EPHEMERALITY: ART & PLACE

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Abstract. Human various categories are in a continual change during this era and are making different challenges that are notable in the appropriate time and place. Art and ephemeral art are the examples of this challenging field. Art which is not created to remain permanently is called ephemeral art. Ephemerality is a phenomenon which has changed many fixed definitions of special places like museums. This kind of art needs special places to be created, showed and preserved; though these masterpieces are not preservable mostly. A place which can change with its contemporary requirements; but with a function as identified above, which can accept all theories with the fullest liberty, and is able to change with the needs of time, and can even accept its own decline. This is a challenging field which some critics have considered it as an anti-curator and anti-museum cause. Different methods of research such as studying case-studies, library search, and interviews were used for the purpose of this study. The results indicate that, on the basis of different artists' aims, placing definition changes ends to choosing a special place for creating art. Taking place has different phases that are categorized here: Where the ephemeral art is happening makes a sense of place. If the process happens for several times, it becomes a place in people's memory. Some other artists preferred common art-showing places like amphitheatres, concert halls, and other special galleries and museums. With the purpose of having exhibition in such places, some artists, but not the most, create masterpieces suitable for the place. This means that they narrow down their ideas for suiting such places. Some others prefer to abandon museums to choose a place with all required liberty for creating their art. Some consider the abundance an opposition to museums and curators. Some artists choose natural places for creating art for the natural potentials of these places, and they are mostly creating their art alone or with a cooperation of a limited group. This means that they do not have common visitors but the purpose of this group of artists is not creating art for showing to others. Some of them create art just for themselves and for their own pleasure, and most of the time they leave their art in the nature and the art goes out, through the time. Some artists aim to create ephemeral art and they choose any of the places above like virgin nature, streets, and any other places suitable to their thoughts and ideas.

Keywords: Ephemeral Art, place, sense of place

INTRODUCTION

In the present human culture is changing with incredible speed as Zeimaran writes: Stunning contemporary culture is rapidly changing, with the emergence and spread of ideas, thoughts and new beliefs to new possibilities and ways of modern man facing. Today's time and space lost the old meaning contracts of culture and civilization and nature in general forms of social interaction (Zeimaran, 2010: 7). Art is not something to create lasting and sometimes permanent idea of the artistic expression of the struggle, so the question is how to develope and sometimes where to create? Can this art take place? Can specific places create art? It seems the placeness in ephemeral art has different forms and manifestations that we are going to discuss in this article.

Research Method

Research on the subject of art and the modern age, followed by a review of the features and benefits of the place of the theoretical and practical art of Ephemerality through books, magazines, websites and interviews with artists and experts, as well as case
study examples of new artists and explore exhibitions and museums of contemporary art is important.

Background of the study
Discussion and research on the relationship between art and its variables have always attracted artists and theorists, philosophers and others. Articles and books have been written on this topic; but what is important in the communication between the different areas of art and related fields that need to be established when something is associated with mutations and changes over time. Especially, when dramatic changes occur with incredible speed, it is hard to discuss and study about it. Therefore, the only way is not just returning to the books and articles, but interviews and field studies need to be involved that has been done in this article. Since this article focuses on the relationship between art and architecture and urban planning, in particular to discuss the place and contemporary art deals the studies in the field of architecture, urbanism, philosophy and art which is used. In the art, modern art and the ephemeral art has been studied in addition to articles and books that are detailed in the bibliography. Reviewing literature and interviews with artists such as Ahmad Nadalian is also considered here. The theory of place has been discussed based on the studies and theories of Ralph and Schultz. What concerns ephemeral artists and architects in this field of art with an emphasis on research and implementation needs to be explored.

Ephemerality
Ephemeral means transitory, temporal, transient, ephemeral, short-lived, short-time, instantaneous, spontaneous and temporary. The word means "the beginning and the end in a day". It is used for short-live things (Eke, 2008).

Ephemerality Art
Warm smile, the sudden appearance of red cardinal bird and Ephemeral moments are sometimes brief, sometimes deep, we feel, but often they are unknown treasure (Rizbring, 2008). "Most things are pretty steady: Red maple leaves in autumn, northern lights, bird song thrush in the afternoon in summer, or taste the birthday cake. The world is full of flowers that bloom only for a day. Music is fleeting nature - we cannot afford it, we can only enjoy it as long as there is. We live in a world of time and lots of people feel that they have to work more quickly (Thompson, 2008). And, this shows that we have experienced over and over again and it influenced our mortal moments. Klein writes in his article: art that is created in a few hours, not months or years is called Ephemeral (Klein, 2008). Ephemeral arts are such as transitory and short-lived and unsustainable in the nature of a particular event or place. The arts are found in all cultures and civilizations around the world. Nadalian says: " Ephemeral art mostly means that the aesthetic shape has been formed and we have observed it, not in front of our eyes." Ephemeral art can be used as a form of art that the length limited lifetime defined. Art for a certain period of time and possibly to complete or accomplish a specific purpose remains and gradually is destroyed or damaged. But, if it can be enjoyed only for a moment or an hour a flower or celebration, and the visual arts can be enjoyed in the same way. Should art should remain forever? Can something be sustained only for a moment or a day? Fine art does not need paint and paper, clay or bronze (Thompson, 2008).

