KALDOR PUBLIC ART PROJECTS

PROJECT REPORT

Kaldor Public Art Project N° 30

MARINA ABRAMOVIĆ: IN RESIDENCE

AUSTRALIAN ARTISTS' RESIDENCY

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AUSTRALIAN ARTIST'S RESIDENCY PROGRAM

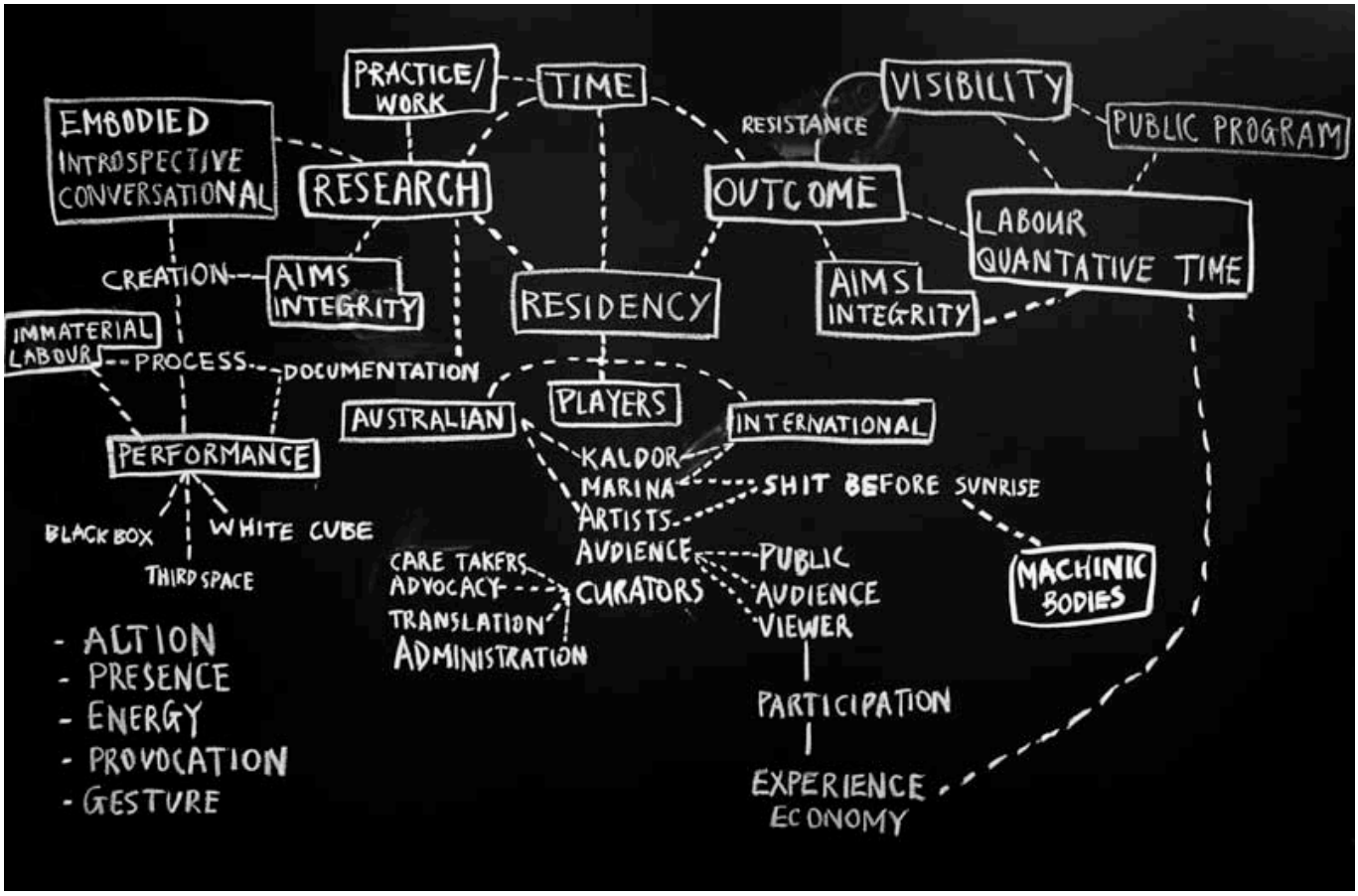
For the duration of *Marina Abramović: In Residence*, 12 Australian artists lived upstairs at Pier 2/3, engaged in a unique Artists' Residency Program. Located above the participatory work downstairs, the Residency was an integral part of Kaldor Public Art Projects' vision for the project, aimed to offer the Australian artists mentorship from Abramović, international and local curators, artists, academics and performance practitioners. The residents lived and worked in quarters designed by Seidler and Associates Architects, which were open to the public between 12 and 7pm each day, encouraging experimentation, open conversations and close interaction between the public and the artists.

The Residency Program signified an extraordinary opportunity for the Australian public to gain an understanding of the breadth of Australian performance through dynamic exposure to contemporary practitioners, and to expand their understanding of performance practices through the filter of the resident artists' creative responses to *Marina Abramović: In Residence*.

The residency program was an intense one, formulated to be as rich as possible for the artists involved, offered in a context that is rarely provided to performance practitioners in Australia. The experience of living and working alongside one another, engaging with the public on a daily basis within the format of a working studio, meeting with leading performance experts and presenting their own work within the public program, and working directly with Abramović was a challenging and rewarding experience for all involved.

Artistic Program Manager Sophie Forbat conceived the Residency Program which was developed with the consultation with the entire Kaldor Public Art Projects team. Co-curators Emma Pike and Sophie O'Brien delivered the program and were supported by a dedicated team of interns including Aarna Hanley, who assisted with artist research along with Dominic Kavanagh, who also supported the day-to-day delivery of the program at Pier 2/3 along with Ellen Wignell and Katie Winten. Alex Bellemore supported the *Mornings In Residence* sessions through liaising with the speakers and providing AV support, and worked with Monique Watkins to invigilate the upstairs space, providing valuable background information to visitors as they arrived upstairs.

Emma Pike and Sophie O'Brien liaised with Sue Saxon, Education and Public Programs Manager and Antonia Fredman, Education and Public Programs Coordinator, who led the development and execution of the *Evenings in Residence* series for the public program.



Frances Barrett's chalkboard diagram outlining preliminary ideas surrounding the residency program.

The resident artist's sleeping quarters designed by Seidler and Associates Architects. Photo: Annie McKay

SELECTION PROCESS - THE ARTISTS

The 12 Australian Residency Artists were selected from an initial body of research featuring 65 performance practitioners, compiled through recommendations by expert peers throughout Australia and extensive research by co-curators Emma Pike and Sophie O'Brien, supported by interns Dominic Kavanagh and Aarna Hanley. The Residency Artists formed a fascinating group from diverse fields of performance including the visual arts, experimental theatre, dance and digital media. Prior to the Residency, each artist had experimented with long-durational performance, intensive physical practice, improvisation or public participation - challenging and pushing the boundaries of performance contexts and traditions.

