

Upstairs

Marina Abramović: Residency & Programs



Introduction

By Sophie Forbat

Artistic Program Manager, Kaldor Public Art Projects

Since the 1970s, Marina Abramović has challenged the limits of her own body and the field of performance through her art. Alongside decades of iconic live performance and video works, her many artists' workshops around the world have created an alternate legacy. Abramović honed a method of performance training that introduced artists to her unique way of working, and opened new avenues for them to explore their own creativity.

Now, using exercises from this method in her engagement with the public, these two aspects of Abramović's practice will converge – and we are all invited to collaborate and take an active, creative role. In the spirit of open, public encounter, which has become integral to her recent work, Kaldor Public Art Projects is honoured to shape, with the artist, a new programming concept to accompany *In Residence*. The program is inspired by the experimental nature of the Marina Abramović Institute, which creates new opportunities for discussion and collaboration around performance art.

Upstairs from the project at Pier 2/3, 12 accomplished Australian artists are living onsite in a combined residency and public program space. Each day, led by curators

Sophie O'Brien and Emma Pike, they conduct their own experiments, speak with the public and take part in a more formal series of talks and events developed by our Education and Public Program Manager, Sue Saxon, and her collaborators.

We invite you to take part – to think about your experiences from the silence of the project downstairs, and to speak and share ideas through our programs and through the informal, impromptu discussions we hope will be initiated.

In this space, we encourage an open environment of discussion, experimentation and improvisation – reflecting the evolution of a more collaborative relationship between artists and audiences.

Join Sophie Forbat in conversation with Pip Wittenoom when they discuss *Artists in Residences*, 2pm, Saturday 4 July, Upstairs, Pier 2/3.

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The Program

Sue Saxon
Education and Public Program Manager, Kaldor Public Art Projects



Join us Upstairs at Pier 2/3 for our free, exciting range of public engagement programs exploring Project 30 *Marina Abramović: In Residence*. Come reflect, converse, debate and interact with our dynamic guests and the Australian residency artists over twelve days of talks,

performances, films and discussions drawing inspiration from art, philosophy, psychology and neuroscience.

Hear a range of perspectives on Marina Abramović’s pioneering practice - in the artist’s own words when she presents her Keynote Address - as well as insights from some of our most thought provoking curators and thinkers - Dr Jacqueline Millner, Associate Dean, Research, at Sydney College of the Arts; MCA Chief Curator Rachel Kent and award-winning novelist Heather Rose.

In the vein of previous groundbreaking programs such as the 2013 *Parlour* series with UTS, Sydney, and the *13 Themes for 13 Rooms* Salon with the UNSW School of the Arts & Media, we become more than the sum of our parts with the help of our friends. This time, we present mind-expanding collaborations with UNSW Art & Design - perched at the threshold to the future in *Meeting of Minds*, and contemplating how the past informs it, in *Beyond the Tick Gate Revisited*. The former explores the intersection of art, science, technology and the brain in talks and interactive demonstrations,

while the latter reunites participants from the original 1981 Australian residency with Abramović, an intensive bush retreat in regional NSW, to reflect on their experiences. Regional NSW, specifically the Western Plains, are represented by Curator Kent Buchanan and the intrepid teenage participants of Kaldor Public Art Projects’ pilot three-month engagement program. Their adventures in performance art are contextualised within the concerns of the upcoming generation of Australian performance art practitioners and the wide skies of the Western Plains.

Our collaboration with The School of Life offers hearty nourishment in five compelling *Lunchtime Philosophy* sessions. We distill the broader philosophical and cultural contexts to Project 30 through western and eastern philosophical approaches to ideas such as time and duration, identity and the self, mind and body, and the leap into ‘the void’.

And as darkness falls, our twelve residency artists share the films that have inspired them and the ideas that keep them awake at night. Join us at 5pm each day, when Sophie O’Brien,

international co-curator of our unique Australian Artists’ Residency introduces the artists and their passions in *Evenings In Residence*.

There’s one more collaborator, whose contribution can’t have escaped you - a huge thank you to our media partner Broadsheet for this handsome guide and enthusiastic support for *Marina Abramović: In Residence* Public Programs!

Join Sue Saxon in conversation with award-winning novelist Heather Rose, 2pm, Sunday 5 July, Upstairs, Pier 2/3.

In Conversation: Marina Abramović, Lynsey Peisinger and Sophie O'Brien

Sophie O'Brien, co-curator of the Australian Artist Residency Program *Marina Abramović: In Residence* talks to the artist and her collaborator, Lynsey Peisinger.

Sophie O'Brien: For many years you've worked with other performance artists, taking on the roles of teacher, guide, curator and collaborator. Your connection with other artists is a strong part of your own practice. Can you tell me more about how you see this engagement and how you navigate the different roles?

Marina Abramović: When I started doing my lectures, I found it incredibly boring talking about just my own work. I was always thinking that I would like to see my work in context of everybody else. When I showed *Screaming Piece*, I didn't have any idea that at the same time, not just in the same year, but even in the same months, Gilbert and George were doing a very similar piece. That to me is interesting; I don't see this as a contest. I just see it as a spirit of the time manifesting in different ways. I always like to have the larger picture, so I know where my work stands in every particular time.

