

transparent boundaries

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Old Age will only be respected if it fights for itself in person, maintains its own rights, avoids dependence on anyone, and asserts control over its own to the last breath.

Cicero: ‘On Old Age’ 44BC (trans. Prof Tim Parkin)

Contents

Transparent Boundaries project timeline	4
Transparent Boundaries: to increase the global visibility of the elder - Lesley Millar	6
Partner Organisations	8
Transparent Boundaries: the partnerships - Uwe Derksen	9
September 2011 - UK lace mapping intervention	10
January 2013 - Greek Intervention: choirs and poetry	22
April 2013 - Italian performing art intervention	30
August 2013 - Danish intervention ‘Fishtales’	42
August 2013 - UK and Italy Intervention ‘Cloth & Memory’ Dance	54
January 2014 - Poland, Italy and UK Intervention - textiles and dance	60

Four organisations have come together, with support from the EU Culture Programme, to create a project which places the visibility of older people at the centre of the activities.

Leading the project from the UK - University for the Creative Arts, with partners Aalborg University from Denmark, Associazione Marchigiana Attività Teatrali (AMAT) from Italy, Hellenic Regional Development Centre from Greece, and with support from Gallery Tkacka from Poland.

Each organisation has taken the idea of Lace Networks as its leitmotif, which they have developed through textiles, performance and poetry. We have titled the outcomes as 'Interventions' as a means of highlighting the disruptive nature of the activity, disturbing the status quo. As a view is altered when seen through a lace screen so the lace networks of Transparent Boundaries set out to alter perceptions of the Elder.

The Interventions have also been accompanied by a Colloquium at each venue, with presentations from those who have taken part and others who have relevant specialised interests.

July 2011

First meeting in Brussels...

February 2012

News that EU bid had been successful

June 2012

First Transparent Boundaries Partner meeting at UCA Epsom, UK



September 2012

Start of project with UK Lace Mapping Intervention



October 2012

Exhibition of 'Mapping' Intervention and first Colloquium at UCA Farnham, UK

December 2012

Start of Italian Intervention - Photographs of Ballroom dancers

January 2013

Greek Intervention: choirs and poetry in Athens and second Colloquium

April 2013

Skype exchanges begin between Italy and Greece and Italy and UK



April 2013

Theatre workshops in Recanati, Italy

April 2013

Italian Intervention 'Electric Elder' in Recanati and third Colloquium

August 2013

Danish Intervention 'Fishtales' in Hirtshals and fourth Colloquium

August 2013

UK and Italy Intervention 'Cloth & Memory' Dance, Salts Mill, Saltaire, UK



January 2014

Poland, Italy and UK Intervention - textiles and dance at UCA Farnham and Gallery Tkacka and Culture House, Wroclaw Poland



Transparent Boundaries: to increase the global visibility of the elder

Lesley Millar
Professor of Textile Culture,
University for the Creative Arts

“Where are the older people and why doesn’t society recognize their presence more in popular culture? (Dr. Don A. Grady, Elon University).

The community of the Elder is a trans-national and cross-cultural invisible web of connection. The demographic in many countries is one of an increasing, and increasingly, ageing population, with many born today who will live to 100 and beyond. Societal attitudes to the elder differ from culture to culture, however in terms of representation in the media, the Elder are absent except when problems occur, resulting in negative stereotyping.

Transparent Boundaries has been about seizing a moment, creating possibilities for changing attitudes. The generation who are now entering the age of the Elder is composed of those who have been born since 1945, and particularly those who ‘came of age’ during the 1960’s and 1970’s. This is a generation who have been characterised over the years in the UK and USA media as the Baby Boomers, a generation who have ‘had it all’, which may be the case for some, but certainly not for everyone. What is true is that this generation have worked pro-actively to shape the culture in which they have lived, changing attitudes to the young, to women, to sexuality, to work and to the family. They have been politically active throughout their lives and are used to seeing themselves represented in the media. There is no evidence that the force for change that this generation embodies is diminishing through age. Transparent Boundaries sought to harness the commitment and energy of this generation to make links across cultures and to find ways to increase the visibility of the Elder as a vital force with a cultural contribution and impact to be included and referenced.

Whilst inter-generational dialogue and collaboration are integral to the project, it is important that the generators of activity were, in the first instances, the Elders themselves. Recent research, for example the ‘New Dynamics of Ageing’, is promoting Active Ageing and its cultural and social impact. Through different artistic ‘interventions’ Transparent Boundaries has created a place and space for a new kind of visibility of the Elder, one that requires the participants and the audience to re-evaluate assumptions and presumptions. In the doing of this, relationships have been forged between and across cultures, and the outcomes have formed a running commentary on the project, disseminated through the project website.

This project is a movement from the inside. It is both subject and object. This is my generation, I care and I want to us to be seen to be present. The power and centrality of media images in all our lives and its prioritisation of the young is not an accurate reflection of the society it claims to represent. The demographic has shifted; it is folly on a global scale to ignore the energy, knowledge, skill and understanding that the Elder can contribute to the cultural narrative. Those of us involved in Transparent Boundaries believe that moving from invisible to visible is the first, and most important, step in changing perceptions and behaviour. There can be no trans-national, cross-cultural, inter-generational exchange whilst one half of the exchange is invisible.

A grey area is a term for something that is hard or even impossible to define, something that is open to interpretation...

Grey knowledge, grey power, grey beauty....



UNIVERSITY FOR THE CREATIVE ARTS (UCA) - Lead Partner, UK

Uwe Derksen
Linda Lawrence
Professor Lesley Millar
Kirsty Rouse
Beverly Ayling-Smith
Peter Walshaw
Clare Wunderly

June Hill (Salts Mill Intervention)

Granted University title in 2008, the University for the Creative Arts is formed from the Surrey Institute of Art and Design and the Kent Institute of Art and Design, which in turn were made up of the former art colleges of Canterbury, Epsom, Farnham, Maidstone and Rochester.

The campuses are home to workshops for ceramics, glass, wood and metals and also extensive studio space in painting, sculpture, fashion and film-making; radio and TV facilities for trainee journalists; and stop motion equipment for animators. UCA is committed to creative practice and understands research and enquiry to be at the heart of lifelong practice-led pedagogies in the creative arts. As a specialist creative arts university, known for the extraordinary individual and collective achievements of its students and staff, the university champion's the role of the creative arts in cultural, political, social and economic development.

AALBORG UNIVERSITY - Denmark

Professor Anna Marie Fisker
Maria Christina Cederström-Friis
Stina Holm Jensen
Jeppe Emil Mogensen
Patrick Ronge Vinther

Aalborg University offers education and research within the fields of natural sciences, social sciences, humanities, technical and health sciences. It is characterised by combining a keen engagement in local, regional, and national issues with an active commitment to international collaboration.

The Division of Food + Design forms part of the Department of Civil Engineering at Aalborg University. Through a holistic and human centered approach the center works to continuously improve our physical surroundings focusing on integration of aesthetic, functional and constructional considerations.

The research group focusing on Architecture + Interior is considering architecture to be not only about building and construction – architecture is scenery, it is a phenomenon of constant variation that appears in different scales, spanning from urban landscapes over buildings, interior, furniture to product design – and even food. It evolves in time and adapts to changes in human needs. It sets the framework for our being in the world and, as such, the field of architecture holds a responsibility to address societal and environmental issues. Key in the work of the research group is a belief that understanding our culture historical past is essential for developing the initiatives of tomorrow.

ASSOCIAZIONE MARCHIGIANA ATTIVITÀ TEATRALI - (AMAT) - Italy

Monia Bassetti
Daniela Rimeì
Professor Gilberto Santini (AMAT Director)
Daniele Sepe

Carlotta Tringali (Recanati Intervention)

Founded in 1976, AMAT is recognized and funded by MIBAC (Ministry of cultural heritage and cultural activities of the Italian State) and by the Marche Region Administration. Its role is scheduling, promoting and managing the theatrical activities of drama and dance, as well as non-formal education for common people (audience), in association with the local administrations (Town Councils, Provincial Administrations, the Urbino University “Carlo Bo”). AMAT works at regional, national and international levels, with Networking as a key in order to implement actions mainly concerning: theatre (drama and contemporary theatre); dance (ballet and contemporary dance); audiences’ non-formal education (workshop and research projects); support for artistic residencies and interdisciplinary projects (site-specific performances, community projects).

AMAT is the co-founder and partner for the Marche Region of the network Anticorpi XL that works for the development of creativity in the domain of contemporary dance (joining 26 Italian partners). AMAT has developed projects concerning the social use of the performing arts: in the last two years this action has been dedicated to youth with problems concerning social inclusion. AMAT is directed by Mr. Gilberto Santini, prof. of History of Theatre at the University of Urbino “Carlo Bo”.

THE HELLENIC REGIONAL DEVELOPMENT CENTRE (HRDC) - Greece

Dr. Panagiotis Gatomatis
Mrs Iro Pappa
Mrs Eleftheria Tsialtzoudi
Mrs Elena Andreas
Mr. Nikos Bogonikolos

The Hellenic Regional Development Centre, an NGO, is an initiative for university, enterprise and social training partnerships established in 1991, in order to foster a growing, competitive knowledge based society and economy, promoting training, innovation and regional development. HRDC collaborates with organisations specialising in social cohesion, new technologies, vocational training, regional development, transfer of innovation.

