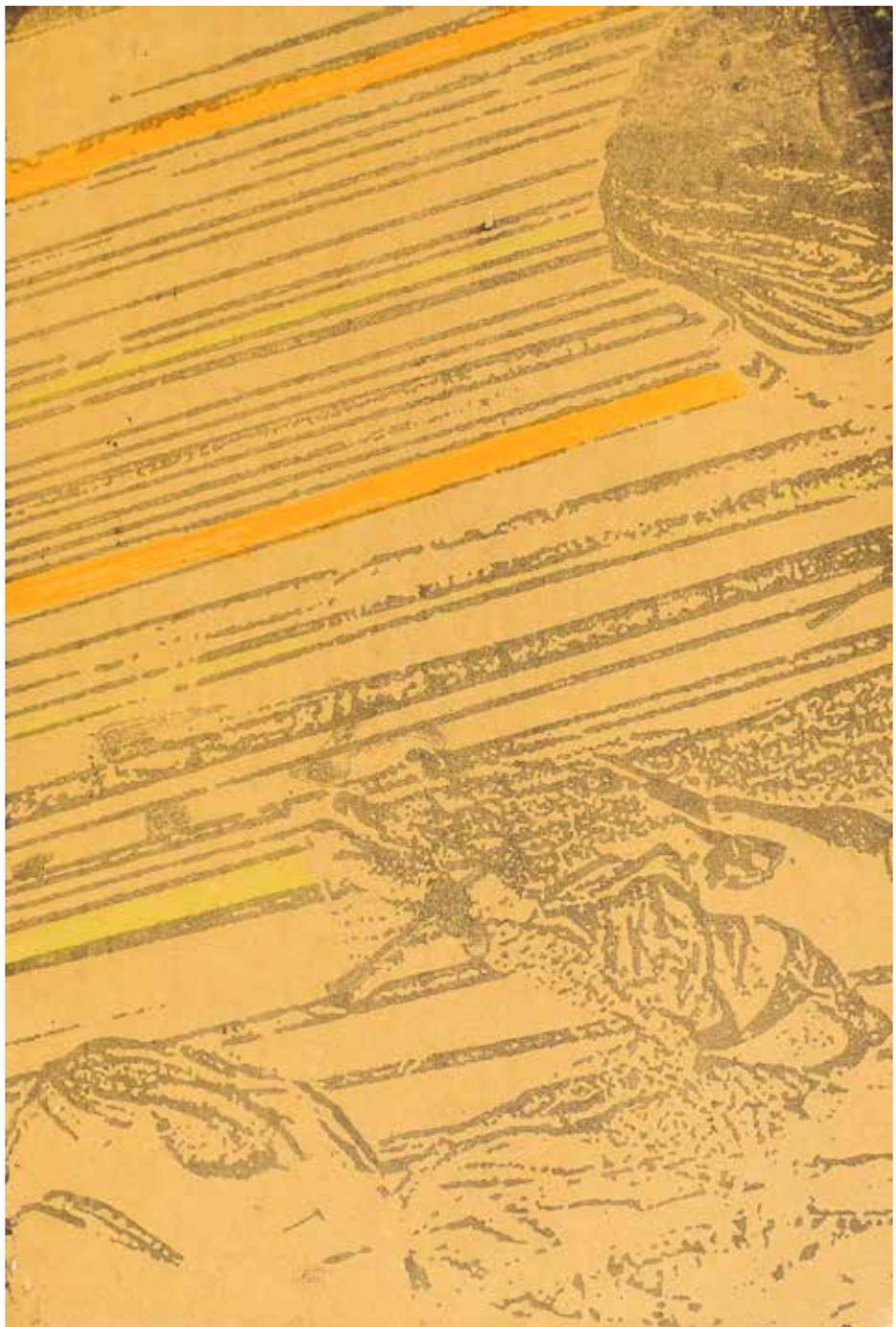






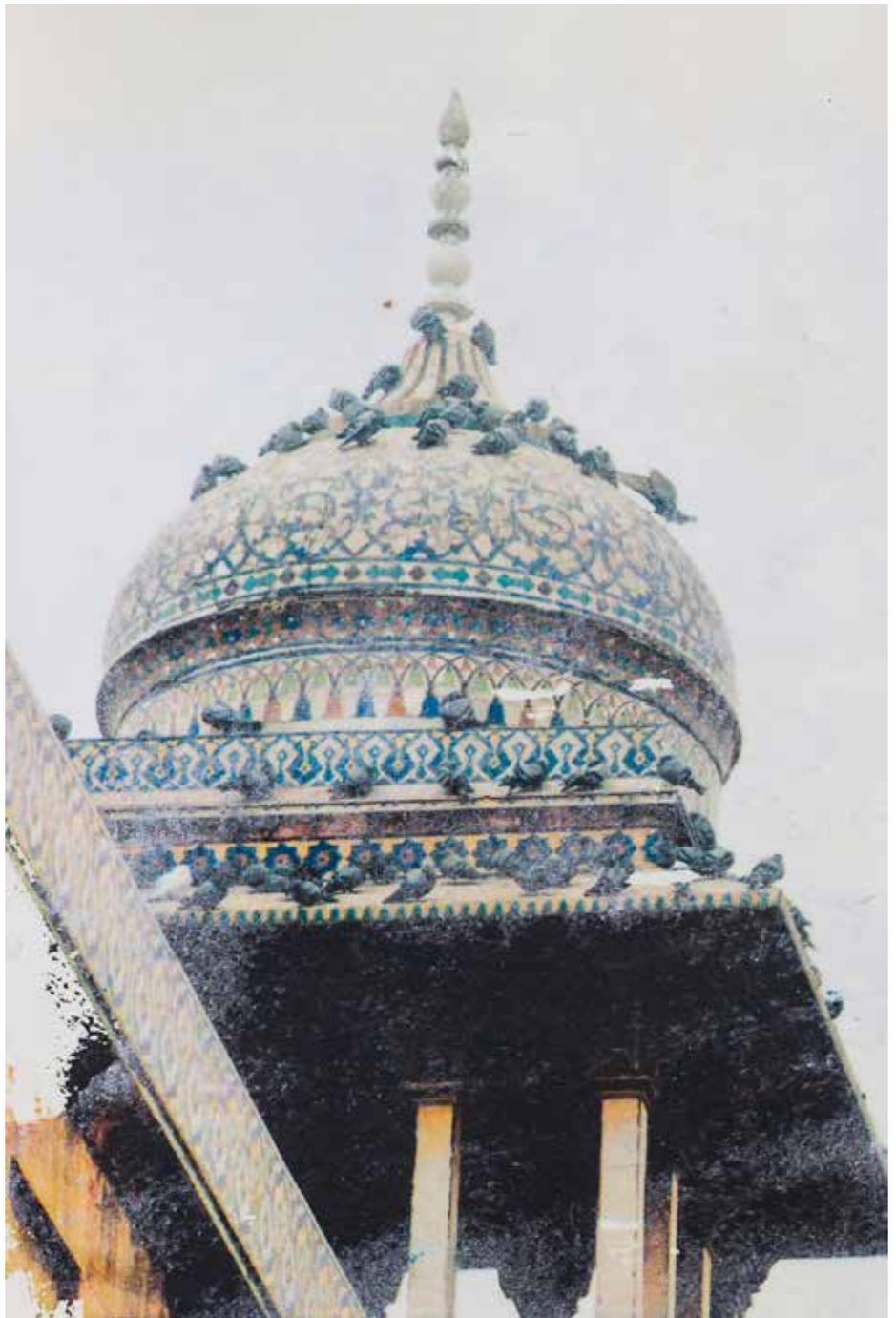