The twelve Residency Artists included:

Christian Thompson is an Australian born, London-based photographic, conceptual and performance artist. His work primarily focuses on the performative exploration of identity, sexuality, gender, race, ritual and memory. In his performances and photographic works he inhabits a range of personas achieved through handcrafted costumes and carefully orchestrated poses and backdrops and is known for his evocative photographic self portraits and video works.

In 2010 Thompson made history when he was awarded the Inaugural Charlie Perkins Scholarship and became the first Aboriginal Australian to be admitted into the University of Oxford in its 900-year history. He holds a Doctorate of Philosophy (Fine Art), Trinity College, University of Oxford, Britain, Master of Theatre, Amsterdam School of Arts, Das Arts, The Netherlands, Masters of Fine Art (Sculpture) RMIT University and Honours (Sculpture) RMIT University, Melbourne, Australia and a Bachelor of Fine Art from the University of Southern Queensland, Toowoomba, Queensland.

Clark Beaumont is the Brisbane-based collaborative duo Nicole Beaumont and Sarah Clark. Through both live and mediated performance works they investigate ideas and constructs around identity, female subjectivity, intimacy and interpersonal relationships. Clark Beaumont are the subjects for their work and their collaboration means exploring the social and physical dynamics of working together to create artwork.

Clark Beaumont formed in 2010 at QUT, Brisbane whilst completing their Bachelor Degrees in Fine Arts. In 2013, Clark Beaumont were selected as the 13th addition to the 27th Kaldor Public Art Project, *13 Rooms*, curated by Hans Ulrich Obrist and Klaus

Biesenbach. In 2014, Clark Beaumont held their first solo exhibition at Roslyn Oxley9 Gallery and were selected by QAGOMA as the 2014 recipients of the Melville Haysom Memorial Art Scholarship. They also received Highly Commended at the Churchie National Emerging Art Prize and this year will exhibit in 'GOMA Q: Queensland Contemporary Art' at The Gallery of Modern Art.

Frances Barrett is a Sydney-based artist whose practice explores performance through symbolic and direct action. Barrett's work is informed by queer and feminist methodologies and recent projects have taken the form of body-based live actions, endurance performance and sonic experimentation. Since 2005 Barrett has worked as part of the performance and video collective Brown Council whose work interrogates modes of collaboration and the history of feminist art practices.

From 2009-13 Barrett was Co-Director of Serial Space, a space that was dedicated to supporting and presenting live and experimental art forms. In 2014, she presented work as part of *Day for Night* at Performance Space (Sydney), SafARI (Sydney), Tiny Stadiums Festival (Sydney) and *Restaging Restaging* at Alaska (Sydney). In 2015 she will be performing work at 4A Centre for Contemporary Asian Art (Sydney) and Australian Experimental Art Foundation (Adelaide), while also curating *Haunting* at Firstdraft (Sydney). She is currently Curator of Contemporary Performance at Campbelltown Arts Centre and host of FBI Radio arts show, *Canvas*.

George (Poonkhin) Khut is an Australian artist and academic at UNSW Art and Design, working across the fields of electronic and participatory art, interaction design and health. Khut works with biofeedback technologies to challenge popular assumptions about the impact of digital technologies on the body. He challenges the idea that technology minimises our ability to pay attention and uses technology instead to slow down and focus our attention into our body, the bodies of others, and the psycho-physiological dimensions of our being.

In 2012 Khut was awarded the Queensland Art Gallery, Gallery of Modern Art, National New Media Art Award, for his heart rate controlled interactive artwork *Distillery: Waveforming* – a work developed as part of his residency at the Children's Hospital at Westmead (Sydney), where he collaborated with Brain Injury Specialist Dr Angela Morrow on a heart

rate controlled application for use with children undergoing painful procedures. Recent exhibitions include *The Heart Library Project*, exhibited this year in the *Group Therapy* group exhibition at FACT (Liverpool, U.K.), and MoCA Taipei (Taiwan, 2012), *ThetaLab* presented at ISEA2013 (Sydney), and *Cardiomorphologies* presented at the Biennale of Electronic Arts Perth, 2007, and *InBetweenTime* 2006, at Arnolfini (U.K.).

Lottie Consalvo's practice traverses performance, video, photography, installation, painting and sculpture; she explores emotional and psychological conditions. Created from fragments of the everyday and fractures from significant life events, her work deals with tragedy and longing. In her long durational and endurance based performances, Lottie endures discomfort both physically and psychologically. She re-lives past events where audience often witnesses her undergoing a psychological change in real time.

Consalvo's most recent live performances at Alaska Projects, Tiny Stadiums Live Art Festival, The Lock-Up, Newcastle, and Lake Macquarie City Art Gallery. These works have positioned her in seemingly comfortable domestic environments almost still or moving occasionally, however often slumped and in discomfort. In her performances, tragedy, desire and longing are all present. Consalvo also makes what she calls 'life performances'. Her most recent being *Compartmentalise* 2013-2014, a year-long performance where the artist lived with minimal possessions in an attempt to gain psychological control after a significant life shift.

Natalie Abbott creates sensory performance experiences. She is committed to the idea that everything is choreography, including light, sound, movement and design, and she utilises this vision when devising work. Abbott has been making her own work; touring throughout Europe, Asia and America; and working with independent choreographers and visual artists in Melbourne, the United Kingdom and New York.

Natalie is a collaborator for the DEEP SOULFUL SWEATS (fantasy light yoga project) at CHUNKY MOVE, and has recently been invited to FOLA and Next Wave Festival opening party, 2014. She recently spoke alongside Stelarc on a panel ART and the BODY at the Wheeler Centre for Ideas for the Festival of Live Art in Melbourne.

Nicola Gunn is a first-person artist. She directs herself, performs herself and reveals herself. Sometimes she even tells the truth. As a performance maker she finds parallels between personal experiences and larger social realities; her work uses subversive humour to reflect on and respond to contemporary culture, people and places. She uses a multi-disciplinary approach to explore modes of performance and often makes work consistent with post-modern types of metafiction – works that put or display the idea of 'truth in fiction' and 'fiction in truth.'

Gunn's work has been presented at the Melbourne Festival, Brisbane Festival, Melbourne Theatre Company NEON Festival, Dublin Theatre Festival, Festival de Keuze (Rotterdam, NL), Vitalstatistix, Theatre Works, and – with choreographer Jo Lloyd – at the NGV, Gertrude Contemporary and West Space amongst others. She has received commissions from Theatre Works, Malthouse Theatre and Performing Lines/Mobile States. In 2013 Gunn was the recipient of an Australia Council Creative Australia Fellowship.

Sarah Rodigari creates performances that address economies of exchange pertaining to socio-political engagement, shared authorship and new institutional critique. Working at the intersections of theatre, visual art and social practice her method is responsive and context specific. Recent projects take the form of lecture, text, video, collaboration and curation.

