

Caz Guiney

www.cazguiney.com

Installing work insitu.

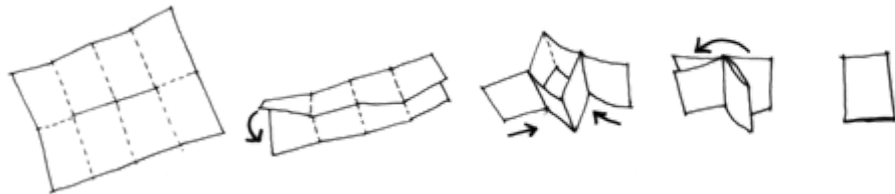
Saturday October 17 at 2pm.

Meet at the corner of Bourke St and Godfrey St

SHARE YOUR INTERVENTIONS! GO TO:

www.interventionistguide.org

FOLDING YOUR GUIDE:



COMMIT NO NUISANCE

Caz Guiney | The Interventionist Guide To Melbourne

COMMIT NO NUISANCE

This is a zine about finding potential gallery sites within the city fabric that can relate to both small crafted objects and to the human body in an intimate way. It is a guide that will enable you to seek out your own spaces for siting small works via a conversation with local Melbourne jeweller, Caz Guiney (see *italics*).

You are also invited to experience first hand the types of spaces that lend themselves to a sense of intimacy by seeking out and observing the spaces highlighted on the enclosed map of Melbourne.

Since 2003, Caz Guiney has been exploring the creative process of making and siting jewellery within the urban fabric. Two key projects – City Rings (2003) and Precious Nothing (2008) both involve gathering evidence from public and marginalised places.

For the Interventionist Guide project, she shares her experiences of working within the city and opens up her process and practice:

Caz has a unique way of engaging with space, utilising it's spatial environments in her work as a resource, a collaborator and a muse. Caz's practice brings the outside in: discovering a language of intimacy and nothingness through a dialogue with jewellery.

Precious Nothing Catalogue | Roseanne Bartley

MELBOURNE AS A CONTEXT....

In Melbourne, there is a brief history in the city of intervention and working in and with the city fabric compared to a city like Barcelona, where every second person is doing something on the street - whether it's sitting or chatting; whether it's groups of students or the general public – everyone seems quite comfortable interacting in public.

Drawing on my experience from fossicking and installing around Melbourne, I've observed people's reactions to my work and my process.....I've seen the bemusement on people's faces - the shock and the horror, the uncomfortable nature of ambiguity. People don't come up and ask questions: what are you doing?

In this way, there seems to be a real sense of fear in Melbourne – I noticed this especially when I was doing the 'City Ring' project in 2003, when the anti-terrorist campaign 'be alert, but not alarmed' was around - if you're doing something that looks slightly suspicious, be prepared for people to become very uncomfortable, and or annoyed.



Flinders Street Station. Casting for Precious Nothing Exhibition 2007

Castings from a significant meeting spot. Selecting places that people are connected to. However the connection has much more to do with the bold physicality of the place in terms of clocks, steps, but not much awareness or sense of the actual finer details. So I took a molding of the steps and made a ring, the idea is that you could wear the ring with all the step texture and detail- to draw people in to how beautiful these spaces are...

I like the fact that I am almost invisible...sometimes there is a glance - but most people are too fearful to stop.



City Square: Installation City Rings 2003

I love this one because the blokes are having their lunch in the background - I didn't manipulate any of the spaces – I made rings to fit. In this piece, there were spikes on the edge and I hammered them in.

I am reminded of Stefan Sagmeister's coin installation in Amsterdam. When I was young I super glued a twenty cent coin to the footpath, the next day going back to find chisel marks and blood where it had been....

www.sagmeister.com/urbanplay/

SITING GUIDE

Seek out intimate spaces that relate to small scale objects. Remember to respond to those spaces by creating pieces that are based on the actual space itself – create pieces that fit to the space's exact dimensions in terms of form and shape, or relate via materiality or texture.

Find nurturing spaces for your objects in terms of shelter and protection from the elements, which also provide an intimate connection to the body or observer. Remember that your piece will decay or change over time – they will weather or be taken away – depending on its location and level of exposure.

Junction details – how will the object sit or stay in position? How do you ensure you do not damage the surface you are fixing to?

Look for the small, overlooked or forgotten space or niches in a building façade – rather than an obvious location. Consider your audiences vantage point – sometimes full view is not always the best - encourage your audience to seek out and look for your work.

Find other ways to connect to your audience – look for places that maybe of key significance – such as meeting points across the city, or locations where people dwell to each their lunch. Find locations which may embody strong memories for the viewer...

ADVICE

Just go out and explore and experiment within the city rather than seek approval.



Nicholas Building
Installation City
Rings 2003



FINDING SPACES IN THE CITY...

The walking and the observing is important to me – since moving my studio from the city, my time spent in the city is much more intense. Even if I am not in the city with the intent of looking for things, there will be a constant barrage of information and ideas based on what I see.