The HRDC headquarters are in Patras, it also has offices in Athens and numerous virtual centres spread throughout Greece. HRDC participates in the activities of international organisations, establishes and maintains relations with regularity authorities and organisations in and outside Europe.

Transparent Boundaries: the partnerships

Uwe Derksen

Assistant Director Research + Enterprise, University for the Creative Arts

“My art is a form of restoration in terms of my feelings to myself and to others.”
(Louise Bourgeois)

On 21 July 2010 I wrote to Professor Lesley Millar “It was good talking earlier and I hope we can realise our discussion”. And we did! On 6 October 2011 we submitted a funding application to the EU Culture programme, Strand 1.2.1: Cooperation projects. On 23 February 2012 we received the good news that our funding application of circa €200,000 had been approved by the European Commission. (It is worth noting that there are very few EU Culture projects which include lace at the heart of their concept).

The project proposal, Transparent Boundaries, was already conceptualised in its rudimentary form when we started our discussions back in 2010. We were building on Lesley Millar’s extensive international research work in the field of textiles and lace, my own background in the social sciences, and European collaborative ERDF project work. The other key ingredients were our determination, our passion for applying a critical perception to the world we live in, and our expectation of quality in what we needed to achieve. These first steps were underpinned by an excellent support team within my own department of Research + Enterprise at the University for the Creative Arts. They not only helped in the extensive partner search leading up to the bid submission, but also organised the all-important partner meeting in Brussels on 31 March 2011.

This meeting in many ways was a decisive meeting as it was here that the concept underlying the project evolved more clearly. As we talked, issues around the lack of visibility of the elder emerged. We were interested in how this could be approached and interrogated through different art and design disciplines, including performing arts, and permeated by Lesley’s innovative approach to lace. These rich and intensive discussions emanated from everybody’s passion for creative endeavour of quality and significance and made possible by the fact that the participants in that meeting represented different European regions (Denmark, England, Italy and Sweden) with a range of art and design disciplines. Everybody, I recall, felt that the significance lay both in a formalised approach to the art works through which we wanted to collaborate, and also in the need to reach beyond the boundaries of age and culture in order to contribute to critical understanding and indeed critique of the world we live in.

In the end a wonderful partnership evolved from these very first discussions and shaped our future dialogues, even though not all participants from that initial meeting were able to join the project partnership. Four organisations came together with support from the EU Culture Programme. The University for the Creative Arts as project lead were joined by Aalborg University from Denmark, Associazione Marchigiana Attività Teatrali (AMAT) from Italy, Hellenic Regional Development Centre from Greece. Each agreed to pilot a project that took the idea of Lace Networks as its leitmotif and developed their interventions through textiles, design, performance and poetry. With the support of Galeria Tkacka, in Wroclaw (Poland) our project collaboration culminated in performance and textile workshops at the end of January and beginning of February 2014, demonstrating the partnerships artistic and conceptual vision and energy. It is needless to say that the partnership is working on plans to continue and expand its collaborative work.



September 2012
UK lace mapping
intervention

“We found several aspects of our lives were particularly important in distinguishing ‘elderly-related’ thoughts, e.g. finances, food, socialising. We have now decided to make our own lists. I am thrilled to be working on the Transparent Boundaries project.”

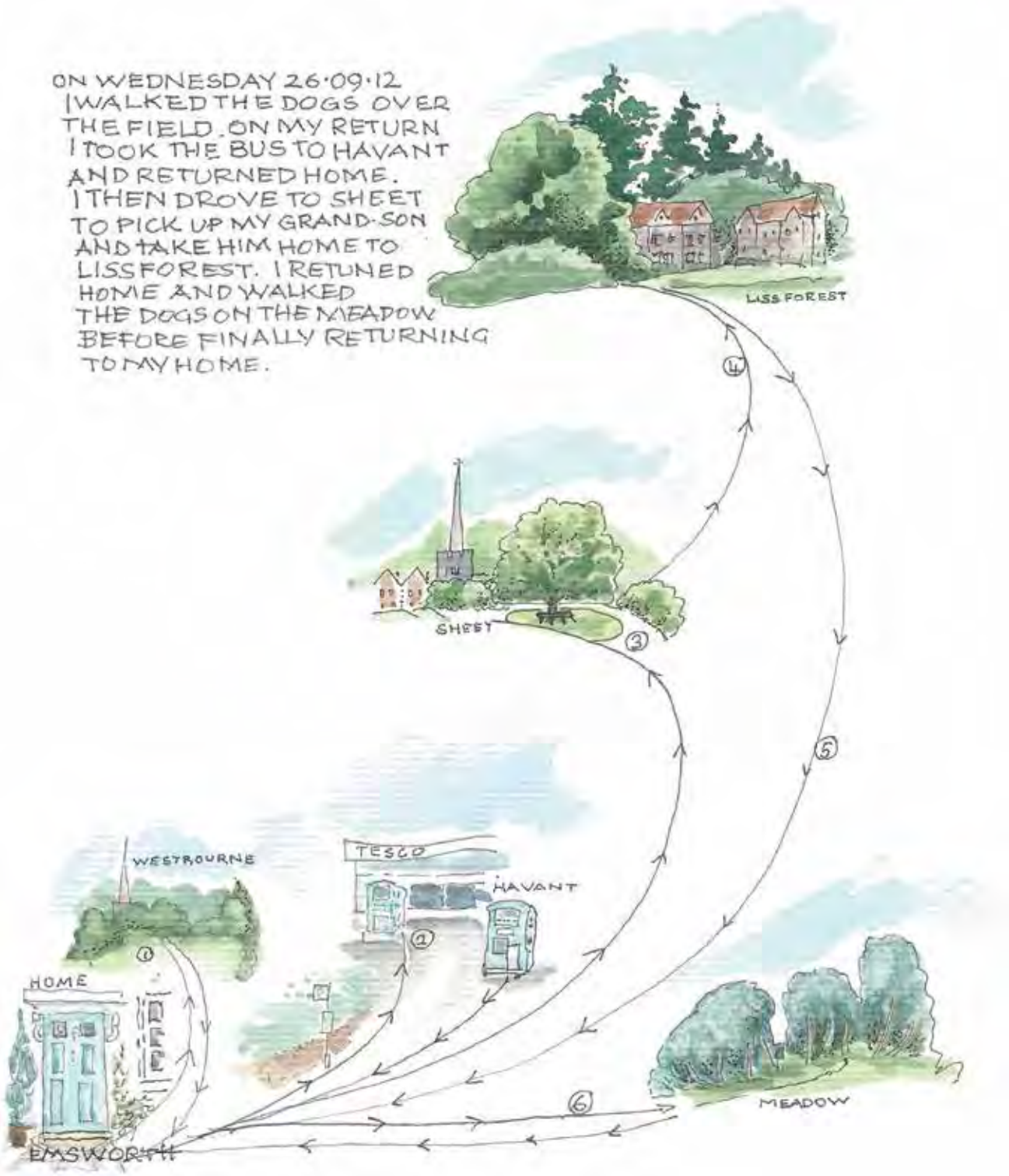


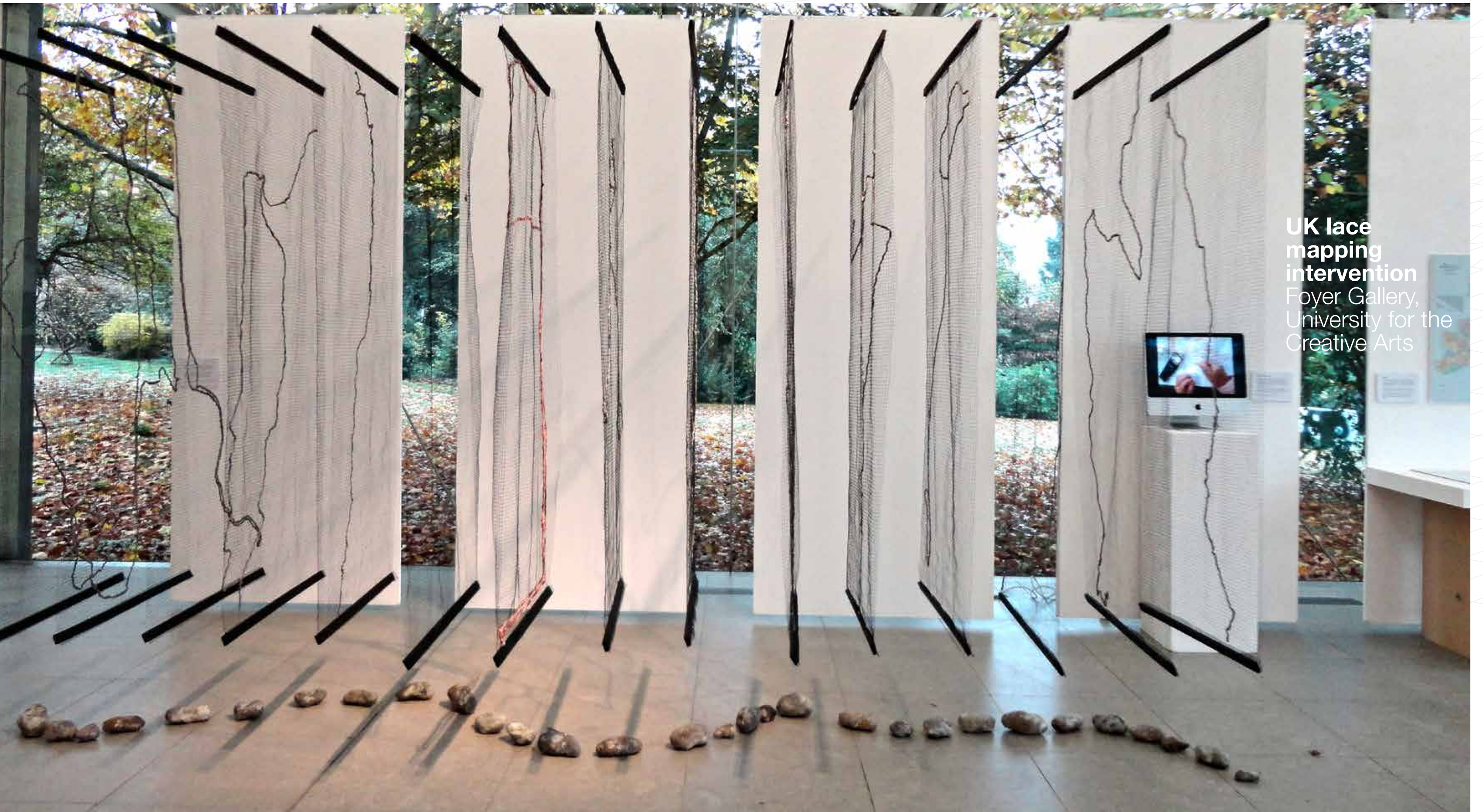
“I love lace and could see why it had been chosen as a way to materialise the links between us...”