Rodigari has presented work at the Museum of Contemporary Art, Australia, Melbourne International Arts Festival, South Project (Indonesia), PACT Zollverein (Germany), Centre for Contemporary Art Glasgow, The National Review of Live Art (UK), Anti-Contemporary Arts Festival (Finland), and SOMA (Mexico City). Sarah has a BA (Hons) in Sociology (UNSW), a Masters in Fine Art (RMIT) and is currently a PhD candidate in Creative Art at the University of Wollongong. She recently published a chapter on performance art, and sympathetic magic for the publication *Travel and Transformation* and co-edited the book *Going Down*, an anthology of contemporary Sydney performance. Rodigari is a founding member of the collective Field Theory; who make and support art projects that cross disciplines, shift contexts and seek new strategies for intervening in the public sphere.

Sarah-Jane Norman is an Australian artist and writer of British and Indigenous Australian heritage with ties to both Wannarua and Wiradjuri Nations, currently working between Australia, Germany and the United Kingdom. Trained originally in devised theatre and movement practices, her work traverses performance, installation, sculpture, video, text and sound. Norman's primary medium is the body: the body as a spectacle of truth and a theatre of fantasy; a siphon of personal and collective memory; an organism with which we are infinitely familiar and eternally estranged; a site which is equally loaded and empty of meaning, where histories, narratives, desires and discourses converge and collapse.

Her work has been presented widely, including Venice International Performance Week (IT), Spill Festival of Live Art (UK), Fierce Festival (UK), In Between Time (UK), Arnolfini (UK), Performance Space (AU), Next Wave (AU), the Australian Experimental Art Foundation (AU), Edinburgh Festival (UK) and Brisbane International Festival (AU).

zin is the artist partnership of Harriet Gillies and Roslyn Helper. Formed in 2011, zin's work focuses on the power of experience by combining immersive, visceral and hybrid-art elements. Through their work they are interested in developing methodologies and concepts that deal with the public sphere, immaterial performance modes, large-scale execution, site specificity, audience immersion and activation. zin continuously redefine the audience-artist relationship by creating generative environments that encourage new ways of thinking and interacting.

zin have presented work at PACT (*I'll Have What She's Having*, 2015), Firstdraft (*Karaoke For Wankers*, 2015), Sydney Festival's Parramatta Opening Night Party (*Take A Shot*, 2014), the Festival of Live Art in Melbourne (*Make The Call*, 2014), Underbelly Arts Lab and Festival (*zin's Party Mode*, 2013), City of Darwin's National Youth Week Festival (*Make The Call,* 2013) and Tiny Stadiums Festival (*The Dictator's Ball*, 2013). zin received a JUMP mentorship grant from the Australia Council in 2013 and have participated in residencies and programs across Australia. Gillies attained a Graduate Diploma of Performing Arts (Directing) at NIDA and Helper completed her Masters in Arts Politics at Tisch School of the Arts, New York University.

Portraits by Felipe Neves.

MORNINGS IN RESIDENCE

One of the most rewarding elements of the Residency Program was the *Mornings in Residence* series of breakfast discussions at the beginning of each day. A number of renowned artists, performance practitioners, curators and performance producers spoke to the group either in person if they were based locally, or via skype if based internationally. Each speaker discussed their perspectives on performative practice in all its forms and answered a wide range of questions proposed by the resident artists. These stimulating conversations generated a huge amount of discussion amongst the residents, many of whom would never have had the chance to have an informal and free discussion of this kind with these leading exponents of performative work. These discussions set the tone for critical thought, which continued throughout each day between Abramović, the co-curators, the residents and the public.

Mornings In Residence discussion. Photo: Felipe Neves

Wednesday 24 June:

Emma Pike and Sophie O'Brien led a discussion based on Abramović's artist's manifesto. The Residents critically compared the manifesto to their own practice, inspiring a conversation surrounding 'authentic' performative acts.

Thursday 25 June:

Marcos Gallon, Director of Verbo performance festival in São Paulo, Brazil, discussed the development of Verbo and its unique situation as a festival, which is funded by a commercial gallery. The Residents were particularly interested in Marcos' perspective on collecting performance work, which was a thread that continued to be discussed throughout the rest of the program.

Friday 26 June:

Sebastian Goldspink (Director, Alaska Projects and Curator, Artspace) and Talia Linz (Curator, Artspace and contributor to the *Marina Abramović: In Residence* catalogue) discussed Artspace's history surrounding performative practice and residency programs, and its upcoming performance exhibitions. Goldspink and resident Sarah Rodigari led a discussion about the local Sydney performance scene, including their performance series 'Restaging Restaging' at Alaska Projects in 2015. Resident Frances Barrett shared her experience performing in this series. This discussion prompted the residents to compare their own local performance scenes to Sydney's, contextualising their practices.

Saturday 27 June:

Renowned artist and choreographer Xavier Le Roy spoke about his unique practice and specifically his recent exhibition, 'Retrospective'. His development process, and the level of trust and responsibility he places on his performers when creating new work were discussed in depth. Xavier was an illuminating guest for many of the residents as his background is in choreography, and he presents his highly conceptual pieces in both theatre and gallery contexts.

Morning In Residence discussion with Xavier Le Roy. Photo: Kaldor Public Art Projects

Sunday 28 June:

Emma Pike and Sophie O'Brien met with 6 of the residents individually to discuss their progression through the residency, their aims for the second half of the program, and how best to support them throughout the final week.

Monday 29 June:

Emma Pike and Sophie O'Brien met with the final 6 residency artists individually to discuss their progression through the residency, their aims for the second half of the program, and how best to support them throughout the final week.

Tuesday 30 June:
Artist and Abramović collaborator Lynsey Peisinger, spoke about how her artistic practice became intertwined with Abramović's over the last 5 years, and gave an overview of her non-collaborative works.

