

An in-depth guide to the collaborative projects by Lucy + Jorge Orta, the *Lucy + Jorge Orta Pattern Book: an Introduction to Collaborative Practice* identifies the multi-layered methods of these groundbreaking artists and the social, political and pedagogical impact of their work over the last twenty years.

These renowned practitioners have used art making as a tool to bring serious humanitarian issues to the forefront, and embed them at the heart of social policy. Touching on themes as wide-ranging as community, social inclusion, dwelling, habitat, nomadism, mobility, sustainable development, ecology and recycling, Lucy + Jorge Orta have used collaboration and education to produce beautiful objects and situations that take a critical look at the most pressing political and social issues of today.

With commentary by esteemed writers, thinkers, critics and curators, the *Lucy + Jorge Orta Pattern Book* is a uniquely comprehensive look at the principles of collaboration and pedagogy that characterise the work of these two pioneering practitioners. This volume also includes an interactive pattern element that allows the reader a rare opportunity to participate in the artists' projects, individually or within a group of their own making.

The *Lucy + Jorge Orta Pattern Book* is a vibrant account of a totally unique method of art making, facilitating a radically new way of understanding the role of art in the machinery of social policy.

lucy+jorge orta

an introduction to collaborative practices

pattern book

lucy+jorge orta pattern book an introduction to collaborative practices



edited by Paula Orrell



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Introduction Paula Orrell

This publication was initiated with Lucy + Jorge Orta after I worked alongside the artists for a period of three years. I had the great fortune to be embedded in their practice, witnessing the creation of ideas, and development of their projects with the public at large and alongside an ever-expanding team of curators, fabricators, artisans, artists, designers, architects and academics to name but a few. This book investigates the collective processes the artists explore and the special relationships forged between people through the medium of art. As both participant and spectator, my fortuitous role affords me a unique and privileged perspective of the artists' work in what has become another process of collaboration: the *Lucy + Jorge Orta Pattern Book*.

Lucy Orta and Jorge Orta began their careers operating as individual artists, Jorge since the 1970s and Lucy since the 1990s. Over the last 15 years together they have formed a common partnership with an aim to challenge social and environmental agendas and issues that continue to affect sustainable development. Their work touches upon crucial issues of our society: community and social inclusion, dwelling and habitat, mobility and migration, ecology and recycling.

Committed to these agendas, they work simultaneously in a variety of group situations and locations. The demand for the Ortas' approach and distinct method of working with people has taken them to communities across the globe, everywhere from Australia to South Africa and North and South America.

The *Lucy + Jorge Orta Pattern Book* reflects and discusses how the artists operate within these contexts, creating a manual to their practice. It explores different methods of public participation and co-creation through workshops, pedagogy and collaborations, visualising their points of departure and rendering an account of how ideas are put into action. To illustrate these themes, we have chosen five distinct projects and presented both their processes and outcomes.

The text contributions have been commissioned from curators and academics, whose erudite commentary provides insight into the artists' work and offers analysis of their methods. The essay by Sally Tallant and the interview by Janna Graham explore the Ortas' relationships with people, exposing the methods and tools that Tallant concludes are "the development of a template and format for a pedagogical approach that enables this work to become more widely disseminated as a set of principles for interaction and production". The B+B Archive provides a resource framework for understanding Lucy + Jorge Ortas' work within the wider context of contemporary art practices. Sophie Hope identifies and compares their work with a selection of the most engaged artists and collectives operating today. The utilitarian format draws attention to the categorising of projects within funding and commissioning discourses. Such discourses can be seen to identify key composite elements such as 'participation', 'mediation' and 'utility' in order to value and define projects.

The *Lucy + Jorge Orta Pattern Book* is neither exhaustive as a guide to the artists' projects, nor does it represent a finite standard of the more 'successful' processes of collaboration or the 'best' outcomes. Instead we hope it will animate the discourse of public art and function as a resource for the reader be they practitioner or non-practitioner.

Context Sally Tallant

8 Section A: Chance Encounters

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Section A Chance Encounters

Lucy + Jorge Orta are artists, designers, architects, negotiators, teachers, collaborators, facilitators, animators, disruptors, interventionists, provocateurs, activists, antagonists, instigators, campaigners, cooks, hosts, conversationalists, persuaders, mediators, politicians, interlocutors, interlopers and much more. The Ortas' create convivial and collaborative situations that result in artwork based on human interaction, politics, and community. Their work is a mixture of elements; straddling several disciplines and demanding a reading in relation to ethics as much as aesthetics.

Practicing since the late 1970s (Jorge) and 1990s (Lucy), the Orta partnership, has been producing artworks that initiate complex dialogues around themes of art, social action and political provocation. The work is produced through collaboration and a process of communication, which is transformative, relational and educational. These works act as prototypes for interaction, engagement and artistic production.

The context from which Lucy Orta's practice has evolved is crucial. Trained as a fashion/textile designer in Nottingham, England, her graduation coincided with a period of international political flux with the fall of the Berlin Wall, the re-mapping of Eastern Europe, protests in Tiananmen Square, the end of the Cold War and the beginning of the Gulf War, all of which was set against a background of sustained Conservative government in the United Kingdom. Her work has sought to operate in a politically complex sphere, bringing the method of artistic production to bear on the artworks themselves by employing operational tactics that irreversibly fuse process and outcome. Orta's strategies have developed through a desire to work intimately with people and to negotiate the challenges of participation. All of her works engage the difficulty and contradictions of mediating contemporary political society, and in most cases Orta chooses to work with people often marginalised by that society. Her relationship with South American artist Jorge Orta (her husband and collaborator since 1993) has been key in establishing a mode of operation that highlights these commitments. Together they have developed strategies and models of collaborative practice that reside both in political activism and creative practice. The idealism and vision that they have developed together is strategically utopian.