SO: You created a three-part publication – *Public Body*, *Student Body* and *Artist Body* – which documents your work with your students. Few artists have recorded and presented the work of their students in quite this way. What gave you this idea?

MA: To me, it's very important for artists to be generous about young artists. Nobody had ever been generous to me, nobody told me anything about work, about practice, about how it works.

SO: You've held many workshops for practising artists, developing exercises that allow the artists to prepare for making performance work, particularly long durational pieces. Can you talk about how you found and developed these ideas?

MA: It came very much from my own practice. I understood that if I want to do something long-durational, I can't just run on willpower. So I went to learn all these different practices from different cultures, mostly indigenous cultures with knowledge we don't use anymore, about how to work with the body.

Lynsey Peisinger: You talked to me about moving from Belgrade to Amsterdam, from a place with many rules to a place with few rules, and having to work that out. I feel that in your workshops it's all about rules, all about discipline.

MA: I hated it when I was growing up in Belgrade – the discipline – and I tried everything to avoid it, but I figured out that discipline is incredibly necessary. When I was involved with other cultures, especially Tibetan, and went to the retreats, there are absolutely strict rules. Ling Rinpoche was the first teacher of his holiness Dalai Lama. I went to see him in India just out

of curiosity. He touched my head and smiled – that's all he does – and I cried for four hours. This man, if he told me to jump from the sixth floor of a building, I would do it with absolute trust, total trust. So the idea of total trust, that's the major thing between the teacher and the other person; to be vulnerable and not to question. That's the hardest thing, to give up ego.

SO: Could you talk about the exercises that will be used in the *In Residence* project, and how they might be used by the public?

MA: I wanted to create a system in which the public is watching themselves performing. You create the circumstances, you create the tools for them to do that, and then you can leave.

LP: All we are doing is creating a certain circumstance for people to hook into an energy that already exists. These exercises

were created for artists preparing for making performances, but it's clear that they are useful for all humans – exercises that offer ways to be more in touch with your own body.

SO: And in terms of the Australian artists, what do you hope for? It's a unique situation, creating a 'live' residency within a participatory performance.

MA: They are creating, working on their own different projects, and generating more ideas – ideas they might not even use right now. The artists will use the exercises and be a part of the work downstairs, which they can then use as a base for their work. I'm really looking forward to seeing what will come out of this.

Photograph by Marco Anelli © 2014 / Serpentine Galleries



Kaldor Public Art Project 30: Marina Abramović Keynote Address is proudly supported by the United States Studies Centre at the University of Sydney. 8pm, Tuesday 30 June, Roslyn Packer Theatre, 22 Hickson Rd, Walsh Bay (formerly Sydney Theatre).

Sophie O'Brien introduces the *Evenings In Residence* series of screenings and events presented by the 12 participating residency artists at 5pm each evening, 24 June– 5 July, Upstairs, Pier 2/3.

Marina Abramović's Keynote Address is now fully booked. It will be recorded. <http://kaldorartprojects.org.au/projects/marina-abramovic>

The Artists

Christian Thompson

(London)

Christian Thompson has trained formally in sculpture, but over the years his work has edged closer to what he describes as 'real time', covering photography, video and live performance. In 2008 he was one of 10 artists to be accepted into DasArts Advanced Studies in Performance in Amsterdam and gained a Master of Theatre from the Amsterdam School of Arts. Thompson has performed his solo work internationally.

Performance art is – "Essentially, it is time-based art that is enacted live, sometimes with or without audience participation. I think recently the disciplines have merged much more; for example video art is now more like film, performance art is more like film; performance art is more like theatre and theatre is more like dance."

Ask me about – "I would suggest thinking more visually and outside of traditional narrative-based forms of theatre. Bring yourself and your own experiences to the work."

2. Christian Thompson, *Tree of Knowledge*, Art Gallery of NSW, solo performance, 2013. Photo courtesy the artist



Clark Beaumont

(Brisbane)

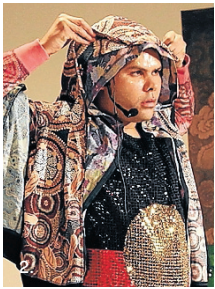
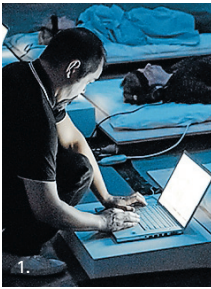
Comprised of Sarah Clark and Nicole Beaumont

Starting off as strangers in 2010, Sarah and Nicole only intended to collaborate on one artwork. Instead, the pair became increasingly enthralled with one another in their dialogue and the collaborative process, becoming the duo Clark Beaumont. Their artistic investigations examine the construction of identity, communication and interpersonal relationships. Through performance and video, the duo experiments with multiple female personas and characters to recreate and reflect on their own individual experiences.

Performance art is – "Using humans in art creates a more immediate and powerful connection between the viewer and the work becoming instantly relatable and infinitely complex. Performance art is visceral and surreal."

Ask us about – "Throughout the residency, we invite the viewer to engage with us and our work in any way that feels appropriate."

