

The chapters of this book reflect on the exhibitions that took place in the first year of the Market Gallery *Temporary Contemporary* exhibition programme. Using the case studies of the individual exhibitions, and reflecting on the wider initiative, the contributors have argued that art, design and architecture can play a unique role in presenting new ways of seeing and understanding place and local contexts. The contributors have considered how cities and towns can be conceptualised as ‘*cellular organisms*’ in which exhibitions can intervene in a thriving ‘*mixed cultural ecology*’ and where artists can investigate the ecology itself. Moreover, this book has been an opportunity to argue for attention to be made to the contexts and apparatuses that facilitate and affect viewing and representations of people’s lives through visual culture. It has also continuously reflected on the role of exhibitions for practitioners and educators in art, design and architecture. The final thoughts of this book relate to how *Temporary Contemporary* continues to iterate in Huddersfield, supporting the conditions for creative and cultural activity, and creating democratic cultural activity produced by and for ‘*non-exclusive audiences*.’¹

The organic development of *Temporary Contemporary* as an initiative that embraces a mixed cultural ecology is now manifest in the expansion of the project from underneath the mushroom columns of Queensgate Market to other spaces in Huddersfield. This includes the Piazza: a 50-year old shopping centre opposite the market and adjacent to Huddersfield Art Gallery and Library. The empty shop units within the Piazza are now being used by a broad range of arts and cultural producers, services and activities. A sense of collective ownership over the means of arts and cultural production is reflected in the curation of a shared programme of activities promoted through the *Temporary Contemporary* platform. At the same time, each collaborator within the initiative retains their own identity and visibility, using marketing and promotion platforms relevant to their respective projects. This willingness to participate in developing a broad portfolio of cultural activities shows a receptivity to fostering interrelations between different groups and interests, often with the aim of facilitating further opportunities for self-actuated *and* collective change.

Being able to share ownership of *Temporary Contemporary* as a mixed cultural ecology reflects the ethos of ongoing social relations of participation and exchange. Kirklees Council has indicated that *Temporary Contemporary*’s model of working in partnership has contributed to plans for a ‘cultural heart’ in the town, geographically and ethically rooted in *Temporary Contemporary*’s activities to date. In impacting the thinking of the council, the public and provide a unique space for artists and cultural producers to share their work has created change

that goes far beyond the usual temporality of exhibition production, and its insights will continue to be refracted and shared. The other main beneficiaries are the creatives and arts organisations who have come together at the ‘happenings’ accompanying the exhibition programme, as well as the organisations currently occupying the Piazza. In a region where creatives are spread across a large semi-rural geography with fewer opportunities to congregate, this is incredibly valuable.

‘Non-exclusive Audiences’

The artist Thomas Hirschhorn is known for producing temporary structures to reconfigure notions of ‘public space’ in and through the production of distinct sculptural forms. His ‘direct sculptures’, ‘altars’, ‘kiosks’ and ‘monuments’ turn public spaces into sculptural interventions. These structures emphasise a field of possibilities and redistributed power relations. For example, Hirschhorn’s reconsideration of the monument as a platform where site and audience are given form through installations, collaborative events and activities, produces a different kind of space situated outside of the museum or gallery environment.² This is part of Hirschhorn’s underlying motivations to bridge links between art and philosophy, and in particular, to bring a force-field of interactions into play by staging interfaces and interferences between different sources of influence.

One of his more recent monument projects, supported by the Dia Art Foundation, was located in a public housing district of the Bronx, New York City, USA, entitled *Forest Houses*.³ As a dedication to the Italian Marxist Antonio Gramsci, whose writings on hegemony have come to play a significant role in theorisations of popular culture, the project allowed for a public to engage in the ideas of the ‘*organic intellectual*’, a term used by Gramsci in his *Prison Notebooks*.⁴ This term orchestrates around the differentiation between ‘*intellectuals*’ as social agents and the functionary technical, administrative and bureaucratic capacities of specialists, the organisers of industry. Whereas the ‘*traditional intellectual*’ is focused on received histories of the past, and sees their position in culture as autonomous from the economic structure of society, the ‘*organic intellectual*’ is caught up in a struggle for hegemony – the manufacturing of consent – through emergent subaltern groups and new identity formations. In his respect, Gramsci’s ideal is a confluence between high and popular culture.⁵