"A society cannot renew itself much less exist, without utopia. Utopia is the movement, it is the will to go farther, to invent another world, so that ours may be revitalised. To build utopias is to search for the evolution of change, to imagine the change and undertake the change."¹

Working together since the early 1990s, Lucy + Jorge Orta have evolved a number of projects in parallel. The commitment to these projects over a sustained period of time means that they have developed sophisticated strategies for collaboration and for involving other people. The ambition and scale of the projects have increased and they now have structures that enable



TOP TO BOTTOM:
The Gift—Life Nexus
2004 / Artisan stone carving in Cuenca, Ecuador.
The Gift—Life Nexus
2004 / *Raku Heart*, co-creation with La Tuilerie de Cheniers France.

¹ Orta, Jorge, "Return of the Utopias: The Aesthetics of Ethics, a Draft Manifesto for the Third Millennium", *Lucy Orta*, London: Phaidon, 2003, p. 102.



them to engage vast numbers of people globally. For example *The Gift—Opération Life Nexus* was a project that saw the Ortas working with hundreds of local potters and brick-makers in Central and South America, and during its most intense period the work engaged over 35,000 college students from the Meurthe-et-Moselle region in France. The Ortas are also accustomed to working on a more intimate level in the form of workshops and residencies, sharing work and ideas with various people over the years. Taking this experience into account they are now developing projects that embrace the idea of a legacy for their work and consider how it can have wider impact through pedagogy and education.

THE GIFT

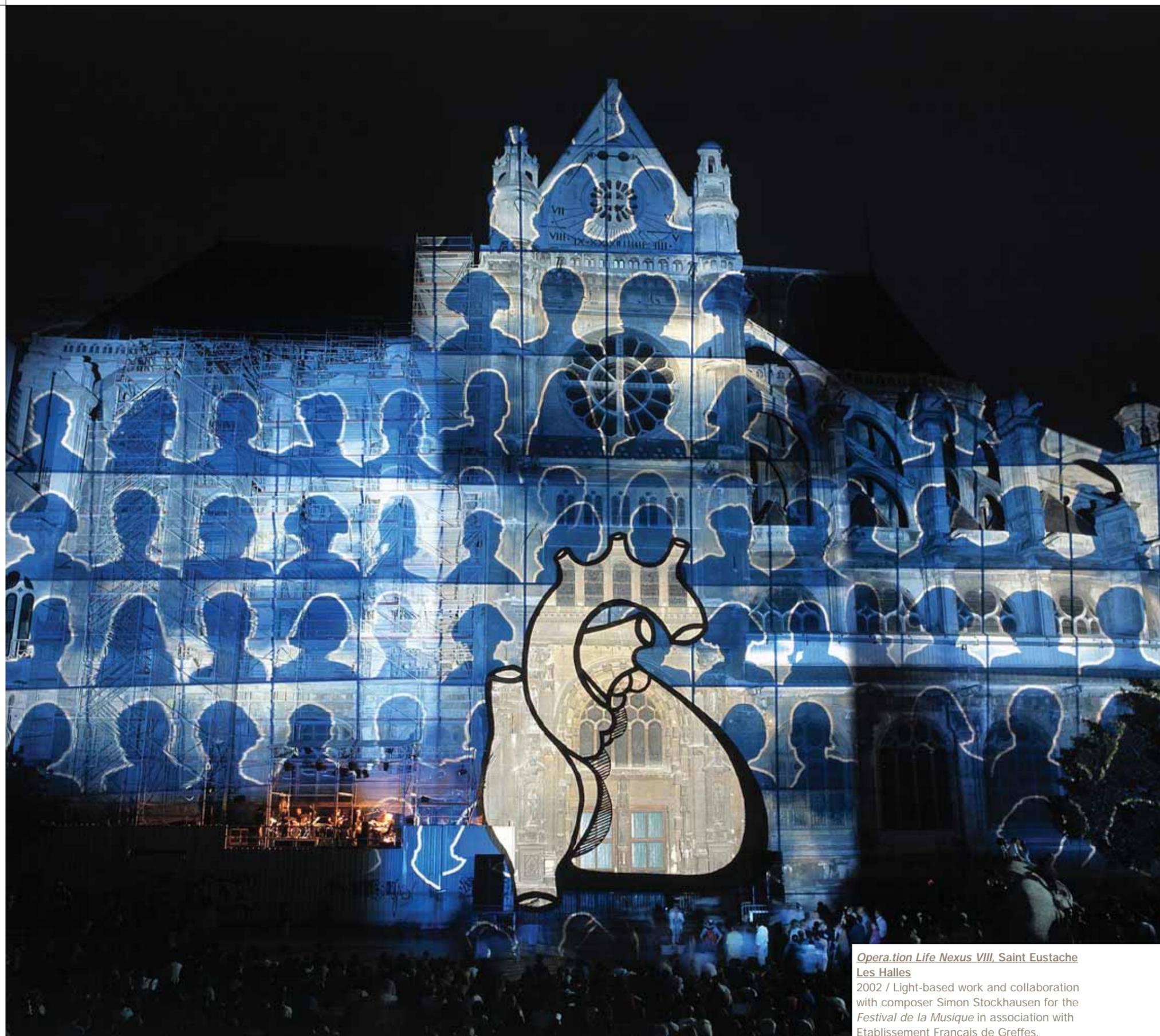
Since 1996, *The Gift—Opération Life Nexus* has been an important strand of activity and production, taking Lucy + Jorge Orta all over the world where they have fashioned artworks and situations that employ a mixture of methods and materials. The symbol of the heart is used as a starting point for the co-creation and production of objects, sound compositions, light-works and performance. Through workshops, residencies and the involvement of whole communities the artists have instigated a project that challenges notions of authorship and intention, and creates a creative space for serious humanitarian matters to take hold. The impetus for this work came from a desire to use art to both raise

TOP:
The Gift—Life Nexus
2003 / *Le Coeur du Grand Nancy*, public sculpture in Place de la République.

awareness and provoke change in terms of organ donation, following the death of a close friend who failed to receive an organ she desperately needed to survive. The production of the artworks themselves is a cumulative by-product of the Ortas' engagement with communities all over Europe and North and South America. The works produced in the workshops are mostly anatomically-shaped clay hearts; created both from moulds and through individual interpretation, but despite their surface differences, they all refer to the humanitarian need for a fundamental care for one another in contemporary political community. As a development of the workshops from the physical ceramic shapes, the project has developed to embrace performance as a means of communication. For *Opération Life Nexus VII* in Les Halles, Paris, 2002, Simon Stockhausen created a musical score to accompany the artworks, and Pierre Henry did the same for *Nexò Corazon* in Mexico City during 2004. These actions culminated in the 2003 *World Transplant Games* in Nancy, where 35,000 students participated in the production of artworks and performance through the collaboration of regional educational establishments. This method of engagement stands as a model for large-scale interaction and diffuse political dissemination that has come to characterise the Ortas' work.