4. Clark Beaumont, *Coexisting*, 2013. Performed for Kaldor Public Art Project 27: 13 Rooms, 2013, curated by Klaus Biesenbach and Hans Ulrich Obrist. Photo: Kaldor Public Art Projects/Jamie North



George (Poonkhin) Khut

(Sydney)

George Khut started working with interactive media and participatory art in 2002, when he began his doctoral research into participant-centred artwork, using biofeedback (a technique used to learn to control your body's functions). This research was, and continues to be, driven by an interest in body-focused practices that facilitate a way of feeling and being present with our situation as subjects. Khut's involvement in live art and performance and participatory art comes from this interest in ways of knowing and learning through the body and participation.

Performance art is – "Is all about the physical and psychological presence of the 'performer'. I prefer 'live art'. For me, this is a more inclusive framework for attending to living processes, live networks and situations."

Ask me about – "Connections between the body, art, health and cosmology. I'm searching for ways to extend our experience of embodiment and selfhood into larger ecological, planetary, and multiversal frameworks – to explore what insights these deeper perspectives on time, space, matter and evolution might afford us in our attempts to address the profoundly unsustainable nature of our contemporary globalised economy."

1. George Poonkhin Khut and James Brown, *"AlphaLab"/"ThetaLab"*, creative neurofeedback participatory event, 2013. Photo: James P Brown



Frances Barrett

(Sydney)

Frances Barrett's practice takes the form of body-based live acts, endurance performance and sonic experimentation. She has been involved in the Sydney arts community for many years as a member of an artistic collaboration entitled the Brown Council, as a host of local FBi Radio arts show Canvas and as co-director of artist-run-initiative, Serial Space. Barrett's work is informed by queer and feminist theories and methodologies, and draws from the history of performance art practice.

Performance art is – "A dynamic and responsive art form. In every moment of a performance there is a constant negotiation between the artist, audience, time, space and embodiment."

Ask me about – "Revolutions, flagging, collaboration, queer theory, radio, temazepam, manifestos, BDSM, feminism, occupation, The Simpsons, comedy and freestyle wrestling."

3. Frances Barrett, *The 12-Hour Revolution*, live performance, 12hr duration, documentation of performance at Sydney Guild, Sydney. Photo: Alex Wissner



Nicola Gunn

(Melbourne)

Nicola Gunn is a writer, director, performer and designer. Her work combines text, choreography and visual art and is made in response to the impulse to tell a story. She finds parallels between personal experiences and larger social realities, using subversive humour to address themes of identity and transformation in both the social and individual realms. Gunn believes that the idea of art demands and deserves to be renewed and re-imagined over time.

Performance art is – "Conceptual action. Is it becoming more popular and less political? I don't think it is changing in this way, but this is perhaps something we will discover at the residency; how have the politics changed and how have our artistic responses evolved?"

Ask me about – "I really can't answer at this stage. It is generally the nature of my work to not know what I'm doing until I'm doing it. Perhaps people can bring me food? I have no idea whether I will be allowed to have a break during exhibition hours and I might get hungry."

5. Nicola Gunn, *Piece for Person and Ghetto Blaster*. Photo: Sarah Walker





Lottie Consalvo

(Newcastle)

Painting was Lottie Consalvo’s primary discipline until she befriended a singer-songwriter and realised music was the most powerful form of expression. Sadly, she can’t sing, but it was Marina Abramović’s work that inspired her to view performance in an art context. Consalvo’s work draws on the experience of adolescence and she sees her practice as an extension of personal diary entries, drawings, poetry and love songs.

Performance art is – “My thoughts on performance art constantly shift. Sometimes I consider it to be the most direct medium, yet at other times it seems to be the most removed.

Ask me about – “During the residency I will be developing my second ‘life performance’, where for one year I will live out my desires. We could start here.”

6. Lottie Consalvo, *It’s too early to love you: music torture piece*, 2014. Photo: Courtesy the artist



Natalie Abbott

(Melbourne)

Natalie Abbott is a choreographer and performer who uses endurance-based practices to uncover the durability of the human body. She trained in ballet and contemporary dance but over the years has become more interested in the untrained body. Abbott is excited by the potential of failure or fault and in attempting impossible things – like unison movement and synchronicity.

Performance art is – “Somewhat mysterious to me. I think it speaks of time and place in a way that no other form can quite capture. It is of that moment and specific to that person or group of people.”

Ask me about – “Vulnerability in performance, the impossibility of unison and the potential within the concept of repetition.”

8. Natalie Abbott, *MAXIMUM*, 2014. Photo: Gregory Lorenzutti



Sarah Rodigari

(Sydney)

Sarah Rodigari has for many years focused on high art and popular culture in parallel, reading Brecht whilst watching Lily Tomlin, studying Beckett and Seinfeld. She appropriated the literature of Dostoevsky, Nabakov, Cixous and Barthes into corporeal mime. With a background in sociology, the audience is the focus of her performance work, which often risks her own physical comfort, safety and relationships with others.

Rodigari has performed within a number of Australian organisations and institutions including PACT, Performance Space, Arts House, Alaska Projects, Field Theory and many more.

Performance Art is – “A historical definition of a certain type of art that developed in the ‘60s that was body-based. Nowadays, performance can be many things; it is a medium that refuses to settle.”

Ask me about – “Anything you like. My attention is all yours. Or, if you’re feeling shy, we don’t have to talk, we can just hang out, keep each other company.”

