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FLUX DIGITAL ART SPACE/BRONX GUILD/ BANKSTOWN YOUTH DEVELOPMENT SERVICE COLLABORATION

Interpretation_USA-AU (working title)



Overview



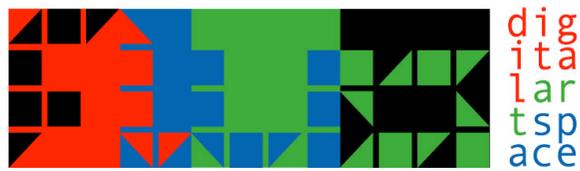
This is a pilot project of the FLUX Digital Art Space Exquisite Corpse initiative that involves young people creatively collaborating across two countries, USA (The Bronx Guild) and Australia (Bankstown Youth Development Service). It should be noted here that this project description is flexible, in order that 'Exquisite Corpse' project is able to meet its eventual goal of establishing multiple participating centers globally, and as such needs to be able to accommodate the various differences each geographic location represents. To illustrate the project more clearly, this document uses the Bankstown Center as the overseas partner. Using active artists as the facilitators and the support of schools and/or youth organizations in both countries this project in part attempts to build a structure of working internationally that can be translated into further projects.



In partnership with The Bronx Guild and Bankstown Youth Development Service, FLUX hopes to develop and produce a project that experiments with meaningful forms of international collaboration.

Goals

- To produce/facilitate work that is challenging, dynamic and engaging.
- To facilitate a creative project that is experimental in terms of concept, creative processes and mediums used to realize the project.
- To produce a project with young people in two different countries where the collaboration process is meaningful and balanced (between both facilitating schools/organizations and the project participants).
- To develop efficient and innovative methods of collaboration / communication appropriate to working across large geographic distances.



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- To allow a diverse group of young people to explore each others' interests, culture and ways of art making. □
- To have fun whilst making a project that is a meaningful, enjoyable and lasting experience for the participants. ▣
- To use existing materials and resources of involved youth organizations, creating a project model that is not heavily reliant on seeking large capital funding. ▣

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Organizational involvement ▣

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This project will be a joint initiative of: □

FLUX DIGITAL ART SPACE, NYC, USA

THE BRONX GUILD, NYC, USA

Bankstown Youth Development Service, Sydney Australia. [TBC, see note above] ▣

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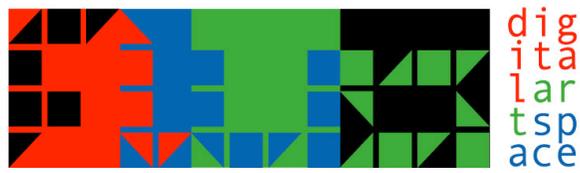
Project description ▣

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This project will be a collaboration between a group of young people in New York and Australia.

FLUX aims for the project to be a collaboration involving students at The Bronx Guild School and young students/Sydney residents who are characterized by similar a demographic, social and economic profile. Participants in New York will be partnered with Sydney participants and expected to work closely together in self-designated roles (eg writer/director/set designer/camera operator/sound recorder). While there will obviously be work created by participants individually, it is intended that all their work will form part of a single production. □ The process of collaboration in this project is about creating meaningful collaboration, rather than simply working on the project in the respective countries and combining it at the end.

Using a (working) project title such as “My Imaginary Summer” the participants will be asked to produce some form of performance or visual media (content) based on their interpretation of the title. This method will provide participants with a guide/starting point that is loose enough to allow participants total control over the final product, using a wide range of possible interpretations and hence a meaningful investment in the project. □



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Form:

Workshops will involve (although not limited to):

- Creative writing and editing
- Image making (stills and moving images)
- Drama, dance, music□

All participants will be asked to work on creative writing - this writing will be an integral tool used to direct the theme(s) of the final work. It will also act as a method of facilitating a balanced investment by all participants in the project thematically.□

Eventual outcome:

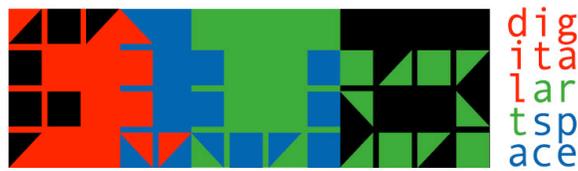
Performance could be a video installation, using a constructed set (this can be very simple, not necessarily an elaborate and costly exercise). Or instead of a constructed set, it may be shot on 'location'. The performance could involve props (such as photos taken by the participants in the workshops, drawings/found objects etc). Essentially the outcome can involve a montage of works from the various disciplines employed in the workshops. The use of montage may also be effective in terms of combining works created in the different countries. □

