

Welcome to Create News

This is the twelfth edition of Create News. Create News is normally published twice a year in May and September. It is sent free of charge, features a guest writer and offers the latest information on Create events and services.

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www.create-ireland.ie

2011 Arts and Community Bursary Award

We are delighted that Ailbhe Murphy is the recipient of the Artist in the Community Scheme Bursary Award 2011: Arts and Community Development. Later in 2012, Ailbhe will give a talk on her work for the Award.

2012: Arts and Disability

The Artist in the Community Scheme Bursary Award 2012: Arts and Disability aims to support individual professional artists in any artform working in the field of arts and disability. This is the third year that the Arts Council has provided a 1,000 Bursary Award as part of the Artist in the Community Scheme, which is managed by Create.

The Bursary Award will be managed by Create in partnership with Arts and Disability Ireland. Full details on the deadline for applications in the autumn will be available on both the Create and Arts and Disability Ireland websites.

For full details on the application process www.create-ireland.ie

Artist in the Community Scheme First Round 2012

This year's latest round in the Arts Council Artist in the Community Scheme will fund one Long Term and four Short Term Project Realisation awards and 12 awards for Research and Development, five of which are with Mentoring.

Research and Development Award

Location (Context); Artform;
Tara Brandel: COPE Foundation/West Cork Arts Centre; Dance; Cork (Arts and Disability), Mautice Caplice: Upstart; Visual arts; Dublin (Arts and Community),
Mary Keane: Cairde na Rinne/Mana na Tuaithe; Film; Waterford (Arts and Older People),
Garret Keogh; Kilanerin Ballyfad Community Development Association; Theatre; Wexford (Arts and Community),
Emma Bager: Children in Hospital; Film; Dublin (Arts and Health),
Deirdre Power: Limerick Ideas Choir Local Heroes; Visual arts; Limerick; (Arts and Community),
Brian Fleming: Spectacle of Hope and Defiance; Visual Arts; Dublin (Arts and Community)

Research and Development Award with Mentoring

Artist; Mentor; Community;
Kevin O Shanahan & Marie Brett; Music and Visual arts; Alzheimer Society of Ireland; Cork; (Arts and Health/Community of Interest) *Mentor: Chris Cullen, Film maker,*
Maud Hendricks; Group of Muslim women, Dublin 8; Theatre; Dublin (Arts and Cultural Diversity) *Mentor: Sarah Jane Scaife theatre director,*
Fiona Linnane; Ballyvaughan Community Development Group; Music; Co. Clare (Arts and Community) *Mentor: George Higgs composer,*
Sarah Fuller; St Brendan's Nursing Home; Theatre; Co. Clare; (Arts and Health) *Mentor: Rionach Ní Néill, dancer and choreographer,*
Monica Spencer: Adapt House; theatre; Limerick City; (Arts and Community) *Mentor: Declan Gorman theatremaker and director.*

Artist in the Community Scheme First Round 2012

Community; Artist; Project Title;
Gort Family Resource Centre; Ann Maria Healy; *'Performing Life'; Visual Arts/Performance; Galway;* (Arts and Community)
Focus Ireland; Niamh O'Connor; Visual arts; Sligo; (Arts and Health)
Creative Connections/Cork Midsummer; Mark Storer; *Hungry Tea*; Theatre/Live Art; Cork City (Arts and Cultural Diversity)
Keep the Beat; Jonathan Sammon; Visual Arts/Film; Galway (Arts and Community)

Short Term

Project Realisation
North Inner City Folklore Project; Owen Boss; *The Boys of Foley Street*; (Arts and Community)
Panel
Gavin Kostick; playwright and Literary Officer, Fishamble The New Play Company; Michelle Browne; visual arts and performance; Lucina Russell; Local arts officer, Kildare County Observers; Una McCarthy; Head of Festivals, Arts Council and Patrick Fox; Create.

Long Term

Project Realisation
Exhibit Fiona Meade and Sara Turner as part of From Context to Exhibition 2012
For more on the Learning Development programme visit www.create-ireland.ie Artists Development page. Photo: Sally Anne Kelly

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Joshua Sofaer on collaboration and collaboration and performance



Laundry ANU Productions, directed by Louise Lowe Photo credit: Pat Redmond.

Looking at the core values that run through this approach with emphasis on openness, negotiation. How do you reflect source material and the contribution of those who inspire the work but have little or no part in its creation?