UK intervention: Mapping & Lace, Rowlands Castle, Hampshire, UK
Lead Artists: Gail Baxter and Carol Quarini

What we wanted to do

Explore the past, present and potential future experiences of the participating Elders with the aim of mapping their commonalities and differences through contemporary lace techniques. Maps help us to make sense of our place in the world whether we are tracing the past, mapping the present or visualising possibilities for the future, as such they also the starting point for patterns of connection.





**UK lace
mapping
intervention**
Foyer Gallery,
University for the
Creative Arts



“It was evident from the pieces made, that the participants, being older, stopped and looked more than the normal walker.”

What we achieved

With the help of a graduating UCA MA mature student, Dee Brien, we made contact with a group of Elders based around St John's Church, Rowlands Castle. We visited them, described the project and they agreed to work with us. The project was divided into several parts with Mapping as the central theme and lace networks as the methodology.

We began by tracing where the members of the group live, where they have lived in the past, and considering where they might like to travel in the future. Looking at where members have lived in the past was a great ice-breaker for the group, revealing some of the unseen connections where their lives and travels have intersected.

The lead artists, Gail Baxter and Carol Quarini, both highly skilled lace makers, wanted to employ a technique which would allow everyone to take part in its construction even if they had no experience of lace making. They decided to base their project on a version of Filet lace. Filet is a very old lace technique which traditionally involves a type of darning on handmade square net. The technique was brought up to date by using contemporary threads and a commercially produced nylon squared mesh that is easy to cut and doesn't unravel, while using the traditional lace patterns.

One of the most exciting areas of the project was the 'tracking' study. We chose a day in September and the members of the group each recorded where they travelled on that day, whether it was staying at home or a long distance car journey to see a relative. The information was recorded in the form of lists, drawings, computer generated and hand drawn maps. From these simple routes, lines were abstracted from which to create a series of panels. 2 metre lengths of the nylon squared mesh were cut for each participant. The individual maps were then scaled up to create templates from which each person, by threading though the net, could produce a hanging, based on Filet lace.

The completed panels were installed in the Foyer Gallery at UCA Farnham. Hanging the panels one in front of the other to create a composite lace map demonstrated the importance of each individual line, no matter how short, in helping to strengthen the bigger picture. These maps echo the situation of individual elders, so easily overlooked by society, who can become empowered by coming together to share mutual interests or form pressure groups.

Artist Response

“It was fascinating to work with this group of elders as they discovered how diverse their lives had been and yet how many common threads could be discerned. Discussions as to where they would like to go if health, wealth and politics were no object showed what truly adventurous minds they have. Indeed their ideas caused me to question whether my own plans for the future might include more ambitious destinations.” - **Gail Baxter**

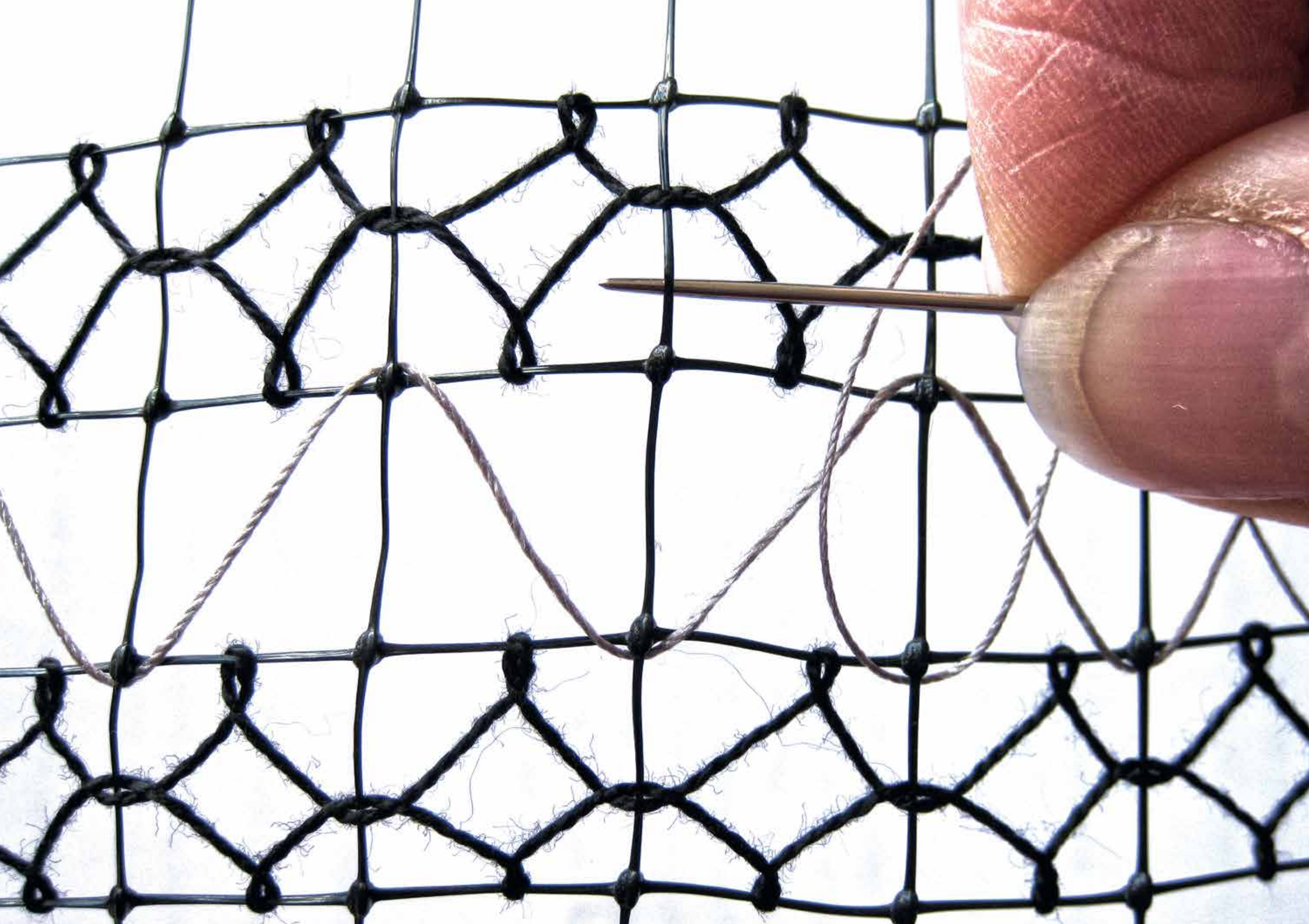
Participant Response

“I really enjoyed participating in the project. It was so helpful to have a new challenge just as the MA course finished. Working with all of you was a real pleasure. I found the colloquium very inspiring and will look forward to hearing how the initial ideas develop. I hope we might be of help again sometime.” - **Dee Brien**

“We had a good time this morning thinking about the second phase of the project. Our numbers are Judy, Carol, Alison and Dee. We each drew up a list of about 10 words and then shared them. The conversation was great and I am sure valuable for each of us. We found several aspects of our lives were particularly important in distinguishing “elderly - related” thoughts, eg finances, food, socialising. We have now decided to make our own lists. I am thrilled to be working on the Transparent Boundaries project.” - **Dee Brien**

Public Response

“It was evident from the pieces made that the participants, being older, stopped and looked more than the normal walker. The walks were obviously well known to them and it was the sense of a well developed familiarity which I found most interesting, the walkers knew their routes intimately and with great pleasure and it wasn't a walk accomplished but one which was constantly renewed. It was also interesting to see how the bringing together of the individual journeys created such a substantial presence in the Gallery Space.” - **RSW**



September 2012
UK lace mapping
intervention

“It was
fascinating
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this group of
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discovered how
diverse their
lives had been
and yet how
many common
threads could
be discerned.”