Hirschhorn's commitment to working with what he calls '*non-exclusive audiences*' stems from his consideration of the role of art in culture. *Spectrum of Evaluation*, first formulated in 2008, includes a diagram which situates potential power relations between different audiences, artists and institutions within a field of possibilities. The spectrum presents the art world's professions – '*traditional intellectuals*' if you like – the '*institution-director, art critic, curator, gallerist, art historian, collector, art-professor*'.⁶ The artist is a second dynamic, evaluated by the work they produce, but also by the '*experts*' of the art world. But, coming out of the work is a third dynamic, which Hirschhorn names '*the other*', who has the potential to send back evaluation to the artist. The '*non-exclusive audience*' is, for Hirschhorn, made up of '*primary spectators*' – or '*organic intellectuals*' – creating a set of viewpoints or positions, which the curator Yasmil Raymond indicates is '*produced from the ideology of assessment and appraisal that conditions the development of art from a subaltern group, formed by individuals excluded from the art world. This does not exclude artists, academics, professionals, but qualifies it*'.⁷ The exchange between the '*subaltern group*' and the field of '*art professionals*' is enabled by Hirschhorn's projects. As he indicates in his discussion of the Spectrum of Evaluation:

*I want to exclude nothing. But as an artist, I think I must determine the dynamic, the line of force, or the DIRECTION OF IMPACT.*⁸

In this respect, we can learn much from Hirschhorn's projects, especially in relation to what artistic and cultural research can do when it moves beyond the walls of the gallery environment to be formed and informed by non-exclusive participants.

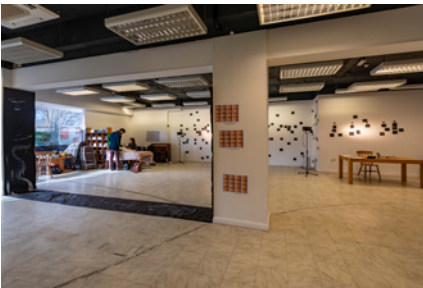
The collaborative focus of *Temporary Contemporary* has led to an organic expansion of the project with contributions from a range of arts and cultural practitioners and organisations. For example, in 2019, the Piazza shopping centre opened some of its vacant units for a range of activities, including artisan pop ups, exhibitions by emerging and mid-career artists and cultural practitioners, and students seeking to develop opportunities to design and curate in the public realm. *Temporary Contemporary*'s monthly late night 'happenings' have expanded into this wider network of cultural activity with a shared programme of events. In this respect, *Temporary Contemporary* has evolved as a model of cultural activity that continues to iterate in the town.



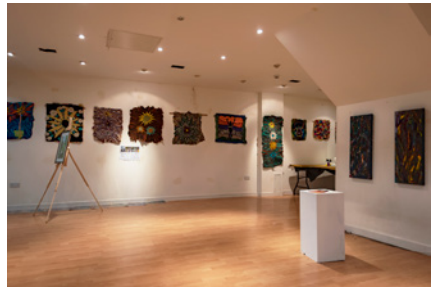
Exterior of the Piazza Shopping Centre.



Exterior of the Market Gallery within Queensgate Market.



ame, Piazza Shopping Centre.



CollaborARTi, Piazza Shopping Centre.



Parlour by Parley space. Image courtesy of Victoria McCorkell (pictured) and Laura Mateescu.



Image courtesy of Jean McEwan.



Image courtesy of Huddersfield Repair Café.

But this activity is only made possible by the collaborators involved. It is with their contributions to this ecological network that the real potential of *Temporary Contemporary* becomes visible. These collaborators include: AME, Chol Theatre, CollaborARTi, Children's Art School, Culture Declares Emergency, Dark Horse, HOOT, Huddersfield Repair Café, Jean McEwan, Magic Rock, KWAS, Victoria McCorkell (Parlour by Parley), S2R (Support to Recovery), West Yorkshire Print Workshop and WOVEN in Kirklees.

Temporary Contemporary has opened up a force-field of possibilities for thinking about what might constitute a future cultural ecology in Huddersfield and what new democracies of experience may be generated from out of this network. This may include modes and avenues of access to culture in all of its forms. This pluralising potential is at the heart of public access to and engagement with *Temporary Contemporary*. Hirschhorn's ambitions to bridge links between traditional and organic intellectuals, between art professions and non exclusive audiences, tells us something about the necessity to withdraw from the dangerous regularity of situating culture over and above the cultural processes of production. Creative actions have the potential to take shape in the world to be shared with others.