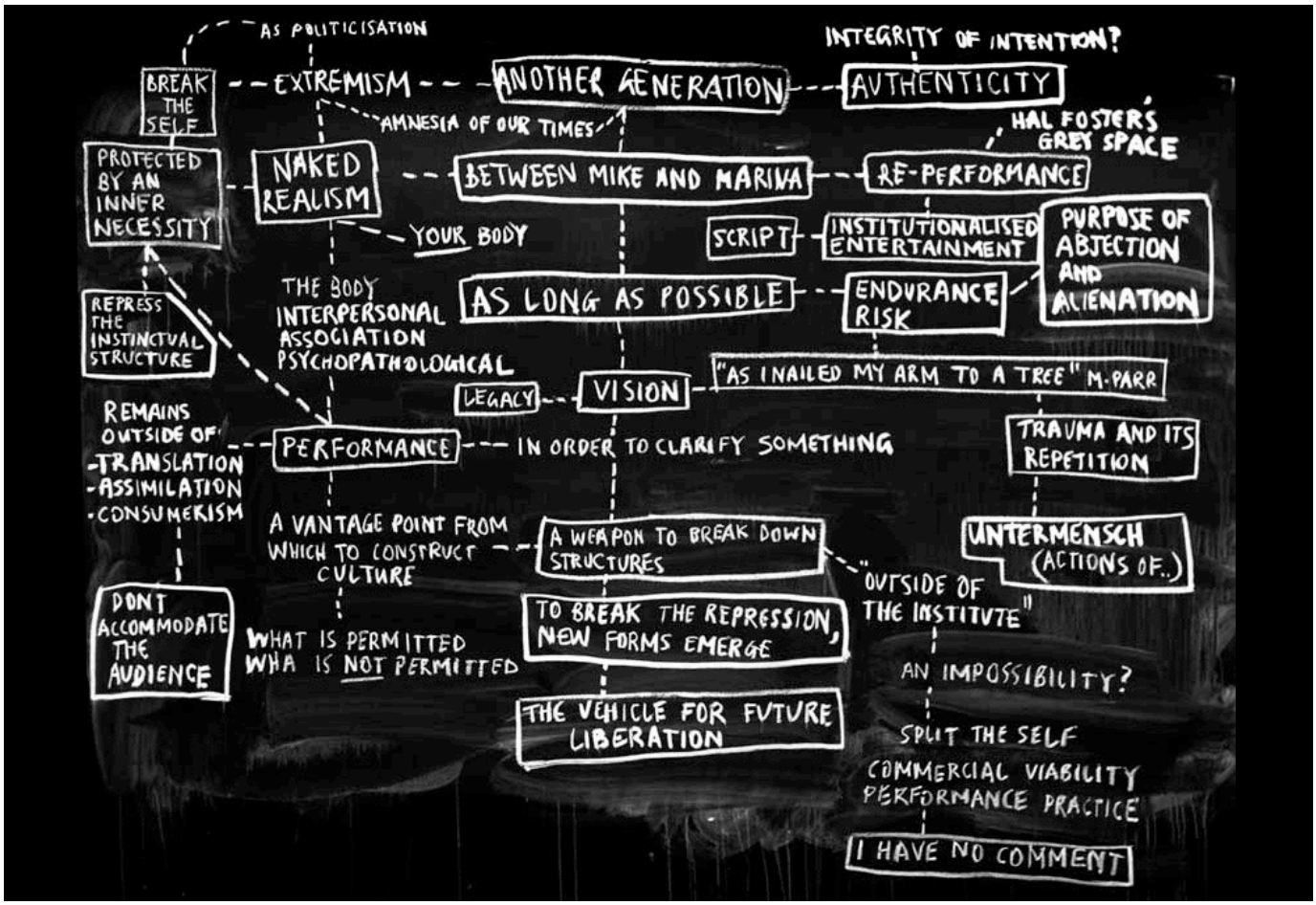
The residents asked if we could arrange for a morning session to focus on the intriguing practice of artist Tino Sehgal. Becky Hilton, acclaimed dancer, and Tino Sehgal trainer was invited to lead this session. Hilton discussed Sehgal's challenging creative practice, illuminating the way his works are taught to performers when they are exhibited internationally. John Kaldor joined the conversation revealing the extraordinary process of purchasing a performance work by Sehgal.

Morning In Residence discussion with Lynsey Peisinger. Photo: Kaldor Public Art Projects

Wednesday 1 July:
Lizzie Gorfaine, Performance Producer, MoMA and MoMA PS1, shared her experiences about how the presentation of performative practice has changed over the last 10 years in New York.

Australian artist Jill Orr provided an in depth view of her renowned performance practice, which led to discussions surrounding the importance of high quality documentation of performative practice and its various forms.

Thursday 2 July:
Mike Parr and Marina Abramović debated opinions surrounding performance and the concept of re-performance. This landmark conversation offered the residents Australian and International perspectives from two of the most historically respected practitioners in their field. and a landmark conversation between two historically significant artists with highly influential performative practices. The residents expressed that this was one of their most cherished moments of the program and a conversation that will draw from into the future.



Morning In Residence discussion with Mike Parr and Marina Abramović. Photo: Felipe Neves.
Frances Barrett's chalkboard diagram of the Parr and Abramović conversation. Photo: Kaldor Public Art Projects

Friday 3 July:
Distinguished Australian curator and museum director Bernice Murphy discussed her experiences curating Abramović and Ulay's series of performances at AGNSW when they visited Australia in 1981, and gave an overview of the Australian art context of the time.

Saturday 4 July:
Marina Abramović, Emma Pike and Sophie O'Brien worked with the residents to develop a program of performances to be performed throughout the day.

Sunday 5 July:
Marina Abramović, Emma Pike and Sophie O'Brien worked with the residents to develop a program of performances to be performed throughout the day.

DOWNSTAIRS
The twelve residency artists spent several hours on most days in the project space downstairs, counting rice, standing in stillness on the platform, gazing at colour, slow walking or mutual gazing. These exercises have historically been used to prepare audiences and performers for long durational performance works in workshops run by Abramović and Peisinger. All the residents expressed their desire to spend longer in the space, and commented on how useful they found these exercises to be in preparing for their practice during the program, and into the future.

Resident artist Christian Thompson particularly valued time spent downstairs and remained in the space for a full 6.5 hours one day, completing the separation and counting of the rice and lentils.

Christian Thompson downstairs counting rice and lentils. Photo: Peter Greig

PUBLIC AND COLLABORATIVE CREATIVE PROCESS

The engagement with the public was ongoing for the artists and took several forms, from one-to-one and group conversations, participation in experiments and viewing presentations of artistic process and performative work. The public was intrigued with the artists' presence in the space and continually asked the residents questions about their practice, the work downstairs and what it was like to work with Abramović. Many of the artists found working in the public eye the most challenging part of the program, finding it difficult to overcome fears associated with presenting work which was not perfected, or discussing concepts which were not yet complete in their own minds. This engagement with the visiting public was central to the residency, and the residents had to find a balance between these interactions and the need for concentrated work time. Despite the initial reservations, the majority of the residents resolved to take advantage of the unique working environment, embracing the public and integrating them into their development processes.

Natalie Abbott included many members of the public in her daily experiments, which explored the 'untrained body'. These experiments saw the public involved in duets or group work with the artist, attempting to keep up with her as a classically trained dancer. These experiments incorporated objects with distinct 'awkwardness' into movement sequences, and often caught the public off guard.

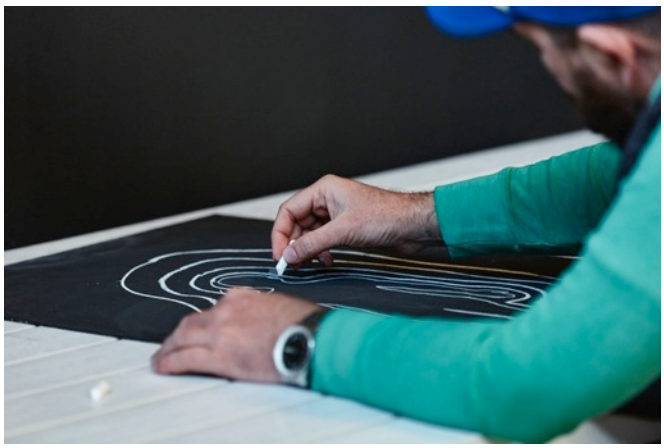
Natalie Abbott's crash mat experiment. Photo: Felipe Neves

Sarah Rodigari constantly rearranged her sleeping quarters, transforming it between private and public space. Throughout the program she was involved in endless intimate conversations with the public,

speaking to each individual or group who approached her for as long as they would like behind the curtain in her sleeping pod, discussing whatever topic her guests desired. Rodigari also experimented with her sleeping quarters as a space to look outwards, rather than inwards, transforming it into stadium seating for several of the 5pm *Evenings In Residence* public program.