"The role of art in this approach is to generate workshops to awaken consciousness. Over the ten years and in the 40 cities in which we worked on the issue it has finally become adopted as public agenda."²

The methodology of developing a template of interaction is something that runs through all of the workshops and projects Lucy + Jorge Orta undertake. Individuals bring their own interpretation to elements that collectively become an ever-expandable whole. A modular approach extends the possibility of participation and, through the development of new collaborative infrastructure; it becomes possible for the reach of the work to be extended through a ripple effect, which in the longer term, can operate without the artists acting as facilitators. Nicolas Bourriaud, the French theorist, has coined this "operational aesthetics."³ The challenge of how to read work that simultaneously embraces and negates the notion of authorship in this way is crucial, and especially at the point of presentation, it becomes a political endeavour. The relationship between cultural production, and cultural and social policy is a terrain rarely explored by artists and by choosing to operate in this territory Lucy + Jorge Orta have used the principles of self-organisation to disrupt traditional artistic policy and manifest social change while producing objects in the world as (among other things) physical reminders of the situations they instigate. This approach results in what Rancière refers to as "the collapse between politics and aesthetics" and produces work that is as much about the creative and social experiences of production as it about the objects themselves. The artistic communities the Ortas create and engage act as the primary tool in the creation of the work, and in some senses, function as the work itself.



² Orta, Jorge, "Return of the Utopias: The Aesthetics of Ethics, a Draft Manifesto for the Third Millennium" *Lucy Orta*, London: Phaidon, 2003, p. 102.

³ Bourriaud, Nicolas, "Interview" *Lucy Orta*, London, Phaidon, 2003 p. 6.

*Operation Life Nexus VIII, Saint Eustache
Les Halles*
2002 / Light-based work and collaboration
with composer Simon Stockhausen for the
Festival de la Musique in association with
Etablissement Français de Greffes.



ENGAGEMENTS: SITES OF LEARNING

The Ortas' strategies for making art create networks of activity between people and places and necessitate connections that become local operations in a global context. They create opportunities to reflect upon and challenge national agendas. The practices that have been developed through the workshops and projects are situational and relational within a social continuum. Engaging with people through workshops and projects remains the underlying mechanism by which the work is produced, be it sculpture, installation, intervention or event. Their studio functions collectively and as such the work that is produced is that of the collective intelligence rather than that of the autonomous artist. It is important, however, to recognise the experience that each of the two artists brings to these engagements; they provide the framework within which the work happens, and they have developed a vocabulary, a set of procedures and processes that allow individuals to gain the language and skills they need to express their individuality in creative terms. Crucially, Lucy Orta brings her skills as an artist, designer, communicator and academic to consolidate collaborative efforts and bring the individual parts of the works together as a coherent final work. The toolbox for interaction that has been developed can be thought of as a

TOP:
Opération Nexo Corazón V, Zócalo Mexico City
 2001 / Light-based work and collaboration with composer Pierre Henry to close the Festival del Centro Histórico, Mexico.



OPPOSITE:
Opération Life Nexus IX, Place Stanislas Nancy
 2003 / Light-based work and collaboration with composer Pierre Henry to inaugurate the fourteenth World Transplant Games in Nancy, France.

prototype for exchange and cooperation. Taking this approach further through the development of blueprints, patterns and templates that can be adopted and adapted by others remotely, the Ortas' extend the possible reach of their method, and make possible the participation of people all over the world. Jorge Orta brings his training as an artist, architect, urbanist and pedagogue to devise long-term strategies, draw up complex structural plans and put into motion a scientific analytical models of art making as an objective of research.

Lucy + Jorge Orta have their roots in the thinking and the politics of the 1970s and 80s but reinvent and build upon those practices and principles based on the changing political climate. The projects they have developed propose a model of participation that does not offer solutions, but rather provokes a discussion that holds with it the possibility of open-ended reflection. In order to further explore the influences and historical context from which the work has grown, and to understand the value of this work and its place in a wider cultural economy, it is important to be able to locate it across disciplines and histories. The 1970s were a key moment in terms of community and public art practices, set against strong social movements associated with feminism, pedagogy and social architecture. The politics of collaboration and cultural democracy that characterised this era underpinned the development of practices and strategies developed by artists to embed art at the heart of society.⁴

Social and political change, as well as the ability to reinvent and produce contemporary cultural forms and modes of expression are central to the development of educational models and philosophies. Artist studios and art schools have played a crucial role in the evolution of art, design, architecture and culture and—as sites of learning—they are the point at which change can be provoked. Independent models of schools—from the Bauhaus to Black Mountain College and the Frankfurt School—have produced some of the most exciting and radical cultural possibilities in the creative realm. Artists and pedagogues have developed these contingent sites of learning, leading to the development of hubs of creative activity with extraordinary legacies that pulse through the Ortas' work. More recently many small self-organised models or residency programmes and arts schools have been developed including Michelangelo Pistoletto's Cittadellarte, The Mountain School of the Arts and international residency programmes all over the globe. This tendency towards self-organisation emerges at a point where technology collapses geography and new modes of production and distribution are sites in which artists are developing practices that are transactional and collectively negotiated. There is a shift in how artists are defining the value of their work and the mechanisms by which it is produced. Resulting in a bigger cultural move towards participation and reciprocity as the modes of distribution are becoming more democratic. This re-orientation challenges dominant models of art making, rendering them increasingly participatory and communal.

⁴ Owen, Kelly, *Manifesto for Community Arts* (Speech) London, 1984.