Diana Lynn Thompson in art creation paper writes: "I like flowers and leaves, bird singing and I love the beach, and these are things that I work with them. Also, I like to build things. The creation make a deep satisfaction to me, and I do not need to keep what I have made (ibid). Ephemeral art also evokes questions about a variety of experiences and objects of art that are important in our culture. Ephemeral art makes us to think about the nature and stability and instability. Many of us may think that the words we write, the paintings we paint, photos and
videos, the music we record may remain for so long; Ephemerality teaches us that short life is to celebrate every day (ibid). About the history of ephemeral art, Nadalian says that Like any movement in the late 19th century or early 20th century that may exist, we have named this period we started, there was always a conflict, for example, symbolism and expressionism is named during this period. One may also do it in the caves. Perhaps, in previous millennium, light, fire and dancing around it, were different kinds of ephemeral art.

This art occurs when a large number of artists try to get out of the galleries and conventional performing centers and go to unconventional places, or leave their work in the heart of the nature.

This kind of art is more concerned with the post-minimalism. From the self-consciousness of the 1970 decade, Iran has been influenced by the West. Before the revolution, free installation experience has often been done. But from 1998 onwards, this art followed in Iran seriously and is associated with the idea that art can be conceptual and the hand skill is not as important as the concept. Also, can be made by prepared and pre-fabricated things and in places away from the galleries. When we say a place away from the gallery, it is likely to work at a series of events or if the intention is that it should be preserved forever, we have recorded it to documents or presented it to the Gallery."

Place and Ephemeral Art

In both theories of Ralph and Schultz, the most important sense is the sense of place. The relationship between humans and place is what Ralph referred as the spirit of the place and Schultz knows that it causes human mood and the perception that people gain from places and behavior that comes from them. In other words, one of the influential factors in understanding human behavior in public places is space. As Ralph states that emotional events changes from place to the place, German architect Aldo van Ile, also clearly states"Any meaning that shows space and time, location and place mean more of them." In the human mind, space is the meaning of place and location is the meaning of time (Carmona, 2006: 96). This shows that the perceptions and feelings of space in mind, is a place that makes lasting memories, the place that the human mind connects and recall. In fact, it is part of the mind that has memories without any placing back again. According to the theories of Gestalt, school of the mind of general perception is significant. These perceptions were related to each other and by their association, we interpret the phenomena. Thus, we can say that place is known when that primary mental images, memories and experiences are reflected (Sadat Habibi, 2008).

Based on the theories of Schultz, Ralph and Lynch, place can be found in the meaning of memory and symbolism, readability and visibility, sensory experience, mental communication, individual and group perception and understanding.

Our memories of the art of Ephemeral and its impact on the way we think about the art and the work have deep and lasting effect. In an interview with the artist, Ahmad Nadalian, he stated that "unconventional works of art are created Ephemeral charm ... its memory will remain in the mind." Where Ephemeral artwork happens, it can create sense of place to audience. If the Performing Arts at specific Ephemeral happen again, the collective memory knows the place a location for the creation or implementation of art which is mortal. Performing ephemeral art with profound and enduring impact can create places but whether this art is limited to a particular place or places or Whetehr there is freedom to choose unconventional places, or nature to run this kind of art.

Also, it is not correct to say all ephemeral art are performed in non-conventional places. A group of artists choose art-conventional places, such as museums and concert halls and amphitheaters to express their artistic creations, such as music and theater performances and more. As noted theater and music are the essence of ephemeral and they were performed in
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this specific places in the history of their performance. Otherwise, there are artists complaining about the limitations of their voice in these places that cannot be heard from all corners of the world. Also, there are some restrictions based on various reasons, mostly in the field of economic. So, the relationship between artists and the selection of appropriate space to run or create a work of art is summarized in the following diagram.

**Table 1.** The relationship between ideas of artists and places for art (Reference: Authors).

<table>
<thead>
<tr>
<th>Artist Ideas</th>
<th>Independent of place</th>
<th>Depending on the place</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>From specific place</td>
<td>Related to the concept of place, or non-place</td>
</tr>
<tr>
<td></td>
<td>non-place (specific place or the concept of place)</td>
<td></td>
</tr>
</tbody>
</table>

Selecting unconventional places of art or nature had different reasons. Leaving museums and galleries was not only due to the anti-museum approach, but also because of the potential that group of artists feel in the heart of nature and urban open spaces. They left the conventional places and presented their artistic approach in the form of photographs, videos or other media in museums and galleries, street exhibitions with no concern of audiences. Their main concern and focus was the process of creating not only the output.