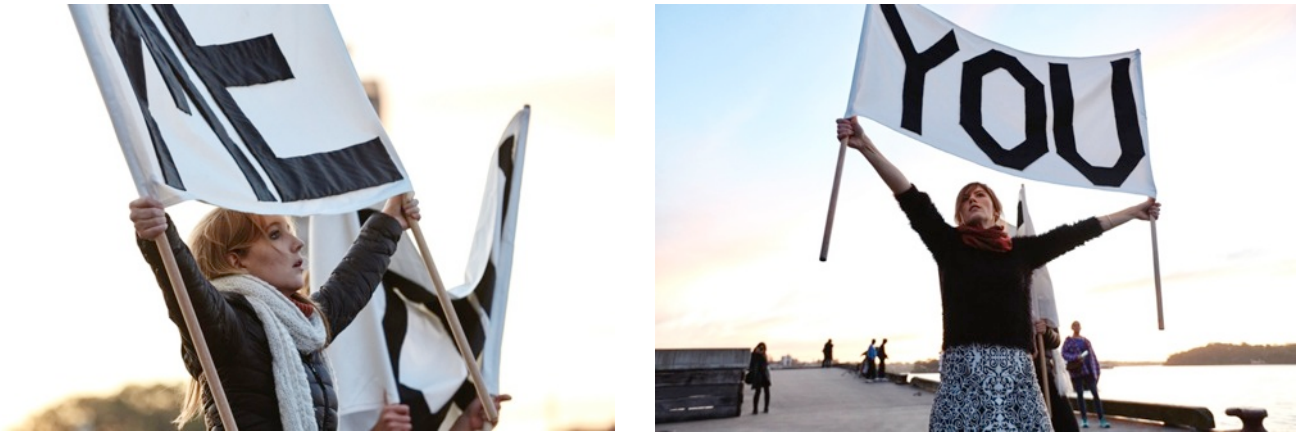
Sarah Rodigari's experiments with her sleeping quarters. Photos: Peter Grieg

George Khut consistently experimented with the public using a prototype for a new media work. This work explored similar themes of mindfulness and stillness as Abramović's project downstairs, creating a wonderful synergy between the two spaces. Khut presented a polished version of the work in the final two days, creating an interactive installation space for the public to experience.



George Khut's prototype experiment. Photo: Felipe Neves

Over several days, **Clark Beaumont** utilised the public as a communication device. Sitting at opposite ends of the space, the duo attempted to brainstorm ideas for a new artwork by describing their plans with strangers, who would relay the proposal to the other. This resulted in ideas which were filtered through the general audience. On the final day of the project, Clark Beaumont attempted to communicate with far away audiences climbing the Sydney Harbour Bridge. The pair used signs and choreography to try to attract their attention, craving the participation of the public in their works.



Clark Beaumont's experiment with the bridge climbers. Photo: Felipe Neves

Lottie Consalvo dedicated herself to developing a new work throughout the program exploring the notion of 'desire'. She conducted and recorded intimate story telling sessions with members of the public each day in her sleeping quarters. These beautiful quiet pieces were intriguing to the public, and many returned for a second, third or fourth opportunity to participate in the development of the work.

Lottie Consalvo's stories of desire experiment. Photo: Lottie Consalvo

Frances Barrett ustilised the public environment to test a new endurance work she is developing for Liquid Architechture Festival this year. For 12 hours, she was blindfolded and earmuffed, reliant on the care of co-curator Emma Pike, exploring the relationship between artist as creator, and curator as 'caretaker' – the historic definition of the word. The 12-hour test was extremely difficult, and the public conversations between Pike and Barrett afterwards, which mapped the concept, were vital in clarifying the intricacies of the act. Without the residency to test this work, Barrett would have performed it for the very first time at the festival, without understanding its wide-ranging implications.

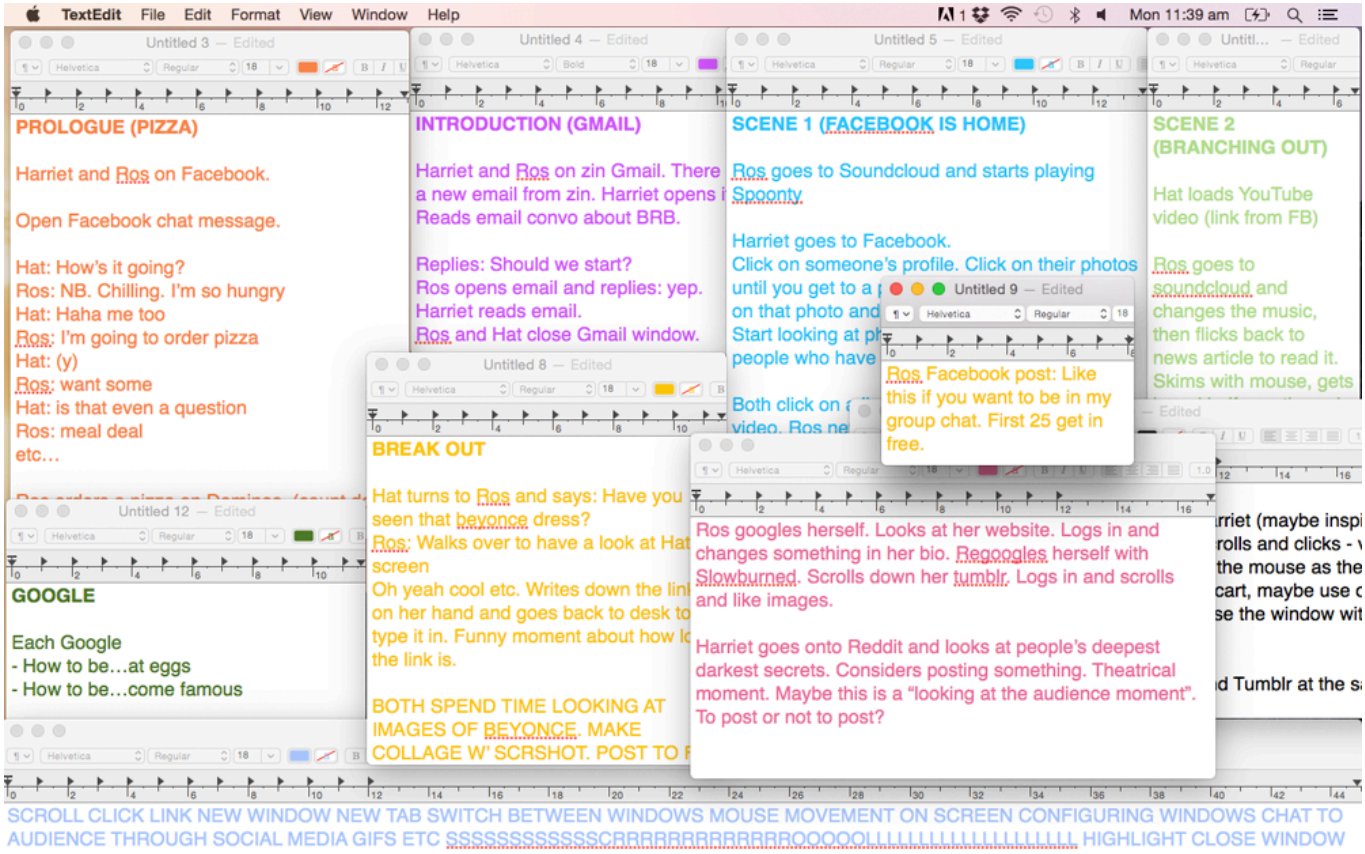
Barrett also translated conversations that took place throughout the program, illustrating them as large mind maps for the public to read on the chalkboards provided in the space each day.