10. Sarah Rodigari. Photo courtesy the artist



zin

(Sydney)

Comprised of Harriet Gillies and Roslyn Helper

Gillies and Helper met at Sydney University in 2009 and liked each other’s ideas and decided to make collaborative art under the title The (Puppy Eating His Birthday Steak) Players. Helper then went to New York to study political art at Tisch, NYU and Gillies went to NIDA to study directing. Both artists absorbed these new influences and continued to discuss ideas, reincarnating as zin, which means “sense” in Dutch. Their recent work has traversed many different forms, including small-scale one-on-one performances and large-scale politically themed immersive parties.

Performance art is – “For us is an opportunity for both artists and audiences to engage with each other through action and dialogue, to explore and challenge familiar social and political conventions in new and interesting ways. The possibilities are endless, really.”

Ask us about – “Why we make interactive performance-based work. What it’s like to work as a partnership. What our skin-care regimens are. Who are we wearing.”

7. zin, *The OAFFICE*, The Cube, Oxford Arts Factory, 2013. Photo: Courtesy the artist



Sarah-Jane Norman

(Germany, the UK and Australia)

Sarah-Jane Norman has been producing solo performance work for 10 years. She specialises in durational pieces, lasting anywhere from six to 24 hours. Norman’s work unites performance, text, sculpture, video and sound, but the body remains at the core of her artistic practice. She is interested in making political questions visceral and combining them with the potential of the live encounter, to unlock questions we otherwise would not know how to ask.

Performance art is – “I work at the interstices between disciplines in an effort to develop new performance vocabularies. I engage risky propositions towards uncertain outcomes. This apparently makes me a performance artist.”

Ask me about – “Anything. There are no stupid questions. I’m shy but I do like a yarn.”

9. Sarah-Jane Norman, *Corpus Nullius/Blood Country*, Unsettling Suite, 2013. Photo courtesy the artist

Calendar

Come reflect, converse, debate and interact with our dynamic guests and the Australian residency artists over twelve days of talks, performances, films and discussions drawing inspiration from art, philosophy, psychology and neuroscience.

Join our free, exciting range of public engagement programs featuring *Evenings In Residence* from 5pm throughout Project 30 and *Lunchtime Philosophy* at 12.30-1.30pm, Monday 29 June to Friday 3 July.

All events take place Upstairs at Pier 2/3, Walsh Bay.

For ticket-holders to Marina Abramović’s Keynote Address, please note that this event is presented at Roslyn Packer Theatre, 22 Hickson Rd, Walsh Bay. This event is now fully subscribed, but Abramović’s presentation will be recorded and available to view as soon as possible at:
www.kaldorartprojects.org.au/projects/marina-abramovic

All events are FREE.
For detailed information, visit the Events page on the Kaldor Public Art Projects website:
www.kaldorartprojects.org.au/events/index

1. Sarah Rodigari. Photo courtesy the artist
2. Frances Barrett, *The 12-Hour Revolution*, live performance, 12hr duration, documentation of performance at Sydney Guild, Sydney. Photo: Alex Wisser
3. Lottie Consalvo, *It’s too early to love you: music torture piece*, 2014. Photo: Courtesy the artist
4. George Poonkhin Khut and James Brown, *“AlphaLab”/“ThetaLab”*, creative neurofeedback participatory event, 2013. Photo: James P Brown
5. Christian Thompson, *Tree of Knowledge*, Art Gallery of NSW, solo performance, 2013. Photo courtesy the artist

Wednesday 24 June

🕒 **5-7pm Evenings in Residence**
Introduced by Sophie O’Brien and presented by Clark Beaumont (Sarah Clark & Nicole Beaumont).

5-6pm Screenings
6-7pm Artist’s choice

Thursday 25 June

🕒 **5-7pm Evenings in Residence**

Introduced by Sophie O’Brien and presented by Nicola Gunn.

5-6pm Screenings
6-7pm Artist’s choice

Friday 26 June

🕒 **1-2.30pm**

***Beyond the Tick Gate* Revisited: Panel Discussion**

Presented in collaboration with UNSW Art & Design. From the original Australian artists’ residency with Marina Abramović - an intensive bush retreat workshop that took place in regional NSW in 1981 – we reunite Professor Ian Howard, Former Dean, UNSW College of Fine Arts, Kim Machan and Keith March to reflect on their experiences and the impact on their lives.

🕒 **5-7pm Evenings in Residence**

Introduced by Sophie O’Brien and presented by Sarah Rodigari.



5-6pm Screenings
6-7pm Artist’s choice

Saturday 27 June

🕒 **1-4pm**

Meeting of Minds: Art, Science, Technology and the Brain

Presented in collaboration with UNSW Art & Design, this mind-expanding event draws on Marina Abramović’s growing interest in the connections between art and science, and on groundbreaking creative research. In conversations and demonstrations, artists, theorists and neuroscientists probe how we imagine, investigate and influence our brain through new technologies. Audiences can experience interactive prototypes between the two stimulating forums.

Convened by Dr Lizzie Muller and Dr George Khut, and featuring Pia Van Gelder; Dr Patricia Morgan; Vanessa Bartlett; Dr John McGhee; Dr Angelica Thompson-Butel; Dr Volker Kuchelmeister, Dr Joel Pearson and Associate Professor Anna Munster.