January 2013
Greek Intervention:
choirs and poetry
in Athens and
second Colloquium



Greek Intervention: Choir and Poetry Performance
Municipality of Palaio Faliro, Athens
Lead Artist: Eleni Tsialta



Τι θέλαμε να κάνουμε

Να δημιουργήσουμε μια σύνδεση μέσω τραγουδιών και ποίησης, μεταξύ κατοίκων μεγαλύτερης ηλικίας, οι οποίοι ζουν σε συνθήκες απομόνωσης. Το δημοτικό τραγούδι είναι ακόμη μια ζωντανή παράδοση του σήμερα, ενσωματωμένο χωρίς προσπάθεια στην τωρινή κουλτούρα του ελληνικού πληθυσμού. Η δημοτική μουσική αποτελεί ένα σύνθετο αμάλγαμα ποίησης, μελωδίας και μουσικής υπόκρουσης. Γεννήθηκε και αναπτύχθηκε από ανθρώπους χωρίς επίσημη παιδεία, προκειμένου να γίνει το μέσο μεταφοράς πληροφοριών σχετικών με τις κοινωνικές τους δομές, μέσω μορφολογικών, γνωστικών και θεματικών θεραπειών με την πάροδο του χρόνου. Τα παραδοσιακά δημοτικά τραγούδια εκφράζουν τους αγώνες, τις επιθυμίες, τις ευχαρίστες ή δύσκολες στιγμές των ανθρώπων, τους ηρωισμούς αλλά και τον σεβασμό και την υπεροχή της ψυχής, δημιουργώντας το αίσθημα ότι ανήκουν σε και εκφράζουν μια καθολικότητα. Μία από τις ιδιαιτερότητες τους είναι ότι ο τόπος και ο χρόνος δεν λειτουργούν κατά τρόπο δεσμευτικό. Είναι αυτό ακριβώς το χαρακτηριστικό που μας δίνει την ευκαιρία να σκεφτούμε ότι αυτό το δημοτικό τραγούδι μπορεί να λειτουργήσει μεταφορικά ως δαντελωτά δίκτυα, όπου χρονικά και τοπικά όρια είναι πιο εύκολα να προσπελαστούν.

Μέσω δημοτικών τραγουδιών, θα προσελκύσουμε τους ηλικιωμένους και θα καταγράψουμε τις απόψεις και τις αντιλήψεις τους για την τρέχουσα πραγματικότητα και το πολιτιστικό περιβάλλον στο οποίο ζουν.

What we wanted to do

Create a network of connection, through song and poetry, between older citizens who live in isolated circumstances. The Folklore song is still a living tradition today, incorporated effortlessly into the present culture of the Greek population. Folklore music constitutes a complex creation formed from poetry, melody and musical accompaniment. It was born and developed by people without formal education in order to transfer information about their social structures through morphological, cognitive and thematic treatments over time. The traditional folklore songs express the fights, the desires, the cheerful or difficult moments of the people, the heroisms, but also the respect and the supremacy of the soul, creating the feeling that they belong and express a universality. One of their particularities is that place and time do not function in a binding manner. It is that exact characteristic that gives us the opportunity to consider that folklore song can work metaphorically as Lace-Networks where boundaries of time and place are easier to overcome.

Through folklore singing we will approach the elderly and record their views and perceptions on today's reality and the cultural setting in which they live.

Τι καταφέραμε

Το δημοτικό τραγούδι και η ποίηση μας έδωσαν τη δυνατότητα να δημιουργήσουμε μια συνεκτική άποψη που αφορά τον βαθμό ενσωμάτωσης των ηλικιωμένων με άλλες γενιές και με την ελληνική κοινωνία. Το ΕΠΑΚ εργάστηκε με το ΚΑΠΗ του Παλαιού Φαλήρου, κατέγραψε τα παραδοσιακά τραγούδια που έφεραν οι ηλικιωμένοι μαζί τους από τα σπίτια τους στα χωριά και στις πόλεις και χρησιμοποίησε αυτά τα τραγούδια για να δημιουργήσει δίκτυα, τα οποία τώρα έχουν γίνει μικρές χορωδίες. Τρεις από αυτές τις χορωδίες, των οποίων τα μέλη είναι άνω των 80 ετών, τραγούδησαν για εμάς. Η συγγραφέας και ποιήτρια κα Ελένη Τσιάλτα συνεργάστηκε με αυτές τις ομάδες, εκτέλεσε εργαστήρια ποίησης και διάβασε ένα ποίημα στην εκδήλωση.

ΡΟΚ ΚΑΙ ΠΑΛΙΑ ΔΑΝΤΕΛΛΑ

Ηλιόλουστη κι ανέφελη πλησίαζε η μέρα
που ευχόταν και σχεδίαζε μ' αγάπη η Μητέρα.
Η κόρη της σάρκα και οστά θα' δινε στ' όνειρό της
μ' αυτόν που η ίδια διάλεξε να έχει στο πλευρό της.
Με σεβασμό κι ευλάβεια άνοιξε την κασέλα
που φύλαγε το νυφικό από παλιά δαντέλλα.
Μνήμες χρυσές, που κρύβονταν στου σεντουκιού την άκρη,
τα μάτια της στολίσανε με διαμαντένιο δάκρυ,
κι άγγιξε η συγκίνηση τα φύλλα της καρδιάς της
σαν έπιασε στα χέρια της το ενθύμιο της γιαγιάς της.
Νόννα προς νόννα πήγαινε, με λεμονιάς στεφάνι,
το ασημοκέντητο λευκό δαντελλωτό φουστάνι.
Σκέφτηκε όταν στα είκοσι, στην ευτυχία μέσα,
το φόραγε στο γάμο της κι ένιωθε πριγκηπέσα.
Να τώρα, που, ως ορίζουνε οι νόμοι και τα ήθη,
η θυγατέρα έπλαθε δικό της παραμύθι
και ασφαλώς θα ήθελε κι αυτή με τη σειρά της
νεράιδα στο ίδιο φόρεμα να βιώσει τη χαρά της.
Το 'βγαλε, το μοσχόπλυνε, το 'βαλε στην κρεμάστρα
και το χλιοτραγούδησε κάτω απ' της νύχτας τ' άστρα.
Γλυκειά ήταν η ελπίδα, πως, στη θέα της δαντέλλας,
θ' άστραφταν από έκπληξη τα μάτια της κοπέλας.
Και στην ολόφωτη εκκλησιά, εκεί στον λόφο πέρα,
θα το φορούσε λάμποντας στο πλάι του πατέρα.
Η νέα μπήκε βιαστικά στη σάλα τη μεγάλη
το 'δε και με χαμόγελο κούνησε το κεφάλι.
-Τι να τους κάνω, μάνα μου, τους χίλιους φραμπαλάδες,
ιδέες παλιομοδίτικες, στολές για μασκαράδες;
Δεν είμαι πυργοδέσποινα σε εποχή μπαρόκ
στο Δημαρχείο θα παντρευτώ, απλά, γιατί είμαι ροκ!



What we achieved

Folklore song and poetry gave us the opportunity to formulate a coherent opinion on what degree the elderly are integrated with other generations and within the Hellenic society. HRDC worked with the Elderly Open Care Centre of Palaio Faliro, documenting traditional songs that the elders have brought with them from their home villages and towns and using these songs to form networks which have now become small choirs. Three of these choirs, all members over 80, each performed for us. Writer and poet Eleni Tsialta also worked with the groups, running poetry workshops and read one of the poems at the performance.

ROCK AND OLD LACE

The sun-drenched day drew nearer, with cloudless skies above,
the day the Mother longed for, planning it with love.
Her daughter to her dream man would give her flesh and blood,
the man she chose to have beside her, come bad times or good.
With reverent solemnity she opened up the case.
Inside it lay her bridal dress, fashioned from old lace.
And then those golden memories that lurked in her trousseau
awakened, and within her eyes a diamond tear did flow.
She felt her heart flutter, and emotion filled her breast
as in her hands she held her dearest grandmother's bequest.
From grandmamma to grandmamma, the white lace dress bequeathed,
embroidered all in silver and with lemon garland wreathed.
She thought of when, at twenty, drowning in her happiness,
she wore it to her wedding and felt like a princess.
And so, by law and custom, that time could never stale,
her dearest daughter now would weave her own new fairy tale
and she no doubt would soon embrace the habit thus passed down
and in her turn would joyfully put on that fairy gown.
She took it out, she rinsed it clean, she hung it up to dry
and filled the night with song beneath the stars that filled the sky.
Sweet was her hope that once her daughter laid her pretty eyes
upon the lace, her darling face would light up in surprise.
And in the luminescent church, on top of yonder hill,
beside her father in that dress her dream she would fulfil.
But when the young girl to the parlour hastily came in,
she shook her head, a certain 'no', though softened by a grin.
-Whatever would I do with these old-fashioned frills and braid?
This is my wedding, mother, not a carnival parade.
I'm not some Lady of Shalott, a princess or baroquer.
The Town Hall's where I will be wed, and that's 'cause I'm a rocker!