Diana Lynn Thompson writes about her artwork: "*Gesture* was made on public beaches where the artwork could be seen as it was being created - and for a few hours afterwards (until the tide came up and washed it away). It was important that the work be seen on site and that I was able to speak with those who were interested in the work. Much ephemeral environmental or site-specific art is only experienced third-hand, through photographs - which lack the immediacy and impact of the real thing. The work was created out of what was found on the beach -- stones, shells or sand. Each temporary installation was made with an awareness of the paths and actions of people on the beach, and the shape and nature of the beach itself. The work reflected whether the beach was man-made or natural, whether it was used for recreation or contemplation. It was made to fit the place, to work with the landscape, and to create with the intention of doing no harm to the environment. Little or no trace of the work could be found the next day."

But, sometimes art performance in nature is part of the meaning of the artist's work. Andy Goldsworthy found the materials in nature, such as tree branches, stones, leaves, pieces of rock, ice and snow. He does not use the glue, nails or other materials for attaching components of sculpture. Many natural factors like sun, rain, wind lead the artworks to disappear. For example, pieces of sculpture that includes ice, once melt in the sun. Goldsworthy knows this happens in minutes, but creates the artwork. What is the amazing value for him is playing with the nature (Carpenter, 2008).

Nicole Dextras, Canadian graphic designer embraces the cold climate of her native country through her ‘ice typography’ installations – a series of larger than life words spelled out in block letters made from ice. Dextras states, "This phase of transition becomes symbolic of the interconnectedness of language and culture to the land as they are affected by time and by a constant shifting and transforming nature." the natural ability to ability to flow between order and chaos.
Nadalian believe that, in the West, there are places that such events are created there. For example, we can mention the plaza in front of the Georges Pompidou center. Cultural Centre Georges Pompidou in Paris is one of the most important cultural sites with the main task of preserving the rich cultural heritage of France, also to help and support artistic, cultural education. The space with the potential of social interaction. The nearby cultural space is the basis for the formation of folk art. All social classes gather in this cultural artistic plaza in an interactive way.

In Iran, the International College of Environmental Art, in the Pollur village reflect the need for this kind of place. But places for creating this kind of art should be capable to meet the needs of artists. The need for a special art place does not mean not to create physical structures. The place, sense of place and the concept is focused. As categorized before, there are different approaches through placeness that is based on the artists' though, attitude and the intention of the creation of artwork.

### Table 2. Placing in Ephemeral Art (Reference: Authors).

<table>
<thead>
<tr>
<th>Placing in Ephemeral Art</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-place</td>
<td>Place</td>
</tr>
<tr>
<td>-</td>
<td>Traditional places (Museums, galleries, exhibitions, etc.)</td>
</tr>
<tr>
<td>-</td>
<td>Traditional places (Museums, galleries, exhibitions, etc.)</td>
</tr>
<tr>
<td>-</td>
<td>Place defined by the artist (special nature, urban spaces or specific street)</td>
</tr>
<tr>
<td>Non-place that remains non-place after the process finishes.</td>
<td>Before selection by the artist was non-place.</td>
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### CONCLUSION

As previously mentioned, the purpose of art created by artists differs, based on their attitude and approach to the selection of suitable sites is the creation of artistic differences. And, this has had a significant impact on the issue of placeness in ephemeral art and will show different art expressions. Different artists and different approaches to this placeness can be classified and summarized as follows. • Where ephemeral art is created, the audience will have a sense of place. However, if the process of implementation repeats, the place becomes as a place for the creation or implementation of ephemeral art in people's collective memory.

• A group of artists choose art-conventional places such as museums and concert halls and amphitheaters to express their artistic creations such as music and theater performances and
more. As noted theater and music are the essence of ephemerality and they were performed in this specific places in the history of their performance.

- Group of artists chooses conventional art places like museums in order to present the art of ephemerality.
- A group of artists to protest the limitations that museums and museum-owners have made, left such places and chose the natural and non-conventional places, unusual urban spaces and streets.
- Another group of artists due to the potential of nature chooses the nature as the place of creation, which can be divided into two groups: The first group have audiences while the second the audiences are not the main concern and create artwork for their own.
- A group of the artists focus on the ephemerality of the artwork and know it as the important part of their art meaning. Therefore, they may choose each mentioned place for art creation or expression.

In the West, we see places where art events occur such as the plaza in front of Georges Pompidou center, and in Iran, the International College of Environmental Art, in the Pollur village reflect the need for this kind of place. But, places for creating this kind of art should be capable to meet the needs of artists. The need for a special art place does not mean not to create physical structures. The place, sense of place and the concept is focused. As categorized before, there are different approaches through placeness that is based on the artists' though, attitude and the intention of the creation of artwork.

REFERENCES

[11] Klein, Sh. (2008). Ephemeral art: ... ephemeral art asks that we appreciate the art work now in the present moment, for it may not be there tomorrow. Child Art, USA, ISSN: 1096-9020