One of the next challenges for the *Temporary Contemporary* collaborators is to speculate on the creative and cultural futures for Huddersfield and towns like it in the wake of the global COVID-19 pandemic, as well as the role that art and culture should occupy in dismantling the systems of privilege and racism brought into the spotlight by the murder of George Floyd in Minneapolis, Minnesota, USA in May 2020, leading to widespread protests.

In 2020, *Temporary Contemporary* will host an event to celebrate the working practices and projects developed through the initiative and to explore with others how we might collectively evolve and grow. This also includes the launch of an indoor garden in the market, a symbol perhaps for a vibrant, living ecology connected in a mycelium network, where new spores of creative activity have the potential to pop up at any moment. We will continue to address how creative energies can transfer, entangle and produce their own unique forms by having access to the shared nutrients generated by this cultural ecology.

¹ This is a term deployed by the artist Thomas Hirschhorn.

² See in particular, Hirschhorn, Lee and Foster (eds.). (2013) *Critical Laboratory: The Writings of Thomas Hirschhorn*. Cambridge, Massachusetts: MIT Press.

³ Buchloh, Brown, Kivland and Hoban (2015) *Gramsci Monument*. Dia Art Foundation and London: Koenig Books.

⁴ Gramsci, A. (1998) *Selections from the Prison Notebooks*. London: Lawrence and Wishart Ltd.

⁵ Urbinati, N., (2015) 'Know Yourself: Antonio Gramsci and Liberation Today' in Buchloh, Brown, Kivland and Hoban (2015) *Gramsci Monument*. Dia Art Foundation and London: Koenig Books.

⁶ Yasmil Raymond quoting Hirschhorn, 'Desegregating the Experience of Art: A User's Guide to Gramsci Monument', 16. Available at: www.sommerakademie.zpk.org/fileadmin/user_upload/2016/PDFs/Reader_Yasmil_Raymond/Raymond_Gramsci_Book_FINAL.pdf [accessed 7 February 2020]

⁷ *ibid*

⁸ Hirschhorn, T. (2009) *Spectrum of Evaluation*, Critical Laboratory, pp.80–81.



Queensgate Indoor Market, Huddersfield. Laura Mateescu, 2020.

PLACE, SPACE, ACTION

Presenting
Christine Pasternak, Gill Riddell, Daniel Rosecrance,
Ryan Stewart, James Kettle, Brian Swales, Alan Davis,
Michael Beckett, John Kelly, Billy Gray, Thomas Gumbel,
Wade Burdick and Katy Burgh, Jill Traxler, Jon Riddick,
Paul Riddick, Brian Worsley, Brian Shi, Wayne Barlow,
Jon Grant, Ravinder Roshni, David Lake, Wayne Stewart,
Jon Payne, Richard Hoggkinson, Rob Lloyd

MARKET GALLERY
QUEENSGATE MARKET

Open
Fri 6th April - Sat 14th April
10am - 6pm

Queensgate Market

Ryan Durrant
BLACK BAG

PAINTING | SCULPTURE | PRINT | VIDEO

10-29 Sept 2018
Open Mon-Sat 11-4pm

Market Gallery
Temporary Contemporary, Queensgate Market, HD1 2JH

TEMPORARY CONTEMPORARY

ART LINKS

SHOWGIRL MANIFESTO

An exhibition inspired by the new publication: Viewing Pleasure and Being A Showgirl! How Do I Look? by Alison J Carl. This exhibition features new work by Carl, and works by artists invited to respond to her book, including: Fiona Atwood, Sophie Lee-Bowford, Julie Cook, Neveada Stone (Lady Veredred), Alice Finch, Laura Gonzalez, Lucy Halstead, Sharon Kildand, Britten Leigh, Chloe Nightingale, Isabella Sheffield.

Preview: Thursday 13th October, 10 - 5pm Monday to Saturday, by appointment.
View at Huddersfield and Greater York, Sun-Saturday 10th October, 10am - 4pm www.temporarycontemporary.co.uk

Market Gallery, Queensgate Market
Part of the Temporary Contemporary partnership between Kirklees Council and the School of Art, Design and Architecture, University of Huddersfield

www.temporarycontemporary.co.uk #showgirl #manifesto #blackbag #artlinks #huddersfield #kirklees #temporarycontemporary #marketgallery #huddersfield #huddersfield #huddersfield