Cittadellarte—Fondazione Pistoletto
Cittadellarte is located within a late nineteenth century disused Italian textile mill in the middle of Biella's historical textile district. Founded in 1998 by the artist Michelangelo Pistoletto, the site is now an artistic laboratory. The name incorporates two meanings: 'citadel', a protected and defended area where artistic projects can be nurtured and developed; 'city', suggesting openness and complex interrelations with the world. <http://www.cittadellarte.it>



The Dairy (La Laiterie Moderne), established by Lucy + Jorge Orta in 2000, is a site where these emerging realities can be tested and produced and where Studio Orta can reflect upon and develop projects and practices that have evolved throughout their history. It is a renovated dairy, indeed the first industrial or 'modern' dairy in the Brie region of France and has since played host to artist's residencies, exhibitions and will be a base and focal point for the Ortas' upcoming projects. The *Fluid Architecture* website <http://www.fluidarchitecture.net/> takes the idea of reach further. Developed in 2002, it functions as an online platform on which the processes of collaboration and the products of the projects are represented and discussed in a forum situation. The virtual space is both democratic and modifiable and becomes a mutable arena for the construction of ideas and networks. The space operates as a nexus in which people can collaborate and reflect upon their experiences of participation from locations all over the world. Socio-political and geographical boundaries are collapsed and direct participation is possible—virtually and remotely—thus extending the reach, temporality and the impact of the projects.

Joseph Beuys' asserted that "everyone is an artist", meaning that architects, philosophers and pedagogues were developing models of agency and social and cultural democracy in the same fashion as fine artists. Architects such as Buckminster Fuller, Cedric Price, Archigram and Yona Friedman developed architectures of negotiation and structures where interaction and social engineering were the prime objective. For example, Price's notional Fun Palace structure proposed a creative and experiential space that stretched beyond the boundaries of architecture.

The significance of the Fun Palace was in its idea on hardware whereby architecture became something to sustain and respond to ever uncertain circumstances. Yet from the very beginning there was also a social activist edge to Price's wanting to force this hardware into the community to simulate the cycle of everyday life and spark events.⁵

Concurrently, critical pedagogy emerged from a long history of radical social thought and progressive educational movements that aspired to link schooling to democratic principles of society and transformative social action. Henry Giroux along with Paulo Freire and Ivan Illich were driving forces in the reinvention of educational principles and the progressive notion of democratic schooling. According to Freire it is the possibility of agency and dialogue that drives learning.

"Knowledge emerges only through invention and reinvention, through the restless impatient continuing, hopeful enquiry (we) pursue in the world, and with each other."⁶

Critical pedagogy is committed to the development of a culture of education that supports the empowerment of culturally and economically marginalised people. By doing so this perspective seeks to help to transform learning

⁵ Arata Isozaki, *Re: CP*, by Cedric Price, Ed Hans Ulrich Obrist, Switzerland, Birkhauser, 2003, p. 53.

⁶ Freire, Paulo, *Pedagogy of the Oppressed*, Translated Myra Bergman Ramos, New York, The Continuum International Publishing Group Inc., 1970, p. 52.



The Dairy
La Laiterie Moderne St Siméon,
France, circa 1910.
Courtesy of The Dairy Archive



structures and practices that perpetuate undemocratic principles by supporting the development of a culture of participation and agency. Creativity and art play a crucial role in this empowerment and in shaping the histories and socio-economic realities that give meaning to how people can define and express their everyday lives.

The idea of empowerment through engagement is an inherently educational concept and along with the question of citizenship it is key to the people that Lucy + Jorge Orta choose to collaborate with. They have opted to focus on socially marginalised groups with an approach that responds to social issues. Lucy + Jorge Orta have worked with individuals who are homeless, refugees, prisoners, adolescents, craftsman, architects, fashion designers, politicians, chefs, scientists and environmentalists, collaborating with partners as wide-ranging as the Salvation Army, Emmaus, UNESCO, the Red Cross, prisons, universities and schools. This web of dialogue and networks of thinking produces challenging and discursive works that take social change as the basis for all aspects of artistic production, indeed the social architecture and relational aspects of the projects are as important as the work produced. Opening up and mediating this process and inherent learning to a secondary audience is a process of translation, and a challenge for the institutions that present the Ortas' work. This tension is one of the most interesting dilemmas and dialectical challenges of the work. It is not possible to read the Ortas' work without also understanding the means of its production and the context through which it is produced. This is a complex challenge for the art market and one which both offers a critique of consumption and sites of distribution offered by museums, galleries and international exhibitions. In a climate where contemporary art has been disconnected from society, the foregrounding of processes of participation, reciprocity and negotiation poses challenges to locating the work in relation to aesthetics and demands what Declan McGonagle cites as the fourth dimension:

The four dimensional model of practice, which I am recommending, as a way of thinking and doing, does not replace or erase other models. It 'houses' a social continuum and also reconnects art aesthetic and ethical responsibilities. That seems to me to be the crucial task, in striking a 'new deal' between arts and society, which dynamics of negotiation and the idea of artist and negotiator serve.⁷

⁷ McGonagle, Declan, *Art and the Public Realm*, (conference) Serpentine Gallery, 2003.

LEFT TO RIGHT:
Commune Communicate—19 Doors Dialogue Unit
 1996 / Wood, laminated C-print, bromure, walkman, audio recording, four sets of postcards, silkscreen print, leather handle. Set of five / 50x40x10cm.
Commune Communicate—Action
 1996 / Action in Metz City Centre, France.

Commune Communicate—Messages
 1996 / 109 postcards with hand-written messages for the inmates of CP (Metz Detention Centre).



This fourth dimension is evident in projects such as the *Identity+Refuge*, 1993–1996, which consisted of workshops organised at Le Cité de Refuge, Salvation Army in Paris and then in New York at Deitch Projects for the exhibition *Shopping*, 1996. This body of work explores the relationship between clothing, architecture, function, adaptation and fashion. Orta collaborated with residents and visitors at the Salvation Army hostel to make clothing and garments out of donated and discarded clothing. Using belts, ties and zips, participants made new items, giving this 'refuse' a new function while developing the skills of the participants. The action had the additional effect of transforming the donated clothing into one-off desirable objects, imbuing them with a new value. The conceptual motive of the work was to empower marginalised people to open up their opportunities through the development of new skills, whilst engaging a hostile fashion institution in a process of entrepreneurial reinvigoration and communication, pioneering the social enterprises that later developed in Northern Europe and Australia in the late 1990s. Through making clothes which were to be seen on a fashion catwalk, and which were transformed through newly acquired skills gained from the workshops, individuals were able to gain visibility and confidence. By being defined as designers the metaphor of the recombinant clothing also extends to the recombinant identities of the participants.