Δαντέλα στο παράθυρο

Μικρό τριανταφυλλάκι μου, που 'σαι στο παραθύρι,
νερό σου ρίχνω δροσερό, μα συ μου κιτρινίζεις.
Που 'ναι οι μέρες που άνοιγες κι ανθογελούσε η γλάστρα;
Για δεν ανθείς; Για δε γελάς; Για δε μοσχομυρίζεις;

Κι αν μ' έβαλες στη γλάστρα σου, κι αν μ' έχεις στην καρδιά σου,
πιάσε κλωστή-ψιλή κλωστή, πιάσε και βελονάκι.
Τριαντάφυλλο άσπρο και μικρό να το φιλάν οι αγγέλοι,
πλέξε για το παράθυρο, δαντέλα κουρτινάκι.

Σα φύγω να 'χεις να θωρείς, σα μαραθώ να βλέπεις
κι όντας φυσάει το δειλινό να σειέται η δαντέλα.
Κι όντας ασπρίσεις πια κι εσύ, απ' τα δικά σου χέρια
να 'χει να βρει η εγγονή που θα γενεί κοπέλα.

Lace at the window

I wonder now, my little rose, who by the window sits,
I pour cool water for your roots, but you turn brown in gloom.
Are your days of blossom gone, when your pot laughed with joy?
Why no flowers? Why no laugh? Why have you no perfume?

And if you put me in your pot, and hold me in your heart,
take a thread – the finest thread, a needle from its case.
O rose so white and tiny, that angels may protect,
knit me for the window a curtain made of lace.

So when I'm gone, withered away, you'll have something to see,
as the breeze blows at sunset and the lacy curtains swirl.
And as you blossom white again, as if from your own hands
deliver to my granddaughter a darling baby girl.



January 2013 - Greek Intervention: choirs and poetry in Athens and second Colloquium



April 2013

Italian performing
art intervention

“It was a great experience, definitely fun. In the comparison between people of the same age, we got rid of those superstructures that we normally carry with us, we were very spontaneous and the experience was a positive one. The links with foreign partners were a surprise because we felt close to them - deep down, we are very similar.”

Ivana Zannotti – participant in the
Electric Elder workshop



Italian intervention: Workshop and Performance, Recanati, Marche, Italy
Artist: Alessandro Sciarroni

What we wanted to do

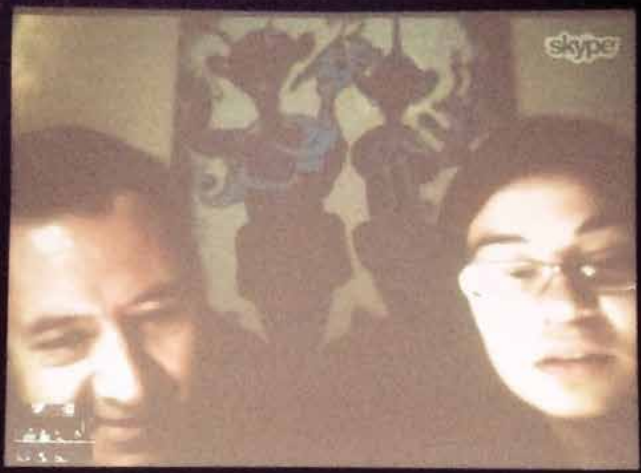
Who are the elderly today? What does it mean to be 60, 70, 80 years old? In Italy and in other European countries? Alessandro Sciarroni, director and choreographer fresh from a project on the world of young people, was entrusted with the task of leading this investigation through a theatrical workshop. Theatre, therefore, acts as a magnifying glass to focus on a time of life which is always spoken of with a certain reluctance. Theatre acts as an incubator in which to experiment with the meeting of different generations and countries, but, above all, a place where the boundaries between the actor and the observer become invisible in the social ritual that theatre has always been.

Cosa volevamo fare

Chi sono gli anziani di oggi? Cosa significa avere 60 / 70 / 80 anni? In Italia e in altri Paesi europei? Ad Alessandro Sciarroni, regista e coreografo reduce da un progetto sull'universo giovanile, è stato affidato il compito di condurre questa indagine attraverso un laboratorio teatrale. Il teatro, dunque, come una lente d'ingrandimento per mettere a fuoco un'epoca della vita della quale si parla sempre con una certa ritrosia. Il teatro come incubatore dove sperimentare l'incontro tra generazioni e paesi differenti ma soprattutto luogo in cui i confini tra chi agisce e chi osserva diventano invisibili in quel rito sociale che da sempre è il teatro.

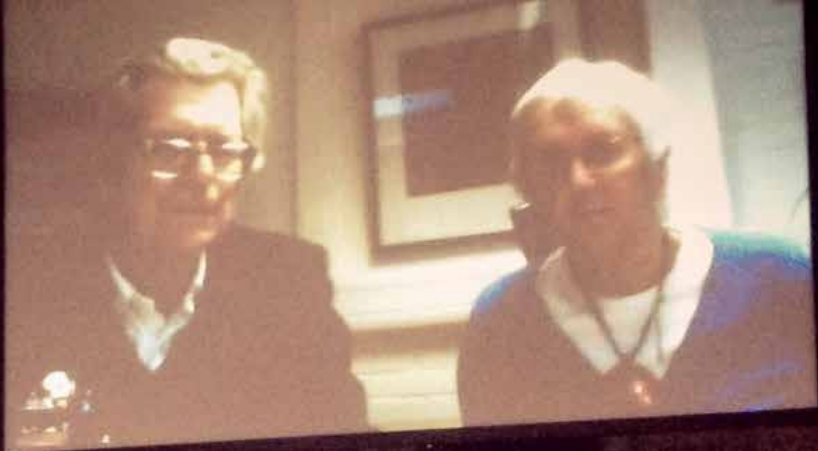
“È stata una bella esperienza, sicuramente divertente. Nel confronto tra persone che hanno la stessa età ci siamo spogliati di quelle sovrastrutture che in genere ci portiamo addosso, siamo stati molto spontanei e l'esperienza è stata positiva. I collegamenti con i partner stranieri sono stati una sorpresa perché li abbiamo sentiti vicini, in fondo siamo molto simili.”

Ivana Zannotti



“One of the most interesting elements about the Skype was that we were all only too evidently old but there was this strange exchange of energies and excitements about what we did. Our Italian co-participants sitting in their chairs were really quite restless and watching them moving as they talked and listened was like all those springs bouncing about with real engagement.”

Bob White





Un sabato sera di novembre. Un piccolo paese delle Marche. Una balera. I primi arrivano alle 21:30. Molti sono a coppie, alcuni soli. L'orchestra di liscio si prepara. La cantante è biondissima e indossa un succinto abito bianco. Il tempo è fermo, ma solo quello. Tutto il resto si muove a tempo di musica. Ho allestito un set all'entrata, ma in molti sono diffidenti. Devo chiamarli tavolo per tavolo. *"Posso farvi una foto? Si tratta di un progetto artistico"*. Prima qualche coppia, poi qualche intraprendente solitario o gruppi di amici che si fanno ritrarre per una risata. Si siedono, posano e poi tornano in sala. È l'una quando me ne vado. Loro sono ancora tutti lì a ballare... **Francesca Tilio - fotografa**

A Saturday evening in November. A small town in Marche. A dance hall. The first people arrive at 21:30. Many are in pairs, some are alone. The ballroom band is getting ready. The singer is very blonde and is wearing a skimpy white dress. Only time moves steadily, but only that. Everything else is moving to the beat of the music. I've installed my set up at the entrance but many are wary. I have to ask them table by table. *"Can I take your photo? It's an art project"*. First a few couples, then some daring individuals and groups of friends who want their photo taken for a laugh. They sit down, pose and then go back to the dance. It's one o'clock by the time I leave. They're all still dancing... **Francesca Tilio - photographer**

Cosa abbiamo ottenuto

Abbiamo innanzitutto voluto rivolgere uno sguardo agli anziani del nostro territorio, la regione Marche, e dunque abbiamo chiesto alla fotografa Francesca Tilio di realizzare una galleria di ritratti. Lei ha scelto di scattare queste foto in una balera di provincia. Il risultato è stato **A Glance at Elders**, 31 volti che hanno accompagnato la comunicazione del progetto in Italia aiutandoci a raggiungere coloro che sarebbero stati di lì a poco i partecipanti del laboratorio a cura di Alessandro Sciarroni.

Electric Elder si è svolto presso il Teatro Persiani di Recanati: 12 ex insegnanti, nonni, neopensionati dai 58 ai 75 anni che per nove giorni hanno accettato di riflettere e discutere sul tema della terza età guidati dal coreografo e performer Alessandro Sciarroni.

Ritrovarsi quotidianamente a parlare di sé - e allo stesso tempo a curiosare nella vita degli altri - su un palcoscenico teatrale, ci è sembrato emblematico per offrire visibilità ai protagonisti del laboratorio. Il gruppo si è posto numerose domande sui pudori e le frustrazioni, i motivi d'orgoglio e le ragioni per essere felici, i vantaggi e le fatiche dell'età matura. Proprio sul dialogo si è costruita la performance finale che ha offerto una porzione di vita reale ai 150 spettatori intervenuti. Alessandro Sciarroni non ha pertanto costruito una 'regia' secondo un approccio canonico, ma ha cercato di giocare con il meccanismo teatrale rendendo di fatto invisibile il confine tra arte e vita.