Market Gallery
Temporary Contemporary
Huddersfield

NICK DEAKIN

UNCANNY VALLEY

10 - 24 JANUARY 2018
Open Mon-Sat 11am-4pm

Queensgate Market

Market Gallery
Temporary Contemporary
Huddersfield

RICHARD MULHEARN

FLOOD PROJECTED WORK 2016-2018

Preview Night:
Thursday December 6th
8-6pm

Opening Hours:
7-21st December 2018
Mon-Sat
11am-6pm

Queensgate Market

MONUMENT FOR CARL EINSTEIN

and other works

DALE HOLMES

MARKET GALLERY
10 - 24 JANUARY 2018
Preview: THURSDAY 12 JANUARY, 7-10pm
Following the reading and card performance
between 10am and 12pm on Jan 12th

Queensgate Market

AK PORTRA 180

Garry Clarkson
Empire of Memory

18 - 24 JANUARY 2018
Preview: Thursday 17 January, 5 - 7.30pm

Market Gallery (Temporary Contemporary)
Queensgate Market, Huddersfield HD1 2JH. Ticketed together.
Entrance: via Queensgate Market or Post Road

Queensgate Market

SYNTHETIC SPACES

The Digital Exploration of Three Sites in Huddersfield
Professor Nic Clear, Hyun Jun Park

10 - 24 JANUARY 2018
Preview: Thursday 17 January, 5 - 7.30pm
Following the reading and card performance
between 10am and 12pm on Jan 12th

Queensgate Market

TEMPORARY TACTICAL URBANISM

10th January - 8th April 2018
Open Mon-Sat 11am - 4pm

Exhibition Preview:
Friday 12th January, 7pm - 10pm

Queensgate Market

"WHAT'S THIS DULL TOWN TO ME...?"
 FURMINING CITY VIEWS
 MEMOIRS & EXPERIENCES
 OF HUDDERSFIELD

QUEENSGATE MARKET HUDDERSFIELD
 15th March - 6th April 2019
 Monday - Friday 10am-4pm

Exhibition Dates: 15th March - 6th April 2019
 Monday - Friday 10am-4pm

TEMPORARY CONTEMPORARY HUDDERSFIELD

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STELLA BARONZANO
 KATELYN CLARK

15th April - 1st May 2019
 Exhibition opening hours: 11am-6pm (except Sunday and holidays)
 Closing event: May 1st 2019

HUDDERSFIELD MARKET, 101, 207

TEMPORARY CONTEMPORARY HUDDERSFIELD

MAKING MATERIAL MEMORIES

CHARLOTTE GOLDTHORPE

Preview: Wednesday 6th March 10am-4pm QUEENSGATE MARKET
 14th June - 21st June 2019
 11am-4pm HUDDERSFIELD MARKET

TEMPORARY CONTEMPORARY HUDDERSFIELD

SITUATING PRACTICES

The Market Gallery, Queensgate Indoor Market, Huddersfield.

18. May - 1. June,
 Preview: 17. May
 17.00 - 19.30

TEMPORARY CONTEMPORARY HUDDERSFIELD

Bigfoot in West Belfast.

An examination of the evidence for Bigfoot when, it is reported, called the fabric and small hidden figures on the edge of West Belfast in 1950.

The Market Gallery, Queensgate Market, Huddersfield
 Preview: 14. Oct - 2019 / 5 - 8pm. 14 June - 21 June 2019 11am-4pm Mon-Fri

By Liam Deerin

TEMPORARY CONTEMPORARY HUDDERSFIELD

Photography & Lived Experience.

An exhibition bringing together photographs made by current post graduate students from the University of Huddersfield.

The Market Gallery, Queensgate Market, Huddersfield
 Preview: 14. Oct - 2019 / 5 - 8pm. 14 June - 21 June 2019 11am-4pm Mon-Fri

Alex Balboa
 Tom Brown
 Thomas Duffield
 Sam Wilbury
 Simon Walden

TEMPORARY CONTEMPORARY HUDDERSFIELD

THE LAUNDRY PILE

24 JUNE -13 JULY

Preview: Thursday 4th July 5-7:30pm

MARKET GALLERY HUDDERSFIELD

TEMPORARY CONTEMPORARY HUDDERSFIELD

QUILTING TOGETHER

24 JUNE -13 JULY

Preview: Thursday 4th July 5-7:30pm

MARKET GALLERY HUDDERSFIELD

TEMPORARY CONTEMPORARY HUDDERSFIELD

Temporary Contemporary
 Posters, 2018 — 2019