🕒 **5-7pm Evenings in Residence**

Introduced by Sophie O’Brien and presented by Frances Barrett.



5-6pm Screenings
6-7pm Artist’s choice

Sunday 28 June

🕒 **2-4.30pm**

Women in Performance Art

Dr Jacqueline Millner, SCA Associate Dean, Research, considers the groundbreaking work of women artists in the development of contemporary performance, while MCA Chief Curator Rachel Kent traces Marina Abramović’s 45-year career in performance.

🕒 **5-7pm**

Evenings in Residence

Sophie O’Brien introduces Marina Abramović’s film *Seven Easy Pieces* (2007), followed by a discussion with acclaimed Australian performance artist Jill Orr.

Monday 29 June

🕒 12.30-1.30

Lunchtime Philosophy: Mind, Body, Nature

Presented with The School of Life, this first stimulating session is presented by **Dr Susan Murphy**, author and founding teacher of Zen Open Circle, Sydney. She reflects on the relationship between mind, body and nature in eastern and western thought, and asks how we might better connect with the natural world.

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **Sarah-Jane Norman**.

5-6pm Screenings
6-7pm Artist’s choice

Tuesday 30 June

🕒 12.30-1.30pm

Lunchtime Philosophy: Identity, Self and Other

Presented with The School of Life.

Dr Monima Chadha, Senior Lecturer in Philosophy, Monash University, Melbourne, investigates Buddhist ideas of interconnectedness, and asks how we might challenge traditional boundaries between the self and the other.

🕒 5-7pm Evenings in Residence

Sophie O’Brien introduces Marina Abramović’s favourite film *The Colour of Pomegranates* (1968), by **Sergei Parajanov**.

🕒 8-9.30pm

Keynote Address: Marina Abramović

Proudly supported by The United States Studies Centre, University of Sydney.

In her only public talk in Sydney, Marina Abramović reflects on her journey towards immaterial art, the impact of long-duration practices and her transformative engagement with audiences through projects such as the Marina Abramović Institute and *Marina Abramović: In Residence*.

Venue: Roslyn Packer Theatre, 22 Hickson Rd, Walsh Bay

BOOKED OUT

This event will be recorded and available to view as soon as possible at:
<http://kaldorartprojects.org.au/projects/marina-abramovic>

Wednesday 1 July

🕒 12.30-1.30pm

Lunchtime Philosophy The Present Moment

Presented with The School of Life.

From the University of Sydney’s Centre for Time, **Associate Professor Alex Holcombe** and **Dr Sam Baron** examine our perception of time through the lens of experimental psychology and neuroscience. What exactly is time, and what does the experience of time tell us about reality?

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **Natalie Abbott**.

5-6pm Screenings
6-7pm Artist’s choice

Thursday 2 July

🕒 12.30-1.30pm

Lunchtime Philosophy: Leaping into the Void

Presented with The School of Life.

Dr Kerry Sanders from the University of Sydney asks why we find the idea of the ‘void’ so confronting and overwhelming. Why are we so afraid of ‘nothing’, and how might we make ‘more and more of less and less’?

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **Lottie Consalvo**.



5-6pm Screenings
6-7pm Artist’s choice

Friday 3 July

🕒 12.30-1.30pm

Lunchtime Philosophy: On Spending Time Alone

Presented with The School of Life.

For our final session, artist and media producer **Gary Warner** joins us from his off-grid bushland property, and offers insights on how to best spend time alone.

🕒 2.30-4pm

The Western Plains Respond: Regional Youth Engagement Program

Kent Buchanan, Curator, Western Plains Cultural Centre, explores the role of performance art within art programs and institutions across Australia, while participants from our pilot regional engagement program reflect on their immersive three-month learning experience.

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **George (Poonkhin) Khut**.



5-6pm Screenings
6-7pm Artist’s choice

Saturday 4 July

🕒 2-3pm

In Conversation: Artists in Residencies

Pip Wittenoom, Australia Council Director of Peer Services, and **Sophie Forbat**, Kaldor Public Art Projects Artistic Program Manager, trace the historical and conceptual development of artists’ residencies, and explore their impact for artists and audiences.

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **zin (Harriet Gillies & Roslyn Helper)**.

5-6pm Screenings
6-7pm Artist’s choice

Sunday 5 July

🕒 2pm-3pm

In Conversation: Heather Rose

Award-winning novelist **Heather Rose**, in conversation with **Sue Saxon**, reflects on the impact of Marina Abramović’s practice and its relationship to shamanistic ritual.

🕒 5-7pm Evenings in Residence

Introduced by **Sophie O’Brien** and presented by **Christian Thompson**.



5-6pm Screenings
6-7pm Artist’s choice

The Curators

By Sammy Preston

The Upstairs residency accompanying *Marina Abramović: In Residence* was imagined by the team at Kaldor Public Art Projects and co-curated by Sophie O'Brien and Emma Pike, who discuss the ideas behind the residency, how it came together and its innovative relationship to the public.

Sammy Preston: *Marina Abramović: In Residence* incorporates several approaches to the idea of artists in residence. How did you approach curating the 12 Australian artists in the Upstairs residency program?