TOP
Identity + Refuge I—Pilot Social Enterprise
 1995 / Salvation Army, Cité de Refuge, Paris.

TOP AND BOTTOM:
Identity + Refuge II—Experimental Catwalk
 1996 / Salvation Army, Spring Street to
 Deitch Projects, New York.

RIGHT:
Identity + Refuge—Hipster pant
 1995 / 36 pairs of black leather gloves
 / 95x65cm.



In these situations Lucy + Jorge Orta are both facilitators and collaborators. These works could not exist without the collaboration of the participants, but the artists create the necessary frameworks that make this co-creation possible. This interdependency is often evaluated as a benign and philanthropic relationship on the part of the artist, however in this case both parties benefit; each is able to participate in the creation of something unique and each gains something different. For the participants it is sociality and visibility, and the artists acquire the possibility of creating new cultural forms out of dialogue, and develop a practice that is constantly challenged and reinvented through the reflections and contributions of others.

The workshops are a laboratory in which strategies and vocabularies have been developed. The methodologies that have been formulated and the results have enormous pedagogic potential that can extend the projects further into the social sphere, as well as being seen both as advocacy and art. Workshops in Melbourne, London, France and the across the USA have been prompted by the various projects instigated by Lucy + Jorge Orta. Stemming from the artists ten-year research project *OrtaWater* and presented for the first time at the exhibition *Drink Water* at the Fondazione Bevilacqua La Masa in Venice, the metaphor of water was used as a starting point for a series of research forums. Firstly situated at Fabrica Centre for Research in Treviso, then The Dairy, students from Fabrica, University of the Arts, Delft University, William de Kooning Academy and the Design Academy Eindhoven researched the purification, treatment and distribution of water, and sketched up initiatives for clean water projects in three communities within developing countries. The political and economic implications of water are pressing global and ecological issues and the question of what art and artists can do to affect change is posed by the artistic treatment of a traditionally political issue. The production of works which take the form of kits, prototypes and emergency aid resources cleaves the artworks from the traditional policies of fine art, and opens up the discussion to other branches of cultural and social production.

“(Lucy Orta’s) works are poetic and aesthetic responses to the emergencies that our society is facing with diverse gradations of complicity.”⁸

⁸ Pinto, Roberto, “Collective Intelligence: The Work of Lucy Orta”, *Lucy Orta*, London, Phaidon 2003, p. 75.



OrtaWater-Barcode
2005 / Steel structure, copper tubes, taps, diverse objects, computer, barcode scanner. Concept and barcode software designed by researchers at Fabrica / 240x200x100cm. Courtesy of Galleria Continua San Gimignano-Beijing

Section B Architecture

Architecture plays an important role in the Ortas' work. The conflation of fashion and architecture and exploration of mobility and functionality in relation to clothing, dwelling and shelter reflect on social and political concerns. *Refuge Wear* is an early example of portable architectural work, employing utilitarian textiles, fabrics and fibres to construct modules that are both protective clothing and architectural constructs. The work occupies a territory somewhere between portable housing and fashion design, and gestures to issues surrounding homelessness, refugee culture and the, often ambivalent, fashion industry. Taking the body as the critical location of the work, individuals are invited to participate in the modification and adaptation of habitats and transform them into individualised units. As well as considering these as prototypes, which could be adapted for use in urban and emergency situations, they operate as reminders and poignant symbols of society and community. The emphasis of the relationship between the individual, and the social body through the construction of a mediating architectural membrane, offers the possibility of visibility to often overlooked and marginalised individuals and groups. Some versions of *Refuge Wear* have sub-titles, which suggest the situations and contexts that they respond to: *Survival Sac with Water Reserve: in Response to the Crisis in Rwanda*, *Mobile Cocoon: Devised after Workshops with the Homeless*. Each unit has pockets internally and externally and often has slogans and words printed on it that speak of the experience of homelessness or refuge, functioning as a symbolic bridge between social issues and fashion.

In *Nexus Architecture*, the individual is represented within the collective. Social relations are explored and individuals are woven together within a matrix of relationships and dependencies. In *Nexus Architecture* each individual wears a unifying industrial-like uniform, which is connected to one or more people. The physical connection of participants mirrors the social networks and communities that connect people such as common experience, shared beliefs, discrimination, sexuality, etc. The nexus is a fluid and expandable structure not dissimilar to the way the internet operates. The physical manifestations of these social architectures speak of the potential of collective social action and community. The performative aspect of the work ensures that it is continually reinvented and transformed in situ. It has been manifest many times, and chains as well as webs of people have occupied and rearticulated the nexus in contexts worldwide. The momentary occupation and procession through public space in this way is reminiscent of the language of protest. The uniformity employed also draws on the form of the parade, which is often a civic display of military presence. This formalism is appropriated by Orta and becomes a demonstration of the potential of a social or civilian collectivity.