Al gruppo italiano si sono aggiunti via skype 3 partecipanti stranieri: Dee Brien, Bob White (UK) e George Georgiadis (GR), che hanno contribuito ad estendere ed arricchire la riflessione.

Ci ha colpito la generosità, il desiderio di mettersi in gioco e la sincera passione di ogni partecipante. Non poche amicizie sono nate sul palcoscenico del Teatro Persiani grazie all'esperienza del laboratorio Electric Elder e oggi il gruppo prosegue il lavoro laboratoriale con la coreografa Helen Cerina.



What we achieved

First of all, we wanted to look at the elderly in our region, Marche, and so we asked the photographer Francesca Tilio to create a portrait gallery. She chose to take these photographs in a local balera (dance hall). The result was **A Glance at Elders**, 31 faces that accompanied the announcement of the project in Italy, helping us to reach those who would soon become participants in Alessandro Sciarroni's workshop.

Electric Elder was held at the Teatro Persiani di Recanati: 12 former teachers, grandparents and recently retired people between 58 and 75 who, for nine days, agreed to reflect and discuss the topic of old age, led by the choreographer and performer Alessandro Sciarroni.

Talking about themselves on a daily basis, and, at the same time, finding out about other people's lives, on a theatre stage, seemed to offer a metaphor for visibility to the workshop participants. The group asked numerous questions about shame and frustrations, reasons to be proud and reasons to be happy, the pros and cons of old age. It was on this dialogue that the final performance was built, offering the 150-strong audience a taste of real life. Alessandro Sciarroni did not, therefore, direct based on a canonical approach but tried to play with the theatrical mechanism which makes the boundary between art and life invisible.

3 foreign participants joined the Italian group via Skype: Dee Brien, Bob White (UK) and George Georgiadis (GR), who helped to expand and enrich the discussion.

We were struck by the generosity, the desire to get involved and the genuine passion of every participant. More than a few friendships were born on the stage of the Teatro Persiani, thanks to the Electric Elder workshop experience and the group is still doing workshops today with choreographer Helen Cerina.

“Our impressions of the workshop are great. For me, it was like taking part in psychiatrist's sessions because I found myself at a certain time in my life, I had stopped some of the activities that I used to do and I didn't recognise myself any more. Then I decided to take part in this experiment and, in a week, (this'll seem strange), I'd made great progress in getting back a bit of optimism... I've started taking long walks by the sea again and I've even lost 1kg!” Fiorella Carloni – participant in the Electric Elder workshop



April 2013

Italian performing
art intervention

“Le impressioni sul laboratorio sono ottime. Per me è stato come partecipare a delle sedute di psicoanalisi perché mi trovavo in un periodo particolare della mia vita, avevo interrotto alcune attività che ero solita fare e non mi riconoscevo più. Poi ho deciso di prendere parte a questa esperienza e in una settimana, sembrerà strano, ho fatto grandi progressi ritrovando un po’ di ottimismo... Ho ripreso a fare lunghe passeggiate al mare e ho addirittura perso 1 kg! Sono partita dalla mia esperienza, ho rivolto uno sguardo alla Fiorella che oggi ha 59 anni e ho condiviso questi pensieri con gli altri, per me è stato assolutamente positivo.”

Fiorella Carloni – partecipante al
laboratorio Electric Elder

La parola agli artisti

Lavorare con un gruppo di attori over 60 non professionisti ed avere come oggetto della ricerca “la loro condizione anagrafica”, ossia ciò che nella nostra società viene definita terza età, vecchiaia, ecc... ha significato sin da subito capire che queste definizioni sono portatrici di un immaginario costituito da luoghi comuni da sfatare. Innanzitutto non c'è nessuna immedesimazione tra il soggetto e la condizione così come questa viene percepita dall'esterno. Per questa ragione più che sul corpo, o sul movimento, la relazione che si è instaurata tra me e loro è stata di natura principalmente verbale, cosa che ha influenzato fortemente la costruzione dell'evento che abbiamo presentato al pubblico. Le discussioni relative all'argomento sono state fortemente accese e le risposte alle stesse domande fortemente controverse. Oltre alla posizione sociale dell'over 60 nella nostra società, la relazione con la famiglia, la sessualità e la propria percezione interiore sono stati ottimi spunti per aprire un dialogo. L'evento aperto al pubblico è stato un ibrido tra teatro, lecture, e realtà. Gli attori sono entrati in scena con delle mascherine sul viso, come se la loro condizione di over 60 fosse qualcosa di cui vergognarsi e si sono raccontati al microfono uno ad uno. Assieme, abbiamo deciso che io avrei curato e condotto l'evento senza rivelare quali sequenze e quali domande avrei chiesto loro per non perdere questa freschezza nel dialogo scoperta durante gli incontri di laboratorio. Abbiamo voluto evitare che recitassero. E così è stato.

La prima domanda che hanno ricevuto davanti agli occhi del pubblico era volutamente impossibile da rispondere: “che cos'è la terza età?” e il dibattito che ne è nato è stato molto interessante. Per me è stato straordinario come artista, molto stimolante e destabilizzante in maniera positiva. Mi ha richiesto davvero uno sforzo il dovermi mettere in gioco e l'essere onesto esattamente nella maniera in cui ho voluto che loro facessero lo stesso. Alla fine la reazione calorosa del pubblico è servita sia a me che a loro per capire che in certo senso avevamo ragione: a volte le grandi questioni è bene porsele, ma non necessariamente esiste una sola risposta alla stessa domanda - **Alessandro Sciarroni**



Artist Response

Working with a group of non-professional actors over 60 and focusing on “their condition”, or what our society defines as old age, elderly etc... meant understanding right from the start that these terms carry along with them clichés which must be disproved. First of all, there is no comparison between the subject and the condition as it is perceived from the outside. For this reason, more than the body or movement, the relationship that was forged between me and them was mainly verbal in nature, something which had a great impact on creating the event that we presented to the public. Discussions on the subject were very heated and the answers to the same questions widely varying. In addition to the social position of over 60s in our society, relationships with family, sexuality and their own perception were great points on which to start a discussion. The event, which was open to the public, was a hybrid between theatre, interpretations and reality. The actors came on stage with masks over their faces, as if the fact of being over 60 was something to be ashamed of and they told their stories into the microphone one by one. Together, we decided that I would organise and lead the event, without revealing what questions and in what order I would ask them so that we didn't lose the freshness of the dialogue we encountered during the workshops. We wanted to avoid it being rehearsed. And so that's what we did.

The first question that was posed to them in front of the audience was deliberately impossible to answer: “What is old age?” and the resulting debate was very interesting. For me, as an artist, it was extraordinary, very exciting and it threw me off balance, in a good way. It took great effort on my part to throw myself into it and be honest, just as I asked them to do. At the end, the audience's warm reaction told both me and them that, in a way, we were right: sometimes it's good to ask the big questions, but there's not necessarily just one answer to the same question - **Alessandro Sciarroni**



August 2013
Danish intervention
'Fishtales'

"... Nowadays the inhabitants of the region no longer have any particular connection with the sea and it is this loss that the project and exhibition are seeking to present and address as a problem."

”Min far var fisker, linefisker for at være mere præcis. Jeg troede også jeg skulle være fisker, men min mor ville jeg skulle lære et håndværk. Fiskeriet fyldte meget. Også i mit barndomshjem. Om efteråret fiskede man med meget lange liner med muslinger som madding. Så blev vores hus transformeret til en lille fabrik hvor min mor åbnede muslingerne og vi, familien og venner forberedte linerne...”



Hvad vi ønskede at opnå

Fiskerierhvervet betyder meget for den nordjyske region i Danmark. Meget mere end de lokale indbyggere går og forestiller sig til dagligt. Vi ville sætte fokus på forandringer i fiskeriet. Forandringer, som har haft store konsekvenser for erhvervets folkelige forankring. Forandringer, som har haft enorm betydning for den regionale befolknings selvforståelse og ikke mindst de lokale fiskersamfund ved kysterne. Vi ville fremhæve fortidens dyder og håndværk og fremhæve fortidens strabadser og nutidens romantiske tilgang til fortiden. Gennem et samarbejde med Nordsøen Oceanarium og Hirtshals Fiskefestival samt ikke mindst kredsen omkring Hirtshals Museum ønskede vi at indgå i dialog med de lokale ældre med tilknytning til fiskeriet. Og forsøge at forstå hvordan de ældre fiskere og vodbindere havde klaret forandringerne og hvordan de ser på forandringsprocesser i den moderne tid.

Vi ville lade de ældre tale ud. Lade dem fortælle selv og indgå i dialog med os for at uddrage observationer og personlige analyser og historier i forandringsprocessen. Dette arbejde ønskede vi skulle indgå i et stort lokalt forankret kunstprojekt med 1.000 fisk, så historierne kunne skildres i sammenhæng med moderne medier. Vi ønskede at fremstille en film der lod de ældres fortællinger og evner komme til orde og ære, så gæsterne ved udstillingen Fish Tales på Nordsøen Oceanarium kunne få et indblik i de ældre fiskere og vodbinderes tanker og livsskildringer og måske forstå, hvor omfattende det 20. århundredes erhvervsmæssige forandringer har været.