Emma Pike: The residency is a part of the ongoing aim of Kaldor Public Art Projects, which is to engage Australian artists as an integral part of our projects. The Residency program is a way to connect Australian artists with Marina Abramović and her practice.

Sophie O'Brien: From Marina's point of view, the residency program is a wonderful way to bring a younger generation of artists from Australia into the centre of her new work in Sydney. She is always keen to find new ways to engage with the work of other artists, and to present their work alongside her own.

Emma Pike: The Upstairs residency program grounds the project in the Australian context, and together with the project downstairs, expands Marina's exploration of the roles of performer and audience.

SP: How were the resident artists chosen?

EP: When I commenced my research, I was acutely aware of the large responsibility we had in selecting the most appropriate candidates for the program. Of course I knew a large number of performance artists who would love to be mentored by Marina, but which artists would be committed, relevant to the work downstairs, and be at the right point in their creative practices to make the most of the experience?

Our original body of research was a collection of 65 Australians artists who work across different facets of performative practice – from dance and choreography, to visual arts, media arts and experimental theatre making.

SO: For both of us, it was incredibly important to have a wide range of practices, so that performativity could be seen and experienced

in many ways. This range also allows for really interesting discussion between the different artists, and for very different engagement with the participatory work happening downstairs. Finally, Marina handpicked the 12 artists she wanted to work with. They're such an interesting group and each will contribute to the program in their own distinctive ways.

SP: What performance styles or artistic skills were you looking for in the resident artists specifically?

EP: We were looking for ways of thinking and working rather than a specific skill sets. Would the artists be open to learning from Marina and her collaborator Lynsey? Would their practice benefit from what she has to share with them? Are they interested in exploring the roles of performer and audience? Would they be happy to spend 12 days living at Pier 2/3 in a public space? Would they be open to conversations

and collaborations with each other and potentially with the public?

SO: Marina is a truly inspiring person to discuss ideas with, as she has such a wealth of experience and knowledge, and this means that the artists have a great opportunity to think through ideas with her. She is so open to new ways of thinking and making performance work, and is so enthusiastic about talking with other artists – I think this meant that when we were looking at the selection of artists, we were thinking of people who would respond to this energy and could jump in with equal enthusiasm.

We weren't necessarily looking for performers who would feel comfortable with every facet of the program, but rather performers that would be challenged and come away with a useful collection of experiences to draw from in the future.

SP: Possibly one of the most interesting parts of the residency is the integration of the public. Can you describe how this will work exactly?

EP: The residency resident artists will inhabit the top floor of Pier 2/3, with the public who will experience a space dedicated to creative development and learning, and the public will be able to witness the development of work, listen to and participate in conversations, and attend talks and screenings that explore each artist's practice.

SO: The wonderful thing about the residency space is that it is an open space for the artists, and one that we, the visitors, get to be a part of. Alongside a series of talks and screening, the Upstairs space will be their studio – a place for improvisation, experimentation, conversation and reflection. We will be guests in their house, and we're both so looking forward to being a part of this project, with them.



Lunchtime Philosophy

The School of Life

By Sammy Preston

The vastly popular School of Life is devoted to developing emotional intelligence via culture and philosophy. Founded by philosopher Alain De Botton in 2008 in London, there are now schools throughout the world, including in Melbourne. The School of Life invites its students to think intelligently about emotional concerns, through art, literature, film and architecture.

"We look at how artists, writers, philosophers and musicians have responded to deep and complex human emotions, and we seek to draw wisdom from their work," says Daniel Teitelbaum, Head of Curriculum at The School of Life Australia. "For example, we read Tolstoy and contemplate what it can



teach us about a fear of dying, or look at the poetry of Gertrude Stein or Ovid and consider what insight they offer around feeling alone or expressing love."

The *Lunchtime Philosophy* series provides a deeper look into the philosophical context of themes present in performance art, both historically and in contemporary work. These talks incorporate discussions on views of the mind and consciousness, contemporary conceptions of time, solitude and the notion of 'the void'.

The series draws our attention to the deep and challenging aspects of the human condition that are often revealed through the creative process. Abramović and other artists explore

ideas of identity, intimacy, trust, vulnerability and risk. Through the *Lunchtime Philosophy* talks, the audience is invited to reflect upon and share their own insights, and to consider how the experience of performance art can be meaningfully extended into our everyday lives.

Image: Audience at Kaldor Public Art Project 27: 13 Rooms 2013, Pier 2/3, Sydney
Photo: Jamie North/Kaldor Public Art Projects

Lunchtime Philosophy, 12.30-1.30pm,
Monday 29 June – Friday 3 July, Upstairs,
Pier 2/3

Meeting of Minds

UNSW Art & Design

By Sammy Preston

Prototypes and provocative presentations that probe how we imagine, investigate and influence our brain through new technologies.

Marina Abramović's body of work transcends disciplinary borders. Each performance piece invites a more lateral understanding and approach, compelling us to think in between and outside the margins of art, science, psychology and more.

Meeting of Minds : Art, Science, Technology and the Brain, involves discussions and interactive demonstrations which propose an exploration of more elastic ways of considering and experiencing Abramović's work. Presented in collaboration with University of New South Wales Art & Design, two fascinating panel conversations will discuss and demonstrate the intertwining of art, science, technology and the brain – a growing curiosity of Abramović's.