Frances Barrett's work in progress 'Curator'. Photo: Monique Watkins
Emma Pike and Frances Barrett unpack 'Curator' in a public discussion. Photo: Anna McKay

Nicola Gunn commenced the program as the most resistant to living in the public forum, however was transformed by the end into the resident who most benefitted from collaboration with the public. In reaction to Gunn's anxieties surrounding productive work time in the space, Sarah Rodigari suggested that she remain on the stage until she had completed a play she was months late in writing. This forum gave Gunn unique opportunities to test out her script on an audience each day at 4.30pm. Asking strangers to read the pages she had completed each day, the tests resulted in unexpected comedic performances from Gunn, which completely transformed the original concept of the script. This play is currently being performed at Malthouse Theatre in Melbourne and has received extremely positive reviews. It will be performed at Performance Space in Sydney later in the year.

Nicola Gunn's 4.30pm reading with the public. Photo: Peter Greig.

Roslyn Helper and Harriet Gillies from 'zin', tirelessly developed a new work *brb* over the 12-days of the program, using the space to write, test and rehearse, performing its debut on the final Saturday night as their contribution to the *Evenings In Residence* public program. An exploration into online culture, this work was fast paced, suspenseful, comedic and thoroughly enjoyed by the audience who played an active part, contributing to live online chats throughout. The work peaked with a star performance by a Dominoes pizza delivery man, whose journey was observed by the audience via the Dominoes' online ordering system, the pizza arriving astoundingly on time at the conclusion of the piece.



zin's script for their new work 'brb'.
zin perform 'brb' for the first time during their *Evenings in Residence* session. Photo: Anna McKay

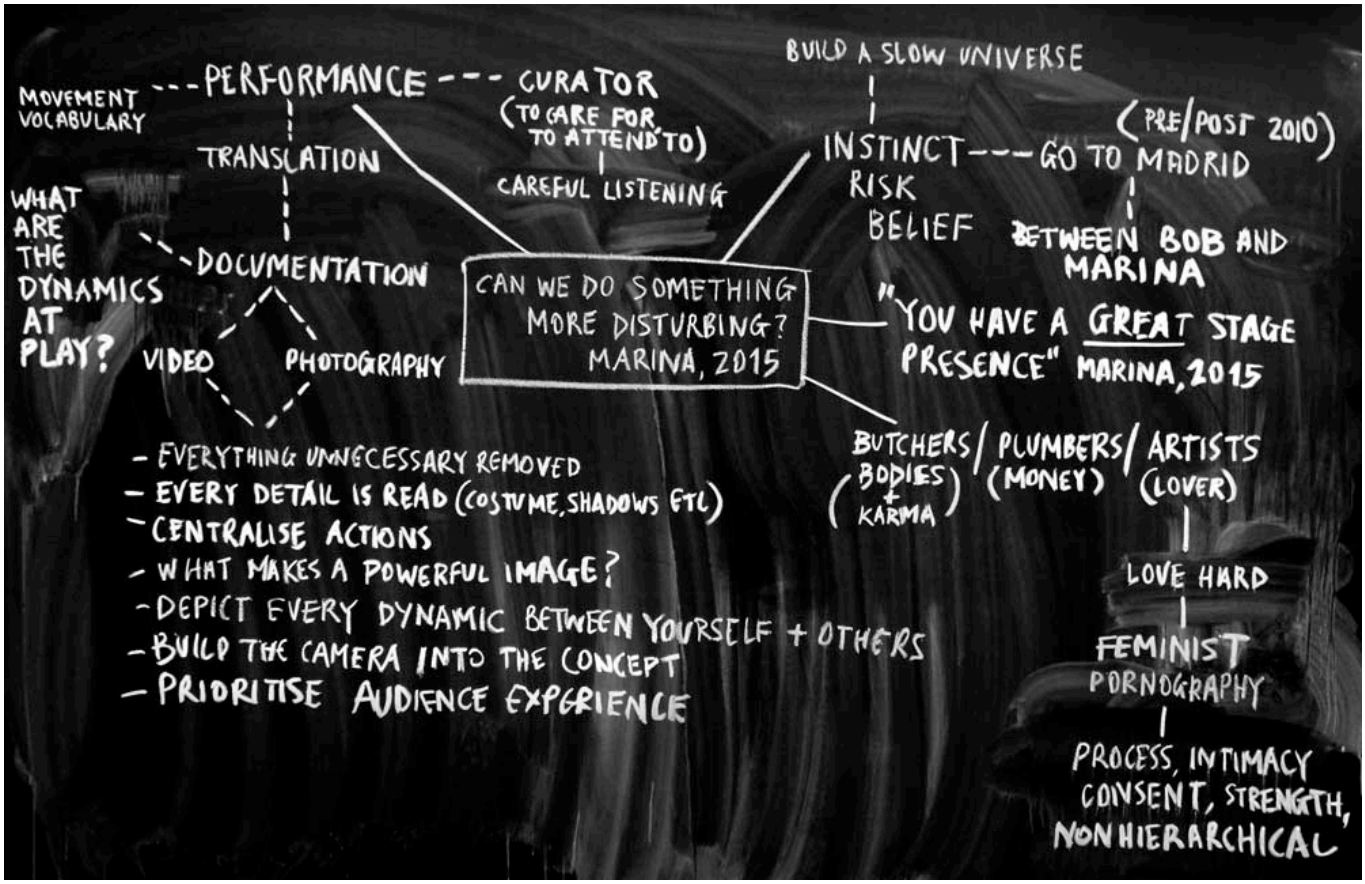
MENTORSHIP

The mentorship for each artist from Abramović, the two curators and between the residents was ongoing, taking the form of one-to-one 'studio visits', performance experiments, the *Mornings In Residence* sessions and group conversation and debate throughout each day. Abramović spent more time with the artists than was originally estimated, extending her ability to share her wealth of knowledge with each.