2. Collaborative arts - Communities as co-creators – Equitable relations and equality in co creation of new work (Katherine Atkinson)
3. Collaborative arts – Communities as activators – Work that depends on a level of audience interaction to be brought to life. Expectation encouraging interactivity, invisible barriers, accessibility. (Ailbhe Murphy)

Each workshop in Strand 4 will be approximately 90 mins long. Further details will be available on www.create-ireland.ie

Create at Cork Midsummer Festival Collaboration in Context

Date: 28 June
Venue: Half Moon Theatre, Cork

Afternoon salon event hosted by Create. Creating a forum for shared learning around collaborative arts practice, commissioning in context with contributions from artists Mark Storer (Hungry Tea), theatremaker Dylan Tighe (RECORD) and members of TheatreCLUB. For booking information, visit www.create-ireland.ie

Create at Visual Artists Ireland's GETTOGETHER 2012

A day of engaged sharing, networking and information provision

Date: 15 June 2012
Venue: Limerick College of Art & Design.
Registration 11am – 12 noon.
Event finishes: 7:30pm
Strand 4: Skills in Community based practice (Organised by Create)

Create will be leading an exciting learning opportunity for artists interested in collaborative working models. The principle aim of the Create Salons will be to explore the nuances and complexities of different aspects of collaborative arts practice and the processes involved. We will examine questions of authorship and agency as well as the variations and overlaps that can take place within participatory practices engaged with social issues and exchange.

The day will be broken down into three interactive sessions led by a guest facilitator and expert in each field. We will present case studies, create opportunities for interrogation and work as a collective to gain a fuller understanding of the various modes of collaborations; their characteristics and the skills required of artists to negotiate each.

1. Collaborative arts – Communities as source material – Inspiration and process in source material (Lynnette Moran)



Joshua Sofaer on collaboration and performance

Artist and writer Joshua Sofaer introduces Create's Collaborative Arts Theatre Pack. He writes here on the development and thinking behind the Live Art Pack which has inspired the making of Create's Collaborative Arts Performance Pack. Like the original Pack developed by Joshua Sofaer, the Create Collaborative Arts Performance Pack is both an artwork and education resource.

In March 2003 Tate Modern celebrated contemporary live art practices with a series of exhibitions, talks and discussions, under the title 'Live Culture'. My own modest contribution to this programme was a video I had made the year before called 'What is Live Art?' In this straight to camera piece I attempt a definition of the contested term 'live art' on Oxford Street in London. It becomes apparent to the video audience that the public are pointing, laughing and jeering at me, but it is unclear why. Until the end of the piece that is, when I turn away from the camera and reveal the hole cut in the seat of my suit trousers, laying bare my bum. My point had been to try and undercut the authoritative definition, to allow meaning to stay open, and to keep the contested term contested, by exposing the narrative to ridicule.

'What is Live Art?' was one of a series of performance lectures that I had been making, which I saw as sitting somewhere between art practice and education. After Live Culture, I was approached by Tate and Live Art Development Agency to come up with some sort of legacy for the event, something (sitting somewhere between art practice and education) that would further the discussion of this kind of live contemporary art practice, that wasn't quite dance, that couldn't be called theatre, that didn't fit into any of the categories on offer.

The resulting resource, *The Performance Pack*, is a signed and numbered limited edition artwork - 175 were issued. It is also an educational tool. Inside the box are all the things you need to make The Performance Pack Performance, which is a lecture about the relationship between performance and fine art.

As was intended, The Performance Pack is held by art colleges, universities, galleries and libraries, as well as by artists and academics, and is used in workshop situations with interested groups.¹

Each section of the lecture is explored with reference to video documentation of works of contemporary art. At the end of

each section the audience help the lecturer to create a hypothetical performance piece, by voting for one of a series of themed cards presented to them.

As a kind of 'warning', rubber stamped at the bottom of the pack, are the words: 'Education defeats art'. This quotation comes from an essay by Theodor Adorno, 'Valéry Proust Museum'.² In it, Adorno brings together two lines of argument for the first time, loosely summarized as 'for and against' the institution of the museum. The poet and essayist Paul Valéry takes the case against in an essay entitled 'Le problème des musées'; the novelist Marcel Proust the case for in *A l'ombre des jeunes filles en fleurs*, the second book of his giant work *A la recherche du temps perdu*. Adorno rehearses their arguments side by side in order to try and understand what is at stake both for gallery goers, and the work of art itself, by the existence of the museum. This isn't the appropriate place to re-rehearse those arguments (Adorno comes to the conclusion that neither *and* both Valéry and Proust are right on the matter) but I think it is worth pondering part of Adorno's summary of Valéry's argument against the Louvre.