"Many phenomena in the world can't be strictly categorized - like Marina Abramović, we're interested in fluidity across disciplines." Explains Dr Lizzie Muller, co-convenor of the event and Director of Curating and Cultural Leadership at UNSW Art & Design. "You can't reduce the brain to science or art, or some other kind of discipline."

The first panel discussion will trace the strange connections and fluctuating boundaries between science, spirituality, experiment and therapy. Entitled 'Magic, Madness and Meditation', it will examine practices that explore the borders of knowledge, challenge conventions and discover new ways of imagining and influencing the mind. 'Memory, Models and Mediation' is the second panel discussion. It will unearth the conflicts and



confluences of artistic, medical and scientific approaches to the mind.

Alongside these panel discussions, you will have the chance to experience interactive prototypes; including a soundscape that responds to changing brain-wave patterns, an immersive virtual reality visualisation of a brain in action and an experimental reconstruction of the landscape of visual memory. However, these are not prototypes in the standard sense of the word. "More than 'works-in-progress', these prototypes are tangible thought experiments," says Muller. "The experiences they generate provoke new ways of imagining and understanding the brain."

The series hopes to open your mind and alter your experience. "The day is not just about discussion and theory," adds Muller. "If you can

alter people's experience, you can open up their minds to what can be imagined. And the debate gets much richer, more interesting and more complicated."

Image: John McGhee, VR Oculus Rift experience of blood flow inside the brain. Photo: UNSWTV

Meeting of Minds :
Art, Science, Technology and the Brain,
1 – 4pm, Saturday 27 June,
Upstairs, Pier 2/3

Pilot Programs and Performance Art in Regional NSW

By Sammy Preston

Kaldor Public Art Projects heads west to explore performance art with young people in Dubbo.

In 1977 Richard Long walked 100 miles across the desert in what was then the seventh Kaldor Public Art Project. The piece, called “A straight hundred mile walk in Australia” saw the artist spend eight days and nights in the bush somewhere near Broken Hill. As part of the education and public program for Marina Abramović: In Residence, Kaldor’s 30th Project, the organisation has returned to regional Australia for a newly envisaged pilot youth engagement project.

In collaboration with the Western Plains Cultural Centre (WPCC) and Orana Arts, participants will be introduced to a range of ideas and activities designed to encourage a personal understanding and response to performance art over the course of four weekend workshops. The aim is to introduce the participants to ideas around what performance art can be and to support them in the process of creating their own works. “We’ve been looking at ideas of endurance, intention, presence, the body, audience and perceptions of self and other, as well as helping the group to identify a central concern or interest they may want to explore,” says Jo Higgins, Kaldor’s

Regional Engagement Coordinator. The project, which began in early May, will culminate on 26 July with a day of public talks and performances in Dubbo.

Higgins says the eight participating Western Plains students have a range of ideas and experiences they’re keen to explore. “But what shape they take has yet to be determined,” she says. Participants will have the opportunity to present some of their developing ideas in the Upstairs Public Program with WPCC Curator Kent Buchanan and Higgins. “It’s exciting to support their process and we couldn’t have asked for a more open-minded, adventurous, creative group of young people to work with,” says Higgins. “They’ve risen to every challenge and conversation with willingness and great thought – Sydney needs to keep an eye on them!”

Image: Dubbo pilot regional youth engagement program workshops, May 2015. Photo: Paige Williams / Orana Arts

The Western Plains Respond, 2.30pm
Friday 3 July, Upstairs, Pier 2/3



Other Highlights

A selection of our most renowned curators and artists offer insights into Marina Abramović’s work and her transformative encounters with the Australian desert. We look at the pioneering work of women in performance as well as the importance of artists’ residencies, and their continuing impact on contemporary artists and audiences.



Women in Performance Art, 2pm, Sunday 28 June, Upstairs, Pier 2/3

The groundbreaking role of women artists in the development of Performance Art is discussed by Dr Jacqueline Millner, Associate Dean of Research at Sydney College of the Arts. She contextualises Marina Abramović’s practice in her examination of artists such as Gina Pane, Suzanne Lacy and Carolee Schneemann, whose pioneering performance work offers critical insights relevant to current explorations of power, social relations and the agency of the artist in the public sphere. Rachel Kent (pictured), Chief Curator at the Museum of Contemporary Art, then surveys the 45-year career of Marina Abramović and her pioneering exploration of the relationship between artist and audience.



In conversation: Artists in Residencies, 2pm, Saturday 4 July, Upstairs, Pier 2/3


















































In the closing days of the Project and our Australian Artists’ Residency Program, we focus on the theme of Artists’ Residencies. Pip Wittenoom, Director of Peer Services and previously acting Director of Emerging and Experimental Arts, Australia Council, joins in conversation with Sophie Forbat (pictured), Kaldor Public Art Projects Artistic Program Manager, as they trace the historical and conceptual development of artists’ residencies, and explore their impact for artists and audiences.