The performance does not necessarily have to be a linear narrative - it could be that the participants read their writings (as a kind of spoken word) and use images/sounds etc to illustrate the piece. Alternately, some of the stories could even be shown as typographic works. The concept of a video or performance in this case doesn't necessarily mean it has to be a conventional 'short film'. □□

The nature of how the final piece is displayed is also highly flexible. It could be displayed in a range of ways - as streaming media on a website, as a projected installation on-site (in both countries), through submission to festivals around the world, through distribution as a CD-ROM or later down the track it could be developed into a staged performance with an audience. These are all options that we can explore in the workshops.□□

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Outline of the artist in residency role

- Co-ordinate & oversee overall project;
- Co-ordinate and facilitate workshops held in USA (in collaboration with other facilitators);
- Provide administrative support for the project (project management);
- Co-ordinate communication between USA and Australia, as well as support other needs that may arise in Australia;
- Co-ordinate sponsorship/donations of materials (if required) eg polaroid cameras and film.

Resources/Funding

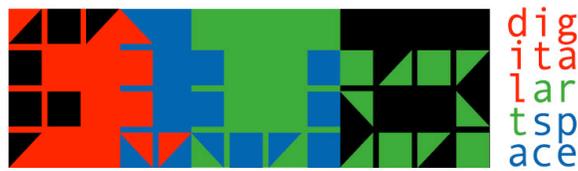
Basic resources needed for both countries:

Obviously as the nature of the project changes, so will the resources required.

- Access to the internet for facilitators and all participants (Broadband internet would be very handy but it is possible to work around not having access to it).
- Access to a video camera (FLUX has one video camera)
- Access to computers capable of at least basic video/audio editing and cd-burning (does The Bronx Guild have this capacity with their existent computer equipment?)
- Access to stills (digital) cameras (FLUX Art Space has one digital camera)
- Video tapes, blank CD's, blank visual diaries, 35mm film
- A data projector as one way of presenting the final piece (FLUX will be able to provide sourcing support, if The Bronx Guild does not have access to such projector)

Pre-workshop preparation:

- Assign participants to be involved in the project,
- Gather necessary workshop materials,
- Plan workshops
- Set up systems of communication and protocol (eg website, email accounts, etc)



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Workshops:

I'm not sure how long we should run workshops for - at the moment I'm thinking six weeks. In my experience I have found that if workshops run for too long participants lose interest. If workshops are shorter than a month I feel that it is not long enough to provide participants with any substantial and lasting skills development. I also feel that we need to allow for no-shows to workshops on the part of the participants which are INEVITABLE and result in longer problem resolution. (Let me know what you think.)

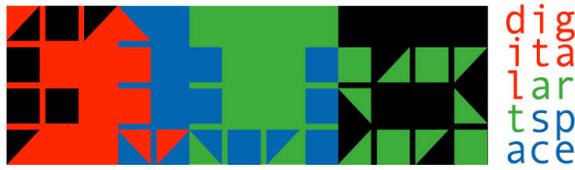
Preparing for presentation:

After the workshops have finished there will be some lead-in time required before the final art piece is presented in it's final form (ie getting all the files together, making sure everything is running smoothly on the technical front).

Workshop structure

- Weekly workshops/classes, then designated times each week for communicating with partnering participants in AUS/US. The project will require participants to work outside of the classes and also will need definite, set times for communicating with their cross-country partner.
- Initial workshops to include group discussions on possible themes and how they want to organize their roles in the project (ie actor/director/camera person)
- Every participant is to contribute to the writing of the 'performance'. This will be really important in the sense that it will mean each participant is equally invested in the stories created. This could involve each participant writing short vignettes and then passing them on to their partner to finish or the whole group (like the exquisite corpse concept where one person writes a bit, the next writes the next and so on, to create one story).
- Specific workshops on certain disciplines: drama, image making, etc (relevant to the interests of the participants and their designated role). For example, after an initial class in image making I might branch off and have some participants working on taking photos and others may be working on gathering images or materials for a set, or looking for an appropriate on-site shooting location.

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Cross country communication methods

Between participants: An essential part of the process of the project will be the cross-country interaction between participants. All participants will have their own email address and be expected to work out set times that each pair or as a group, communicate. This communication will need to occur at least once per week.

For the first workshop participants could be asked to bring in a photo of themselves/their community etc and write a bit about themselves and then email it to the group in the 'other' country. The artist in residency and the other facilitators of the project will expedite the process of the participants getting to know each other.

Working Titles for the project

"Imagine you were there"

"I imagined it differently"

"It's not like that anymore"

"What are you doing this weekend?"

"It wasn't like that"

"It wasn't what I expected"

"It happened one day when I was sitting on the subway/bus/train...."

"One day I'll be old but I...."

"Every now and then"

"I pictured it like [this] [differently]"

"I was told that..."

"This place has changed"

"We didn't plan for that to happen"

"It wasn't meant to happen like that"