Abramović was consistently instructing the residents to move away from their computers and the safety of research, and to bravely test ideas out in the space with the audience. She assisted the artists to develop experiments to test out on the public and pushed for two full days of performing on the final Saturday and Sunday of the project. For these two days the public programs were moved downstairs and the residents were able to use the entire upstairs space without disruptions. These changes assisted the residents to focus on their own practice and to utilise the space and the public to their full potential.

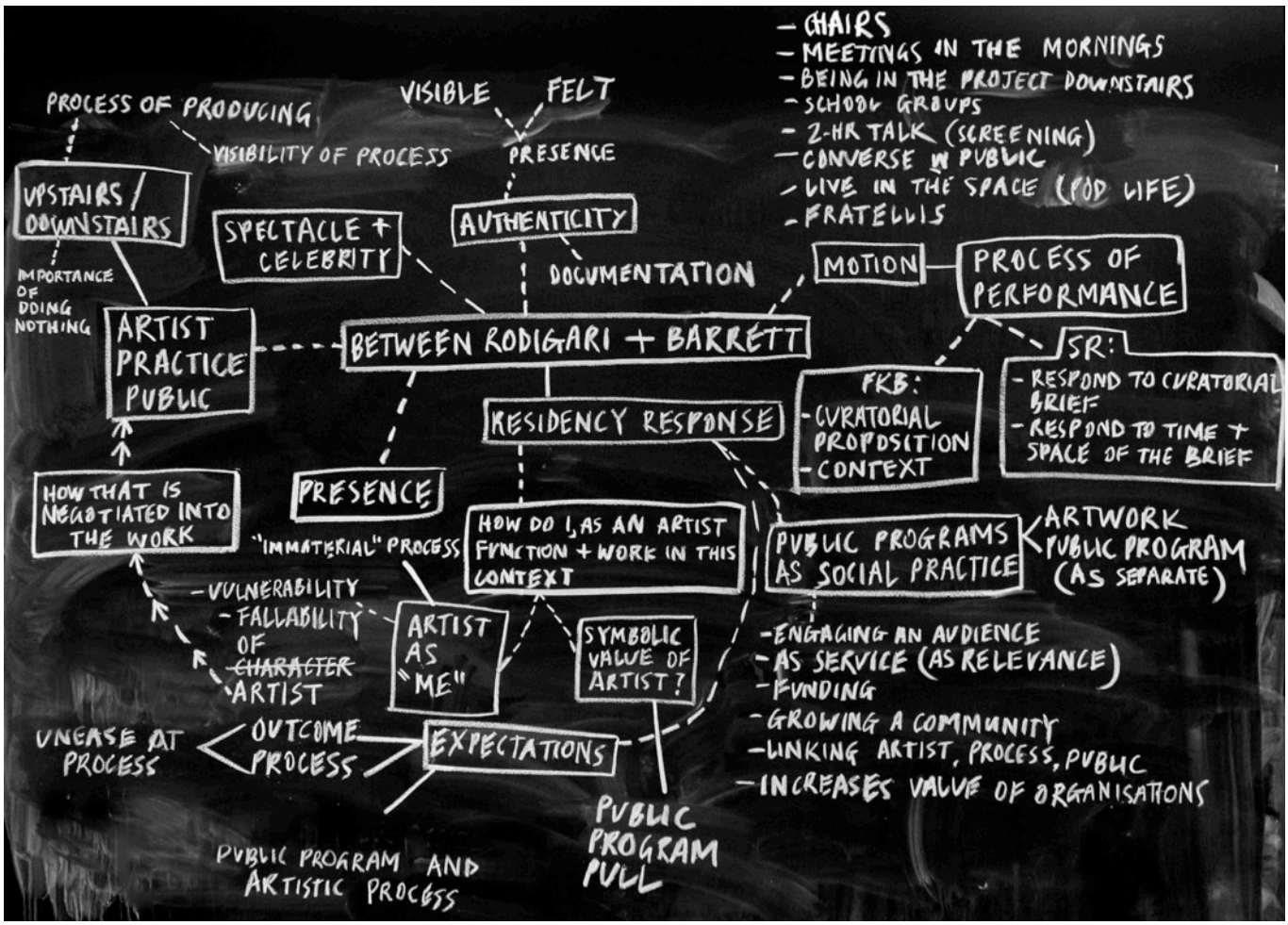
Marina Abrmaović mentoring the residency artists.

Marina Abrmaović mentoring the residency artists.



Frances Barrett's chalkboard diagram of a group discussion with Abramović
Lottie Consalvo performing in her sleeping quarters. Photo: Felipe Neves

Lottie Consalvo performing in her sleeping quarters. Photo: Felipe Neves



Natalie Abbott experimenting in the residency space. Photo: Felipe Neves
Frances Barrett's chalkboard diagram of a public discussion between herself and Sarah Rodigari unpacking the Residency Program

EVENINGS IN RESIDENCE

The *Evenings In Residence* series was an opportunity for the resident artists to present their performative practice to the public in a formalised way. Education and Public Programs Manager Sue Saxon and Education and Public Programs Coordinator Antonia Fredman worked with the residents to develop an insightful and dynamic series of presentations of performances and discussions, and an integrated film program. This series was well received by audiences who gained further insights into each resident's practice, and the broader context of performative practice in Australia.

ONLINE PLATFORM

An online platform enabled co-curator Emma Pike to publish insights into the residents' creative practice as they worked with Abramović, promoting connections with those interested in the program and the artist's practice's locally and internationally. The page represents each artist's experience in the program, continuing conversations after the Project. Contributions by each resident in the form of essays, photographs, videos, diary entries, interviews and sketches are included on the platform, as well as videos of the residents' *Evenings In Residence* sessions. The online platform will remain on the Kaldor Public Art Projects website, accessible at http://kaldorartprojects.org.au/projects/residency.

OUTCOMES

The outcomes for the residency program were numerous. It was a program specifically structured so that completed works were not a required outcome for the twelve-day period. Rather, artists were required to participate in the *Mornings In Residence* program, deliver an *Evenings in Residence* presentation to the public about their own work, engage with the public directly about their practices through discussion or participation, spend time in the project space downstairs, and to receive mentorship from Marina Abramović.

This was a challenging residency, given the full program and the ongoing public engagement. However all of the artists strongly expressed that it was a unique opportunity, and one which gave them a wealth of information and ideas, and perspective about their own practices and the issues and ideas surrounding performance, in Australia and overseas. Many expressed that it had transformed their practice, and gave them numerous ideas for new work or new approaches to performance.

Connection with Abramović and her team – Legacy

Abramović was extremely generous with her time and energy throughout the program and spent much more time upstairs with the artists than anticipated. She spent time working one-on-one and in groups, workshopping the concepts for new work, discussing general ideas surrounding performative practice and ways to integrate the activities downstairs into the resident's creative practice. Abramović generously shared her contact details with each artist, and encouraged them to be in touch for advice at any time, and to visit her in New York. Each resident was thrilled to spend so much time with Abramović, thoroughly valuing her advice. This time will no doubt leave a lasting legacy for each of them.