¹ *The Performance Pack* has been translated into several languages including French, German and Italian. The successes, as well as the shortcomings, of *The Performance Pack*, led me to develop 2 other 'art education' resources with Live Art Development Agency: *The Many Headed Monster*, a boxed kit focussing on the audience of contemporary performance, and *Life Lecture*, an online resource focussing on autobiographical narratives. For more information on all of these resources, visit www.joshuasofaer.com

² Theodor Adorno, 'Valéry Proust Museum', in *Prisms* (Cambridge, Massachusetts: MIT 1983 [1969]) p.177

'[P]eople become hopelessly lost in galleries, isolated in the midst of so much art. The only other possible reaction to this situation is the one which Valéry sees as the general, ominous result of any and all progress in the domination of material – increasing superficiality. Art becomes a matter of education and information; Venus becomes a document. Education defeats art.'

Faced with the endless corridors of conflicting styles of great master works, Valéry is overwhelmed, or rather underwhelmed. The excess makes individual works superficial. Pieces can only be seen as part of a historical narrative, of factual information to be consumed, a process of education, in which their power is robbed. Therefore: education defeats art.

In the formation of *The Performance Pack* (humble and limited a resource as it is) we were mindful that we were in danger of reducing the artworks to 'educational illustrations' of the conceptual point that we wanted to make. We were also concerned that we would be creating a canon of 'key' works to the exclusion of others, and that the meaning of these works might become crystallised in terms of the interpretative schema that we created for them. This last point is especially insidious. Part of the purpose of art is surely that its meaning, created in collaboration with the audience, is left open. Art criticism, the professionalisation of interpretation, is parasitic of art practice (there is after all no art criticism without art) and at worst, it robs art of part of its potential by authorising its value.

At the same time, there remains an urgency to document, contextualise and disseminate modes and approaches to art making that are not given currency by the conventional art market, gallery or theatre, or those forms of promotion and critical interpretation which circulate around the centre of mainstream art practices. Despite the increasing popularity of live, participatory and collaborative art across the global art scene, cultural commentary is still generally drawn to discrete 'exhibitions' and 'performances' in recognised art venues. Indeed the documentation of fine art through catalogues, is often part of its sales strategy. Work that sits outside the system of capital circulation, that does not provide fiscal profit, that may well be negative equity, is not often catalogued. In the case of both live and collaborative arts practices, artistic value is met by social value, rather than by monetary value.

If a systematisation of art is presented in *The Performance Pack*, then it is made only to be disrupted. The statement 'Education defeats art', rubber stamped on the bottom of the box, gives a clue to the user, not to forget the work of art itself and not to rely solely on this box of tricks.

At its best, *The Performance Pack* hoped to inspire people to think about art and to create art of their own. And that is why it is a delight to be able welcome The Collaborative Arts Performance Pack, a new resource for another under-documented area of arts practice. The Pack is about sharing the process by which a work of art meets the world, and that is why it is an appropriate form of engagement for a mode of art making that requires negotiation and full participation of its audience, for the work to be completed. Those of us involved in the creation of The Performance Pack take great pride in the fact that Create, the national development agency for collaborative arts in Ireland, saw something in our model worth replicating.



Lynnette Moran, Research & Development Producer, Launch From Context to Exhibition 2012 at the LAB. Photo: Sally Anne Kelly

In 2010 Create received a Theatre Development Award from the Arts Council to support a professional development strategy for socially engaged performance practitioners. In response Create proposed the development of The Collaborative Arts Performance Pack, a contemporary interactive users guide for theatre makers working collaboratively. The Collaborative Arts Performance Pack is a ready-made kit containing all the elements needed to develop a lecture-based performance exploring the relationship between socially engaged practice and theatre. The Pack as guide includes examples of national & international work and practical step by step guides to dramaturgical approaches to collaborative work. It can be used as a training tool aimed at theatre makers, educationalists and advocates as an introduction to contemporary socially engaged performance practice. The Collaborative Arts Performance Pack will be the first of its kind in Ireland. The pack is based on the template of The Performance Pack - devised by Joshua Sofaer, and commissioned by Live Art Development Agency (UK) in partnership with Tate Modern. It has now been adapted for the purpose of inspiring and informing socially engaged theatre practitioners with examples of dynamic collaborative theatre making.

To order the Pack visit the Create website, www.create-ireland.ie