Humble, Unconsidered spaces....

As well as the intimate scale, I look for something that is intrinsically humble about these spaces. In a way, it's a reaction to the grandness of the city - like the shards and the geometric monstrosities and those gravity-defying, angular, colorful forms. It's the spaces that are built without any consideration that I look for.

Engagement via the exploration of detail...

I look for opportunities and a way to engage with public space that can also be quite private because of the intimate scale. Although they are within the public realm it takes a bit to seek these out, it takes effort and a bit of focus - trying to encourage people to slow down and to see the detail and to see what the world is made up of.

Sharing your own experiences...

It's sharing your own experience – because that is my experience of the world – it's seeing what makes up a city not the overall creation, I see intersections, textures, materials and I also see what is left behind - and these spaces are part of what is left behind - maybe something about the under dog and my interest in low brow.

When you see the city in this way it allows you to contribute to it without getting overwhelmed and it is a way to connect with a place that can potentially be very alienating

PHILOSOPHY

Caz's work is embedded within the craft and skill of jewellery making, with an intrinsic sense of engaging with a broader community.

There is a simplicity to my approach which questions and explores both traditional concepts and values of jewellery and seeks out and finds value in ordinary places.

From a jewellery perspective, I explore and respond to preconceived ideas about jewellery as a traditional craft - where the expectations are fairly narrow. In my work I try to encourage wearers, viewers, hoarders, investors to think in different ways about jewellery and where they might find it...."

Caz creates a path between the object, the architecture of the place and the person, between something that has been a part of the city or has evolved from the city, its site and it's relation to the human body. It's about creating a dynamic – a connection with an object that, when worn, makes you feel more 'complete' for that day- this feeling could be different on another day, but if you chose to wear one of the pieces that evolved from the city, there would be some kind of journey which would take you back to that intimate place. In a way, capturing a fleeting, passing experience....

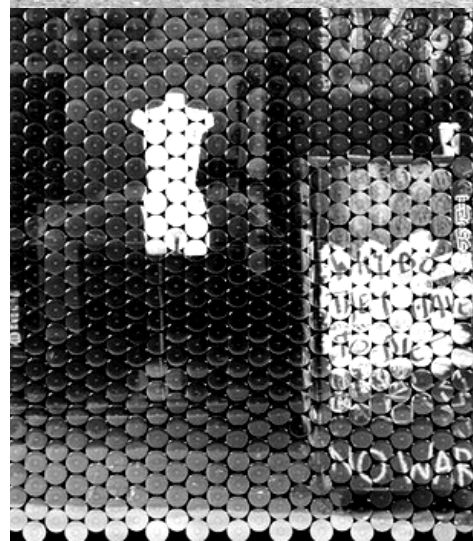
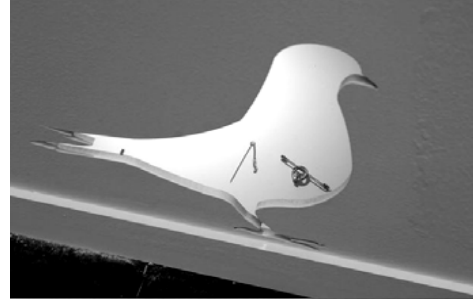
INSPIRATION...

Things that inspire me; suburban front yards, suburban backyards (peering from the train), mostly low brow stuff. I am obsessed with caravans – or scenes of things that are abandoned that were never super quality in the first place. I don't do new particularly well.

I'm inspired by domesticity and routine and exploring these ideas through objects, I collect kitchen items – which have great designs, shapes and materials and are in use everyday – like the porridge spoon that wears down over time from constant use or the steps of Trades Hall in Melbourne.

In terms of the city I observe people in the city - whether they have a blinkered, grandiose or A+B approach - you come to the city as a sight seer or in a 9-5 routine and this happens now seven days a week 24 hours – the city never sleeps.

I have worked in the city and watched spaces change. Watching the art studios disappear creates a sense of urgency to make a mark - to encourage people to take notice that there is more here than meets the eye.



**Precious Nothing exhibition
installation Craft Victoria. 2008**

Each group of work was exhibited in windows designed as if the gallery had become an internal city 'room' - carved or cut into the walls. Each window reflected the locations that the group of the pieces came from – Nicholas Building, St Patrick's, Fed Square etc...so bringing the outside in – each body of work directing you to place which they had come from and connecting the viewer to the way I view the world.

Installation | Eric North

In terms of other practitioners, there is 'Slinkachu' – little people in the city...his work is absolutely beautiful.

<http://slinkachu.blogspot.com/>

Also Susan Cohn – Her recent political responses with her badge project within the Solutions for Better Living Exhibition in Craft Victoria – there's just not enough of these kind of stories being told within the discipline of jewellery making.

**Susan Cohn.
Protest: LOVE NO WAR (3), 2004
Solutions for Better Living Exhibition.
Craft Victoria 2007**