Collective Dwelling and *Connector* are collaborative projects in which participants devise complex temporary architectural structures. Through workshops collaborators create designs which incorporate individual needs and desires. Prior to the workshops they are asked to think about architecture, tent structures, notions

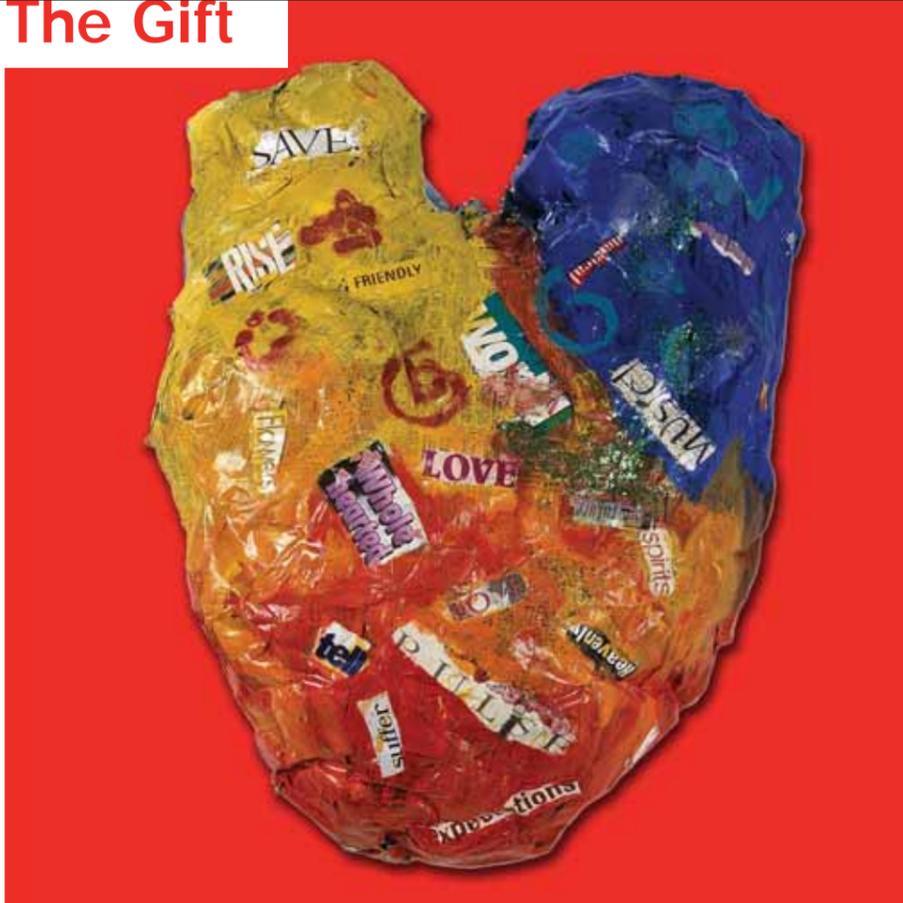


Modular Architecture—The Unit x 10
1996 / Microporous Polyester, diverse textiles, zips, telescopic aluminium structure.
210x1000x50cm

Pattern Book

- 30 The Gift
- 50 Connector
- 64 Dwelling
- 80 OrtaWater
- 94 Nexus

The Gift



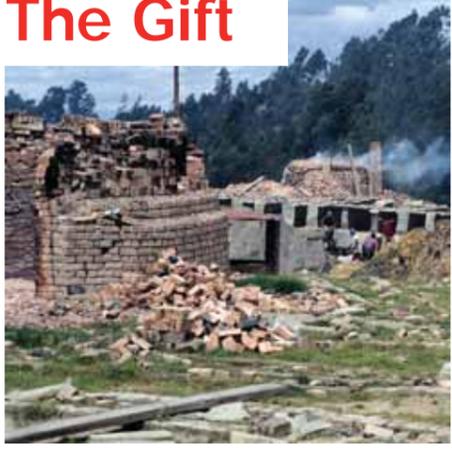
Argentina
2000-2002 / Workshops in
collaboration with Alicia Ascheri
and the Colegio Rosario, Argentina.



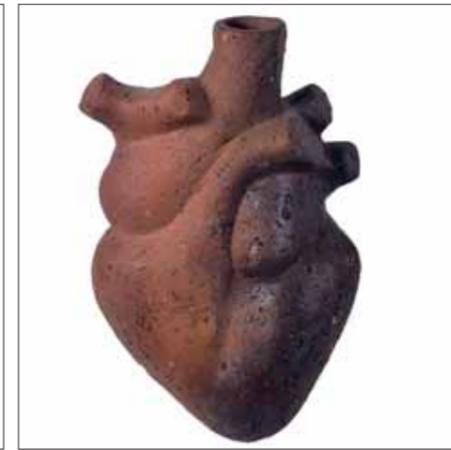
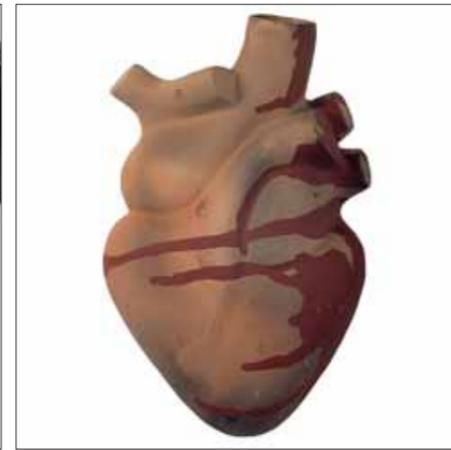
Cheniers
2004 / Co-creation workshop with
Alain Gaudebert, Raku artist and
Alicia Ascheri at La Tuilerie de
Cheniers, France.



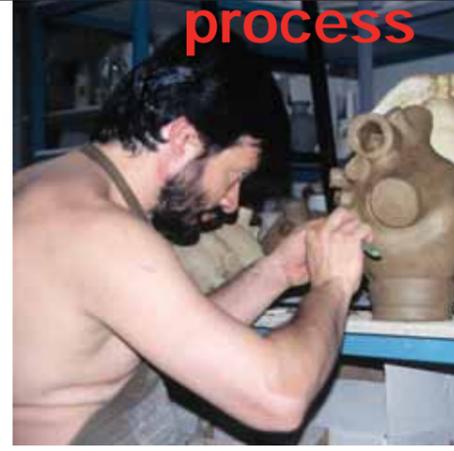
The Gift



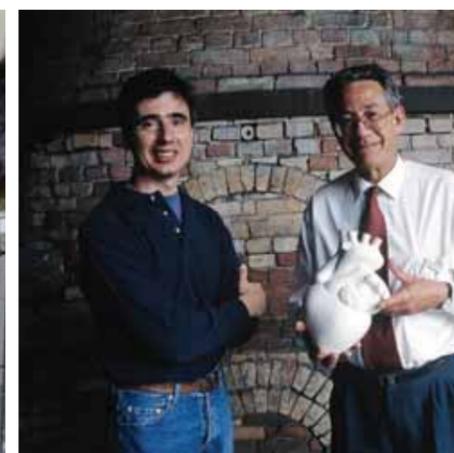
Colombia
1997-1998 / Workshops with
pottery artisans and brick makers
in the villages of Ráquira and
Zipaquirá, Colombia.