In conversation: Heather Rose and Sue Saxon, 2pm, Sunday 5 July, Upstairs, Pier 2/3

Award-winning novelist Heather Rose (pictured) sat in silent gaze with Marina Abramović four times during *The Artist is Present* at the Museum of Modern Art, New York, in 2010. *The Atrium*, the novel that emerged from this experience, was written while she was inaugural writer-in-residence at the Museum of Old and New Art, Hobart (2012-3). In conversation with Sue Saxon, Kaldor Public Art Projects’ Education and Program Manager, Heather Rose reflects on the impact of Marina’s practice and its relationship to shamanistic ritual.

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Neighbourhood Guide

By Imogen Eveson

Lunch is available at our onsite café, with tea and coffee service Upstairs. If you have an afternoon or early evening to wander, why not spend some time exploring the Walsh Bay area?

FOOD & DINING



The Fine Food Store

🕒 10-minute walk

The tucked-away Fine Food Store in The Rocks does all-day breakfast and salad-heavy lunches. There are varied options including egg dishes, bircher muesli, toasties and frittatas. Coffee comes cold-drip or hot and strong.

The Rocks Centre
Corner Mill and Kendall Lanes, The Rocks

Lotus Dumpling Bar

🕒 2-minute walk

A modern wine bar meets handmade dumplings at this atmospheric eatery. Dumplings come steamed, blanched or pan-fried with fillings such as scallop and pork shumai and mixed mushrooms.

3, 16 Hickson Road, Dawes Point

Pei Modern

🕒 10-minute walk

Sydney's take on one of Melbourne's top restaurants opened just last year, offering immaculate Australian produce prepared with subtlety and finesse. Even the bread is notable: baked fresh and smoky in the wood-fired oven.

199 George Street, Sydney

DRINKING



The Theatre Bar At The End Of The Wharf

🕒 2-minute walk

Head to Pier 4 for a bar with a concise wine list, locally brewed beer and plates made for sharing. It's also one of the best places to see the sun set.

Hickson Road, Near Pier 4, Dawes Point

Bulletin Place

🕒 15-minute walk

This small hideaway in Circular Quay is co-owned by Tim Philips: 2012 World Class Bartender of the Year. So if you're in the market for a good cocktail, based around seasonal produce and inventive ideas, this is the right spot.

10–14 Bulletin Place, Sydney

The Botanist

🕒 12-minute drive or short train ride

Head across the Harbour Bridge to Kirribilli and drink cocktails in the reputed former residence of historical botanist Gerard Fothergill. Try the pitcher of warming sangria with red wine, brandy, a secret spice recipe and seasonal fruits.

17 Willoughby Street, Kirribilli

ART



S.H. Ervin Gallery

🕒 10-minute walk

Housed in the historic National Trust building on Observatory Hill, The S.H. Ervin Gallery presents Australian art in concise and original ways. The walk there takes in incredible views of the harbour and city.

2 Watson Road, Millers Point

MCA

🕒 10-minute walk

With its modern cubist façade fused boldly to the original sandstone building, the Museum of Contemporary Art is a world-class art institution. It showcases its own collection alongside temporary and touring exhibitions and has one of the best-placed rooftop cafes in the city.

140 George Street, The Rocks

Foundation Park

🕒 7-minute walk

The Rocks' best-kept secret, Foundation Park, is deliberately left off signposts. Behind the Playfair Terrace shops lie the foundations of eight 1870s terrace houses, brought back to life with steel furniture designed by sculptor Peter D Cole.

The Rocks

SYDNEY SITES



The Glenmore

🕒 7-minute walk

The heritage-listed The Glenmore hotel is an old-school pub that opened in 1921. While it can get rowdy, the three-storey building is full of neo-Victorian character and a rooftop bar with views of Circular Quay.

96 Cumberland Street, The Rocks

Opera Bar

🕒 20-minute walk

Take in the famous Harbour Bridge with a relaxed breakfast, lunch or dinner at the Sydney Opera House's Opera Bar. Opt for single-origin coffee and baked pastries or push the boat out with champagne and charcuterie.

Sydney Opera House, Sydney

Luna Park

🕒 12-minute drive

First opened in 1934, Luna Park is a Sydney Harbour icon in its own right, with a surprising artistic legacy. The face you see grinning across the water was redesigned in the 1970s by pop artist Martin Sharp. The park is free to wander and The Deck restaurant serves food and drink by the water, but why not give the dodgems a go, too?

1 Olympic Drive, Milsons Point

ISLAND EXPLORE



Fort Denison

🕒 15-minute walk, 10-minute ferry trip

Once an Aboriginal fishing spot on the harbor, and then a military fortification, Fort Denison could be Sydney's most unique dining spot. Enjoy a refined lunch of fresh barramundi or oysters shucked on site before taking a quick history tour.

Cockatoo Island

🕒 15-minute walk, 25-minute ferry trip

Easily accessible and free to explore, Cockatoo Island has a long and fascinating history as both an island prison and a naval dockyard. Latterly it has served as a location for arts festivals including the Biennale of Sydney and an All Tomorrow's Parties curated by Nick Cave.

Clark Island

🕒 15-minute walk, 15-minute water taxi trip

Head to one of the harbour's picnic spots, Clark Island from Circular Quay. You'll have to book a \$7 spot in advance through the National Parks website and make your own way by water taxi. Those who do are rewarded with a secluded parkland retreat: numbers never exceed 150.