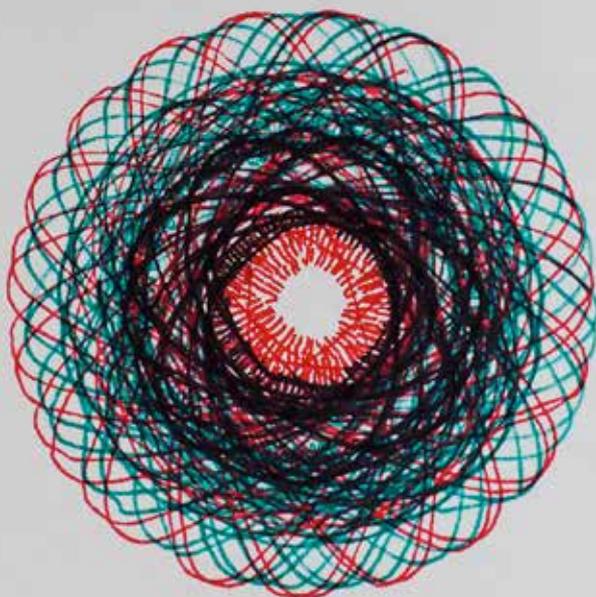








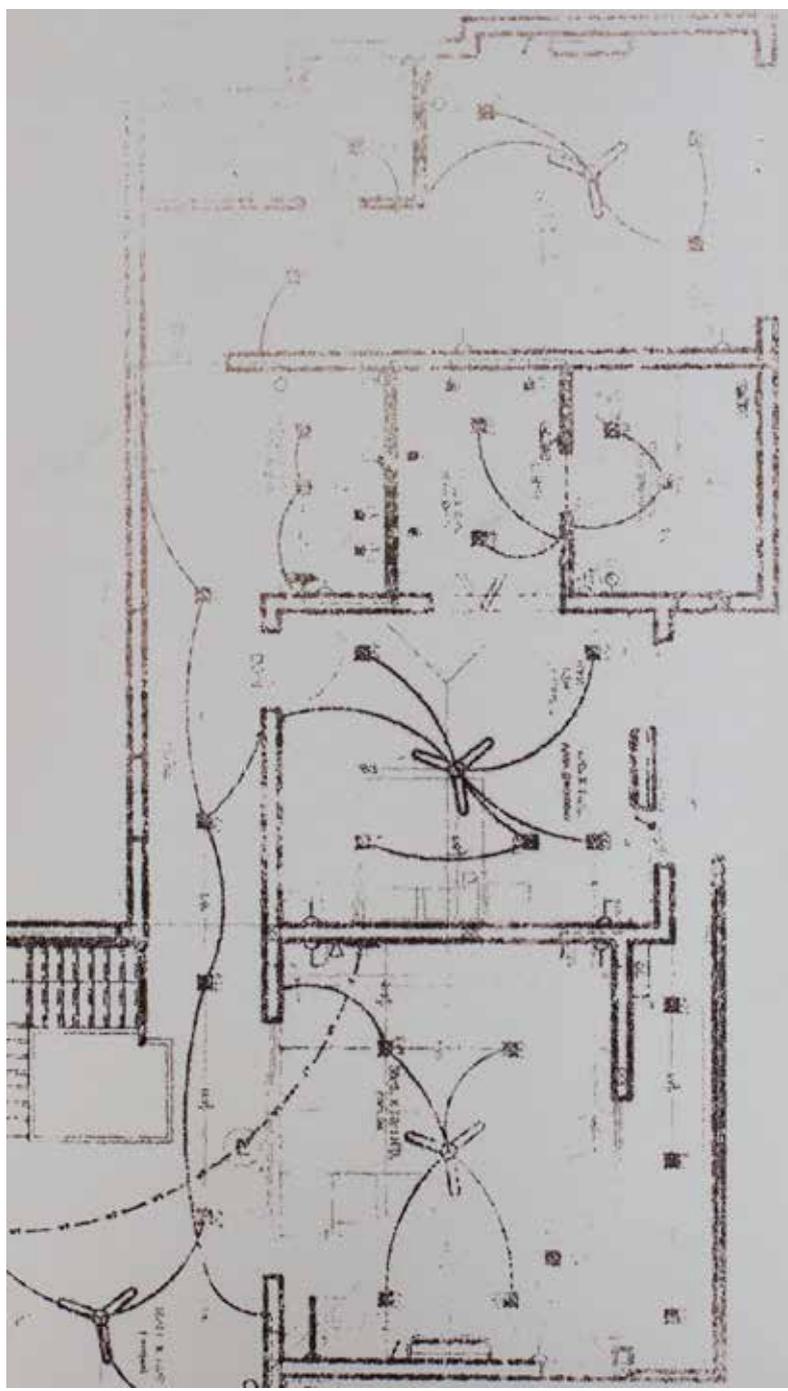




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