Harriet Gillies (zin) formed a great relationship with artist and Abrmaović collaborator Lynsey Peisinger, and is aiming to travel to New York to participate in a *Cleaning the House Workshop* run by Peisinger next year.

Collaboration

Each day was filled with discussion and debate, with the more experienced artists nurturing and mentoring the younger or less experienced. Several of the residents collaborated over the course of the program, and have indicated that some of these relationships will continue into the future.

Sarah Rodigari and Frances Barrett have expressed that they will collaborate on an article about performative practice to be published this year. Nicola Gunn and Sarah Rodigari also formed a close friendship and working relationship throughout the program, and hope to collaborate on a work together early next year. In the mean time, Rodigari will play a role in Gunn's play 'The Social Service' which she developed during the program when it is presented in Sydney later this year.

New Work

Several of the artists developed new work throughout the program, and others have expressed that they will be basing new works on experiments that they tested in the space. Frances Barrett will perform a revised version of her work 'Curator' which she tested out in the space for 12-hours as a durational performance. Christian Thompson completed a shoot using his sleeping pod as a background for a series of photographs. Nicola Gunn wrote a play 'The Social Service' which has been performed at the Malthouse Theatre in Melbourne to great acclaim, and will be performed at Performance Space in November. zin feel their work 'brb' that they developed throughout the program is their most successful work to date and represents a new direction for their collaborative practice. George Khut refined his role as 'facilitator' for his interactive installation, which has assisted greatly in developing the clarity of its form. Natalie Abbott is developing a new work, which includes a blue crash matt at its heart – an object she experimented with continually throughout the program. Sarah-Jane Norman developed sound elements of a new performance during her time in the space. Lottie Consalvo created beautiful and sensitive series of performative videos, which will be edited into a new video installation work.

National and International Contexts For Cross Disciplinary Performative Practice

The residents came from a variety of performance backgrounds and the historic contexts for each discipline was a constant source of debate. Through daily discussions between the residents, visitors and speakers at the public program, *Mornings in Residence* guests, the co-curators and Abramović, the residency program helped each artist to gain a broader perspective of performative practice in Australia and abroad.

The Mornings in Residence guests gave a broad view of contemporary performance, and guests such as Xavier Le Roy and Lizzie Gorfaine (MoMA) discussed the kinds of work currently being made overseas. Guests such as Bernice Murphy also solidified performative practice in an historical Australian

context.

Promotion and public profile

Due to the public nature of the residency program, each artist was exposed to a broad variety of visitors who may or may not be familiar with their practice, naturally promoting each. The *Evenings in Residence* public program solidified these opportunities in a more formal format. The Residency Program also received extensive media coverage in the lead up to and throughout the project, significantly extending the reach of each resident's practice. The ABC spent a large amount of time interviewing the artists in the space, and will be releasing a series about the program online, later this year.

Each Resident's process was documented extensively on the Kaldor Public Art Projects online platform, which will remain online into the future. This page presents the artists practice to both National and International audiences extending the conversations had during the program into the future.

The program was featured, and the residents profiled on Marina Abramović's website, promoting them to an international audience specifically interested in performative practice. Abramović's website features a strong collection of experimental performance practice, and it is a incredible opportunity for the residents to be featured among some of the most exciting performance practitioners working today.

Continued conversations

The unique format of the residency presented many opportunites for in-depth discussions surrounding contemporary perfromative practice. These conversations have continued after the project, resulting in several public talks.

On 22 July, 2015, the Golden Age Cinema presented a screening of the critically acclaimed documentary about Marina Abramović, 'The Artist Is Present', and featured a panel discussion surrounding the residency program. The reflective conversation was moderated by artist and FBi radio presenter Kate Blackmore and included co-curator Emma Pike and residents Sarah Rodigari and Frances Barrett.

On the 26 August, A panel discussion titled 'Together, alone: performance as it is and as it could be' will take place to discuss the Residency Program and 'Art as a Verb', an exhibition exploring art as action, at Artspace. This talk will be moderated by Artspace Curator Talia Linz, and feature residents Frances Barrett, Harriet Gillies, Roslyn Helper and Sarah Rodigari, co-curator Emma Pike and co-curator of 'Art as a Verb' Francis Parker. This is a unique opportunity to unpack the experimental program, embedding it into Sydney's performance culture.

FEEDBACK

“The opportunity to meet and learn from an international artist with a formidable catalogue of work and knowledge was incredibly enriching. Marina Abramovic was wonderfully generous with her ideas, opinions, stories and feedback, and her energy was contagious. Living and breathing the same space with ten other diverse and inspiring Australian artists for two weeks created a unique community that allowed us to develop a language and thinking about performance art that we will use and continue to develop into the future. We learned a lot from this and also made some enduring friendships and possible future collaborations. The performance we developed and presented during this time was one of the most joyous that we have made, and one we feel best represents our aims as artists. The residency format was an incredible experience, and we felt very supported and nurtured by the Kaldor team. The whole project raised the profile of performance art to Australian audiences, which is great! Both increasing exposure for this artistic practice and our work as emerging artists in this field.”

- Roslyn Helper and Harriet Gillies, ‘zin’.

Harriet Gillies and Roslyn Helper (zin). Photo: Peter Greig

"I had a pretty interesting time negotiating the working space. It was energised with public and programs for the public, which meant the space was a little un-focused to work in, however it did allow for experimentation with audience and interesting conversations with the public. I learnt so much from being in a shared space with the other artists and also with Marina, her presence even when she wasn't there was so powerful and somehow expectant… It was super cool to work with all of the Kaldor team, the interns were so amazing and supportive! I couldn't have tried the things I did without their support."

- Natalie Abbott

Natalie Abbott Photo: Felipe Neves

“*The Kaldor Public Art Projects Australian Residency Program gave me an opportunity to engage with a breadth of Australian and international practitioners, producers and curators. The residency was an intense experience, extracting me from my usual, insular creative processes and instead thrust me into a situation where my process was open to the public. Over the 2 weeks I was in a continual conversation about performance, authenticity, economic viability, institutionalisation, and processes of documentation. Each of these conversations gave me a perspective on my own practice and political position. To be part of such a large public project was difficult, but gave me an in depth understanding on what Australian practitioners are producing and why we are driven to make work.”*

- Frances Barrett

Frances Barrett. Photo: Peter Greig

“*Undertaking the residency program with Marina Abramović was a momentous milestone in my development. The discourse with the other artists in residence and the guest artists of note such as Mike Parr, Jill Orr and Xavier Le Roy were critical in my learning throughout this period. The residency brought clarity into my process and practice as an artist.*

Kaldor Public Art Projects facilitated what could be described as a landmark residency program held in Australia. To work with Kaldor Public Art Projects, Marina Abramović and to be a part of this select group of artists was an honour and will continue to echo into my future.”

- Lottie Consalvo

Lottie Consalvo. Photo: Kaldor Public Art Projects