The Gift



Greece
1997-1998 / Workshops with local artisans working with terracota and recycled aluminium in Athens, Greece.

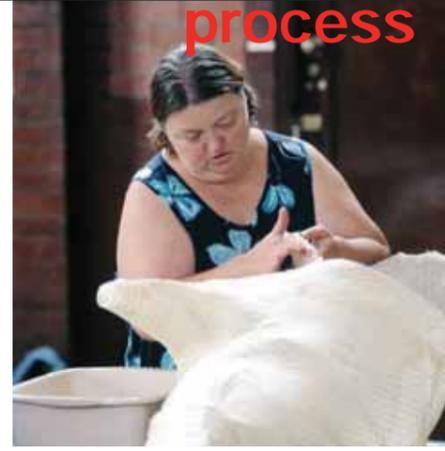


Limoges
1996-1997 / Workshop with the Royal Limoges craftsmen and edition of 100 biscuit-fired porcelain hearts.

The Gift



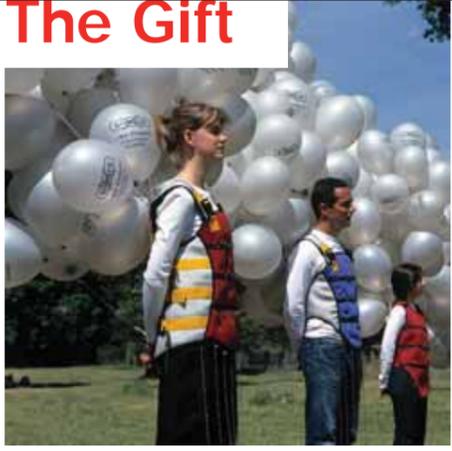
Melbourne
2002 / *Fluid Architecture*,
a four-week experimental drop-in
workshop with local residents and
RMIT art school in the City of
Melbourne. Curated by Jane
Crawley. Co-creation of papier-
mâché hearts for *Arbour Vitae*;
Heart Wear and *Heart House*,
Melbourne, Australia.



process



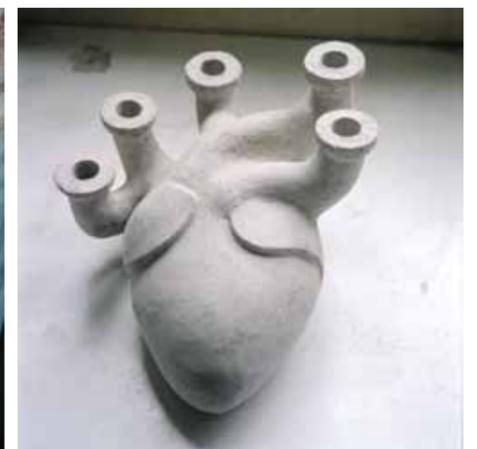
The Gift



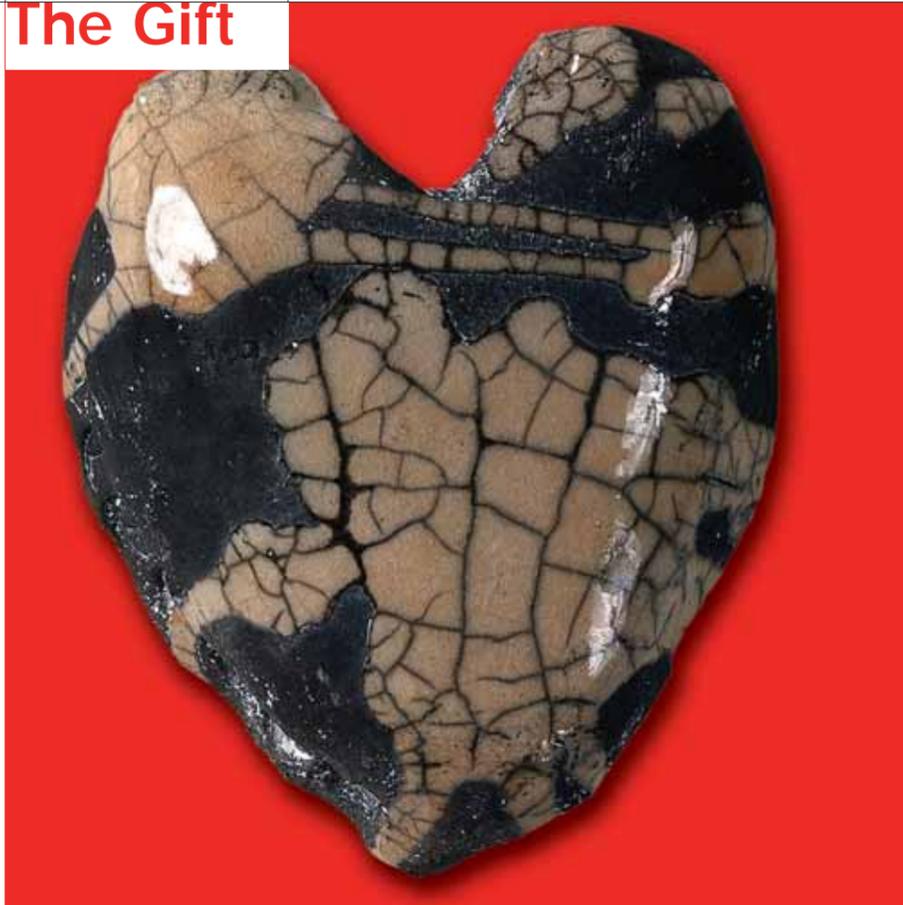
Nancy
2002-2004 / Workshops with 35,000 students from Meurthe-et-Moselle county high schools to elaborate the *Universal Declaration Gift of Heart*. Research and production of the public sculpture *Le Coeur du Grand Nancy*, France.



