

## **Project: ARTOLOGYS REMIX 2013/ PICASSO**

### **AIM**

The essential aim of Artology's Remix program is to foster the creation by the participants and supporting professionals of a new genre of multi-artform performance works. These works as a reinterpretation or remix are based on past masterpieces and should have an enduring and continuous life once created. At the same time the habit of creativity and being part of a creative team are fostered as is the familiarity with artistic masterpieces of the past. The first in the series, Artology Remix 2013/Picasso was based on Les Demoiselles d'Avignon.

### **DESCRIPTION**

#### Background

Artology, an organisation in Sydney, Australia is devoted to developing the creative potential of young people through experiential learning in the performing arts.

ARTOLOGY- Contact: info@artology.org.au (Managing Director- Anna Cerneaz, Artistic Director Remix, Lyle Chan)

For Artology Remix 2013/Picasso, Cathy Milliken was artistic leader and Rhys Martin director of the final staging and concept for the performance. The first call or invitation was to people between the ages of 15 and 22 from Sydney to participate in creating a performance art work based on Les Demoiselles d'Avignon. The only pre-requisite was to have some intensive experience of one art form. However during the project, all participants would take part in the writing, visual arts, movement and music workshops to finally show and present their new performance art work in the New South Wales Gallery, Sydney, Australia.

#### Project

The first meeting for the project was in April 10 days together with the participants and professionals leading art, writing and music workshops. During this time the fifteen participants discussed and examined texts and sculptures of Pablo Picasso as well as the above chosen reference work. The most important maxim for the Remix project as decided by the participants became "to look for the other perspective". The writing workshops resulted in a collection of different poems about simple objects sculpted in space such as one about cables:

*Connections/Slithering across the walls/Moving together/Apart/Illuminated/And /Dark/They pull/Dead against the strength/Of civilisation.*

A portrait in words later became a choreographed song:

*Ruby headband sitting sharp, Shiny, straight. A little blank but*

*Slightly raised. Triangular lines swim in shallow water, dimples leading down to a wave.*

During this time the visual art workshops based in part loosely around the work already done in the writing workshops resulted in experiments with cloth, with collage technique always looking for another way of changing how they approached their materials. always asking the same question, yes but how can it go further, how can I leave my comfort zone.

Music workshops were also started, some concentrating on musical training, some on improvisation as well as already some on setting texts to music. Most importantly the participants were starting to translate their work into other art forms and to experience shifting between them.

The second period lasted two weeks and was held in July. Here all work done to date was reviewed and the music workshops continued now the translation of texts and art work to music as well as training ensemble playing and singing. Some Picasso texts were also used here. Each performer started to acquire an array of small instruments which they each played in addition to singing. The staging of the work also began. The concept was to mirror the process, ie for it to become part of the performance to then be changed or pulled into other perspectives. The art works were worn, pulled apart, reassembled, sometimes referencing the music or the texts, some actions becoming actions on their own, the floor became a large canvas, screens became another type of canvas or score and thus the different strands of work and creations to date became reinterpreted themselves and layered together.

#### Performance

The final performance took place in the New South Wales Art Gallery, Sydney. The performance space was in the middle of the Foyer, the audience placed along the sides. The performers were immersed in the process of creating the new space during the show, experiencing the month long workshop process now as the performance and feeling ultimately at home. Many new elements were created during the 2nd workshop period which had now found their way layered into the performance. The floor became a

creative space upon which to write; live video offered yet another possibility to explore other perspectives of the performance, mobile phones became devices which offered the possibility of digital portraiture; and three guest musicians completed the contingent of performers.

#### Conclusion

Certainly all students benefitted from being present at all stages of the project, as well, they enjoyed the feeling of extending themselves and experiencing new ways of creating and working together with others. The project is suitable for ages 15 and above.

Sydney, 17 years of age wrote: "combining all the arts to make and present a piece that was a combination of visual and performing arts was definately a new experience for me. Having done a lot of theatre work, I was used to performing other people's ideas, but in Artology Remix, I was making up my own ideas, working with others, and performing them. I liked.... everything."

#### Advice

Although the project aimed at everyone doing everything, it was occasionally necessary to allow some of the participants to devote themselves at specific times to their special areas. This was especially true for the musicians.

<http://artology.org.au/artology-remix/>

[www.cathymilliken.com](http://www.cathymilliken.com)

[www.rhysmartin.com](http://www.rhysmartin.com)

All Photographs by Bridget Elliott.