What we wanted to do

The fishing industry is very important to the Northern Jutland region of Denmark. Far more than the local inhabitants would normally imagine. We wanted to focus on the changes in the fishing industry. Changes that have significantly affected the industry's popular roots. Changes that have had an enormous impact on the regional population's self-image, not least the local fishing communities along the coasts. We wanted to highlight the virtues and skills of bygone days and stress the hardships of the past and the contemporary romantic view of the past. By working with the North Sea Oceanarium and Hirtshals Fish Festival and not least the immediate area around Hirtshals Museum we wanted to get into a dialogue with older people locally who had connections with the fishing industry. And to try to understand how the older fishermen and seine net makers had coped with the changes and how they view the processes of change in the modern world.

We wanted to give the old people an opportunity to speak. To let them speak for themselves and enter into a dialogue with us in order to draw out observations and personal analyses and stories arising from the change process. We intended this work to be part of a big locally based art project involving 1,000 fish, so the stories could be depicted using modern media. We were hoping to produce a film that would give expression to the old people's stories and abilities and bring them to the fore, so the visitors to the Fish Tales exhibition at the North Sea Oceanarium could get an insight into the thoughts and life experiences of fishermen and net makers and perhaps understand how extensive the industrial changes in the 20th century have been.



August 2013
Danish
intervention
'Fishtales'



Hvad vi opnåede

Videofilmningen og interviews med de ældre fiskere og vodbindere fandt sted i den danske højsommer, hvor fiskerne og vodbinderne var aktive med deres håndværk i forbindelse med en udstilling på Hirtshals Museum omkring fangst, kunsten at binde vod og tovværk samt lokale skrøner fra havet. I en næsten kunstnerisk baggrund med de mange fiskernet talte de ældre frit fra leveren, og videoen skildrer tydeligt de ældre som bevidste om forandringens uafvendelighed. Vores tese om stakler, forandringens ofre og bitterhed over ikke at kunne bidrage med noget mere, blev gjort kraftigt til skamme. De ældre accepterede forandring. De gav skarpe udmeldinger om fortidens grumme forhold, som nu er ændret til det bedre.

De var alle blevet advaret mod at blive fiskere af deres mødre, for livet på havet var hårdt og farligt. Små fiskerbåde af træ er afløst af store industrifiskerbåde af jern og metal, med elektroniske hjælpemidler, sonar og radar, men fiskene skal stadig fanges i net. De ældre havde, viste det sig, masser at bidrage med. Nogle af verdens største fiskenetproducenter findes i Hirtshals og selvom nettene nu er lavet af kunststof og netarealet er kolossalt i forhold til dengang de ældre vodbandt og sejlede på havet, kan de stadig bidrage med teknisk viden og grundhåndværk, ja deres samlingssted på Museet er næsten et kunststykke. Resultaterne af vores arbejde blev præsenteret ved konferencen på Nordsøen Oceanarium i starten af august 2013. Ved konferencen og udstillingsåbningen fremhævede byens borgmester vigtigheden af internationale samarbejder, såsom Transparent Boundaries projektet, for lokalsamfundet samt kvaliteten af at kommunikere den traditionelle fiskerikultur fra den ældre til den yngre generation.



“My father was a fisherman. I thought I was going to be a fisherman too...”

What we achieved

The video film sessions and interviews with the elderly fishermen and net makers took place in the middle of summer in Denmark, when the fishermen and net makers were busy plying their crafts in conjunction with an exhibition at Hirtshals Museum on catching fish, the art of making nets and ropes as well as local stories from the sea. Against an almost artistic background of an array of fishing nets the old people spoke their mind and the video clearly shows the old people as being aware of the inevitability of change. Our theory about wretched victims of change and the bitterness at not being able to contribute any more was proved spectacularly wrong. The older people accepted change. They made grim statements about the cruel conditions of the past which had now changed for the better.

They had all been advised by their mothers not to become fishermen, because life at sea was hard and dangerous. Small wooden fishing boats have been replaced by big industrial fishing boats made of steel and metal, with electronic equipment, sonar and radar, but the fish are still caught in nets. It turned out that the old people still had a vast amount to contribute. Some of the largest producers of fishing nets in the world are to be found in Hirtshals, and although the nets are now made of synthetic materials and the size of the nets is colossal compared to when the Elders were making nets and sailing on the sea, they can still contribute with technical knowledge and core skills, in fact their meeting place at the Museum is quite an achievement. The results of our study were presented at the conference at the North Sea Oceanarium at the beginning of August 2013. At the event to mark the opening of the conference and the exhibition, the town's mayor stressed the importance of international cooperation, such as the Transparent Boundaries project, for the local community and the value of communicating the traditional fishing culture from the older generation to the young.

Food+Design bruger fiskenettet som et metafor for fletværk, netværk og forbindelser mellem kulturer og generationer og tager blandt andet udgangspunkt i vodbinderiet som et lokalt håndværk, der fortsat har meget stærkt rod fæste i Hirtshals, hvor nogle af verdens bedste fiskenet skabes. På trods af fiskeriets industrialisering og effektivisering er der fortsat tale om et grundhåndværk i vodbinderiet, hvor de ældres fingerfærdighed har relevans, på trods af fiskenettens materialer og størrelser.

Følgende statements er fra de lokale fiskere og vodbindere vi har samarbejdet med. Deres udtalelser kaster nutidige øjne på fortiden, tab af håndværk, kulturel selvforståelse og samfundsudviklingens voldsomme konsekvenser for lokaliteter og kulturer som den i Hirtshals i det nordlige Danmark.

Leo & Kurt Jensen, Vodbindere (Seine Makers) i Hirtshals, Danmark:

”Vi kan ikke kun leve i vores fortid. Der var ganske rart dengang, men vi bliver nødt til at forholde os til nutiden og hvad der skal ske fremover..”

Johan Haugaard, Vodbinder (Seine Maker) i Hirtshals, Danmark:

”Min far var fisker, linefisker for at være mere præcis. Jeg troede også jeg skulle være fisker, men min mor ville jeg skulle lære et håndværk. Fiskeriet fyldte meget. Også i mit barndomshjem. Om efteråret fiskede man med meget lange liner med muslinger som madding. Så blev vores hus transformeret til en lille fabrik hvor min mor åbnede muslingerne og vi, familien og venner forberedte linerne..”

Anna Marie Fisker, direktør Center for Food Science, Design & Experience, Aalborg Universitet, Danmark:

”Aalborg Universitets værtsskab for Transparent Boundaries er henlagt til Hirtshals, fordi én af Danmarks og regionens historisk set vigtigste råvarer er fisk. Fiskeriet har været med til at skabe den nordjyske selvopfattelse og fylder i dag fortsat meget i den nordjyske fødevareproduktion og ikke mindst eksport. I dag er regionens indbyggere er dog ikke særligt nært knyttet til havet mere, og det er det tab, projektet og udstillingen blandt andet søger at fremstille og problematisere.”



I projektet 1000 fisk har unge studerende, designere, forskere og innovatører præsenteret og udvekslet idéer, eksperimenter og know-how på en internationalt etableret scene på Kunst Biennalen i Venedig med direkte forbindelse til Hirtshals. Projektet har skabt akademisk forståelse for at eksperimenter med nye former for kommunikation, og til at forske i og eksperimenter med forskelle og ligheder, der potentielt kan blive fremtidige metoder i arbejdet med relationen mellem mad, kunst og videnskab.

Hans Ramsgaard Møller, studerende fra Arkitektur, Design & Medieteknologi, Aalborg Universitet, Danmark:

”Det er som at køre ud over kanten og så opleve, at man pludselig kan flyve. De 1000 fisk vi har skabt vises på en frise, som breder sig over 42 meter. Gengivelserne er baseret på otte arter fra Nordsøen og otte arter fra Venedigs lagune. Hver enkel fisk er unik, men selvom de umiddelbart kan se ud til at være lavet på lidt tilfældig vis, repræsenterer de alle et svar på et specifikt spørgsmål, så de kan grupperes i temaer. Fisk er eksempelvis både industri, næringskilde og kulturelt symbol, og fisk kan samtidig være både sjove, skræmmende og indhyllet i mystik”.

Food+Design uses the fishing net as a metaphor for an interface, network and connections between cultures and generations and has based its study on seine net making as a local craft that still has very strong roots in Hirtshals, where some of the best fishing nets in the world are produced. In spite of the industrialisation and drive for efficiency in the fishing industry there is still a core skill in seine net making, where the nimble fingers of the old are still relevant, in spite of the materials used to make the nets and their size.

The following statements are from the local fishermen and net makers we worked with. Their statements give a modern day view of the past, the loss of craft skills, cultural self-image and the dramatic consequences of social developments for local areas and cultures like those in Hirtshals in Northern Denmark.

Leo & Kurt Jensen, Net makers (Seine Makers) in Hirtshals, Denmark:

“We can’t only live in the past. It was quite nice at the time, but we need to think about the present and what is going to happen in the future..”