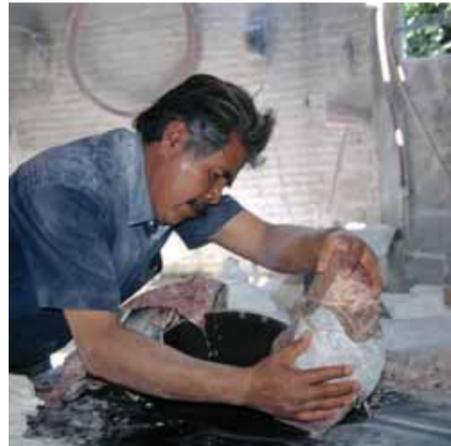
Nevers
1999-2000 / Workshop with 'faïenciers d'art' from the town of Nevers, France.



The Gift



Mexico
2000 / Workshops with stone carvers and 'Barro Negro' craftsmen from the villages of Tecali, Puebla and Oaxaca, Mexico.



Sèvres
2000 / Workshop with the craftsmen at Manufacture Royal de Sèvres. Creation of ten Sèvres porcelain hearts using different glaze techniques, France.





Life Nexus—The Gift
2002 / Composition, 44 Barro Negro hearts
from Oaxaca Mexico / Approx. 150x150cm.

The Gift Outcome



Life Nexus—Crate
 1996–2006 / Installation of six crates with Royal Limoges porcelain hearts: wood, laminated diasec photograph, silkscreen print, acrylic, glass, wheels / 104x72x45cm (each crate).



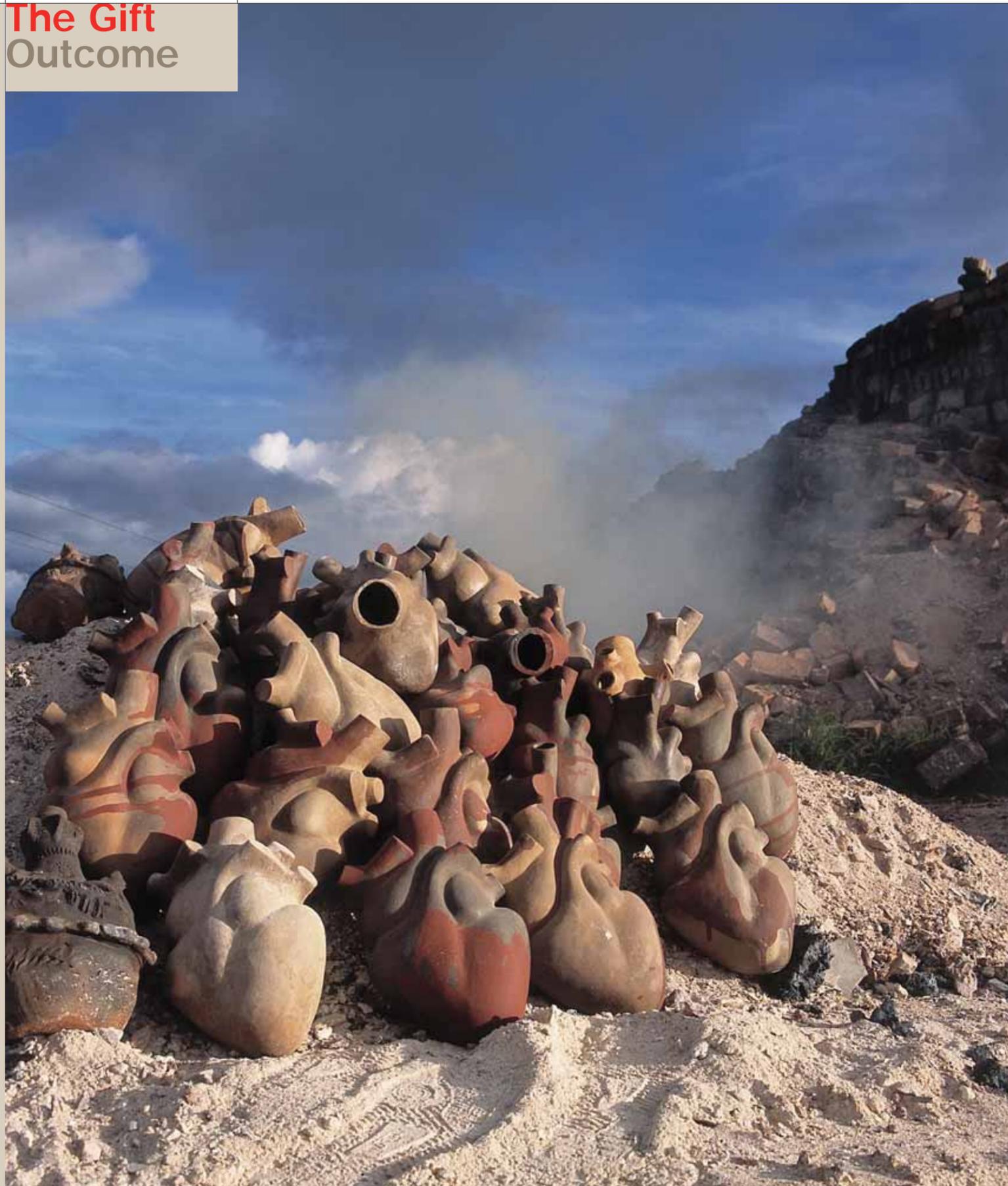
Life Nexus—Crate
 1996–2006 / Installation of four crates with textile hearts from Colmar: wood, laminated diasec photograph, silkscreen print, textiles, framed photographs, speaker, glass, wheels / 104x72x45cm (each crate).

The Gift
Outcome



Life Nexus—The Gift
2006 / Installation with hearts from Sévres,
Limoges, Cheniers, Athens, Mexico, Colombia
/ Approx. 150x150x90cm.

The Gift
Outcome



Life Nexus—The Gift
1997–1998 / Installations in situ, Ráquirá
Columbia and Athens Greece.