Johan Haugaard, Net maker (Seine Maker) in Hirtshals, Denmark:

“My father was a fisherman, a line fisherman to be more specific. I thought I was going to be a fisherman too, but my mother wanted me to learn a trade. The fishing industry counted for a lot. And in my childhood home as well. In the autumn they fished with long lines using mussels as bait. So our house was transformed into a little factory where my mother opened the mussels and we, the family and friends, prepared the lines..”

Anna Marie Fisker, Director Centre for Food Science, Design & Experience, Aalborg University, Denmark:

“Aalborg University’s hosting of Transparent Boundaries has been transferred to Hirtshals because fish are historically one of Denmark’s and the region’s most important raw materials. The fishing industry has helped to shape the North Jutland identity and even today continues to be a big factor in North Jutland food production, not least for export. Nowadays the inhabitants of the region no longer have any particular connection with the sea and it is this loss that the project and exhibition are seeking to present and address as a problem.”



In the 1000 fish project young students, designers, researchers and innovators have presented and developed ideas, experiments and skills on an internationally established stage at the Art Biennale in Venice with a direct reference to Hirtshals. The project promoted academic understanding by experimenting with new forms of communication and conducting research and experimenting with differences and similarities which could potentially in future be used as methods in the work on the relationship between food, art and science.

Hans Ramsgaard Møller, a student from Arkitektur, Design & Medieteknologi (Architecture, Design and Media Technology), Aalborg University, Denmark:

“It’s like driving over the edge and suddenly finding out that you can fly. The 1000 fish we have created are shown on a frieze that extends for 42 metres. The representation is based on eight species from the North Sea and eight species from the Venetian lagoon. Each individual fish is unique but even if they might initially look as if they have been put together in a haphazard fashion, they all represent an answer to a specific question, so they can be grouped in themes. Fish are for example both an industry, a source of food and a cultural symbol and fish can also be fun, frightening and veiled in mystery”.



“We can’t only live in the past. It was quite nice at the time, but we need to think about the present and what is going to happen in the future...”

August 2013
Danish intervention
‘Fishtales’

“Fish are for example both an industry, a source of food and a cultural symbol... and fish can also be fun, frightening and veiled in mystery.”



August 2013

UK and Italy
Intervention
'Cloth & Memory'
Dance, Salts Mill,
Saltaire, UK

"We were especially enchanted by the involvement of an older dancer because my 70 year old wife is in the later stages of Alzheimer's disease and is in a nursing home. She no longer speaks. We were brought to tears by the dancer's performance."

Public response

UCA
university for the creative arts

AMAT
associazione
marchigiana
attività teatrali

SALTS

UK/Italy intervention: 'Cloth & Memory' Dance, Salts Mill, Yorkshire, UK
Lead Artist: Helen Cerina

What we wanted to do

To work together with Italian partners AMAT to create a cross-generation dance performance which explored the relationship between Cloth and Memory. To take place at UNESCO World Heritage Site Salts Mill to coincide with the Opening at the Mill of the exhibition Cloth & Memory {2}.



What we achieved

We put out a call for non-professional dancers to join workshops run by Italian choreographer and dancer Helen Cerina. We also asked for used knitwear. Helen came to Salts Mill during the installation of the exhibition Cloth & Memory {2} and created a studio space in a disused area for her workshops. Bags of knitwear were donated by the Manchester based organisation the Centre for Design and Manufacture and the garments were sewn together. Helen also met with the Hall Royd Band, a local brass band, who agreed to accompany the performance.

The age range of her group spread from early 20's to early 80's with Fern Hussey, Denise Zygadlo and Daphne Hubrey taking part, with Helen, in a "Spontaneous Act of Happiness". Together they wore the twisted, joined garments during the dances performed for the Opening of the exhibition which was watched and enjoyed by the exhibition guests and local people.





August 2013

UK and Italy
Intervention
'Cloth & Memory'
Dance, Salts Mill,
Saltaire, UK

"I take here the chance to thank everyone for the trust and the possibility of challenging myself, learning something new and expressing my creativity (ideas and soul!!!). And especially thanks for the welcome, it's been a pleasure working surrounded by so many interesting artists and people and in Salts Mill which is really an amazing place. Hope for meeting and perhaps collaborating again in the future."

Lead artist: Helen Cerina



January 2014
Poland, Italy and UK Intervention -
textiles and dance
at UCA Farnham
and Gallery Tkacka
and Culture
House, Wroclaw,
Poland



UCA
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AMAT
associazione
marchigiana
attività teatrali

**galeria
TKACKA**
na Jstach

Poland/Italy/UK intervention: The Perfect Form
UCA Farnham, Gallery Tkacka Wroclaw. Lead Artists: Giulio D’Anna (dance),
Cinzia Camela (video), Diana Harrison (textiles)

What we wanted to do

Create a final intervention which brought several partners together in a cross-discipline collaboration, including performance, workshops and exhibition. The whole to be a celebration and summary of the project.



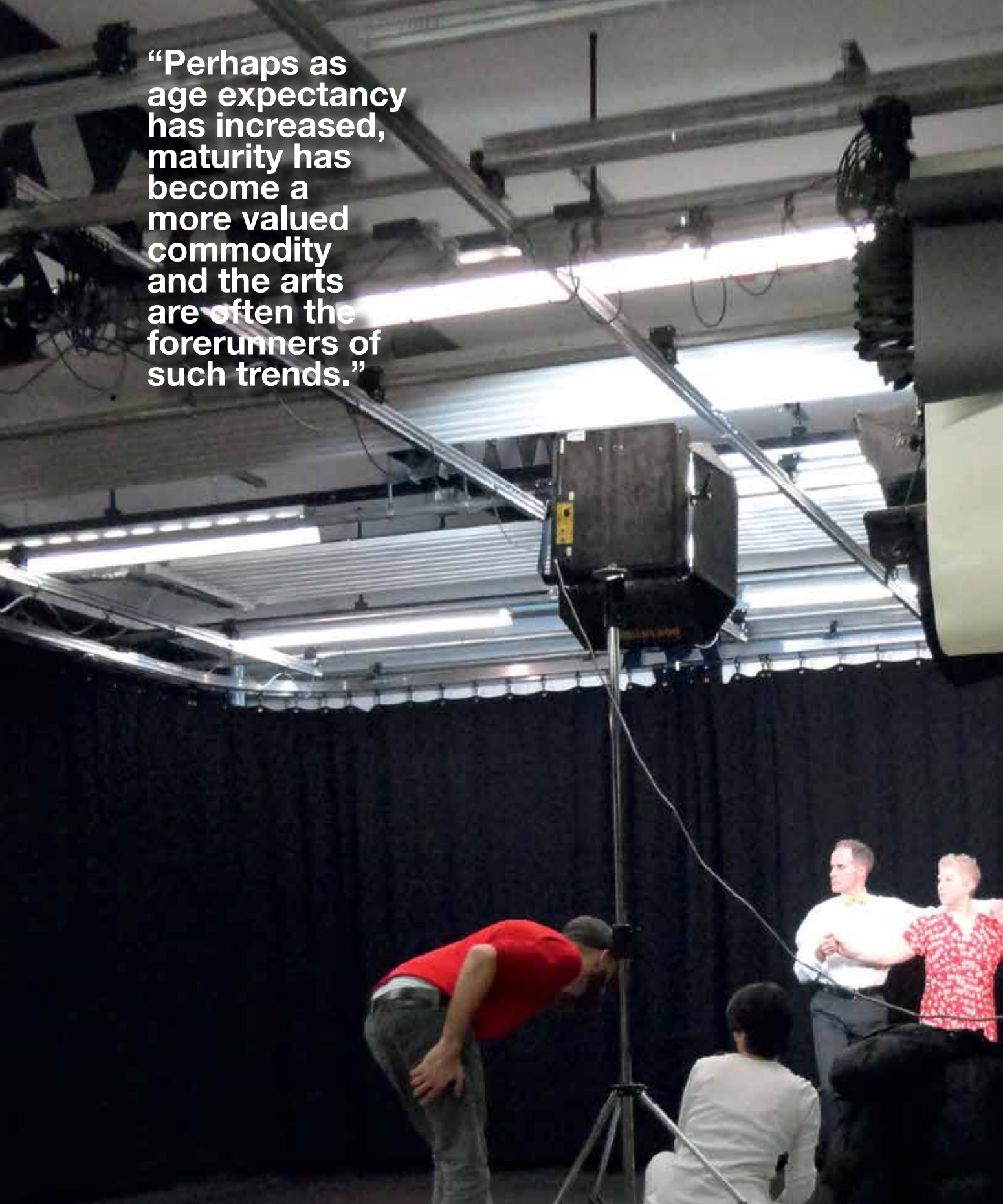
Participant Response

After my first career in dance finished in 1989, I still wanted to perform but there were few opportunities — let alone a sympathetic climate — for older dancers to perform. The focus was rather on transitioning dancers into other careers. Perhaps as age expectancy has increased, maturity has become a more valued commodity and the arts are often the forerunners of such trends. That Giulio d’Anna and Cinzia Camela wanted to mine the lives of two mature dancers in The Perfect Form, their film project for Transparent Boundaries, is not only welcome on a personal level but is indicative of this shift in values. In addition, it occurred to me that whereas words can be divisive and particular to a given culture, movement is inclusive and universal - **Nicholas Minns**

What we achieved

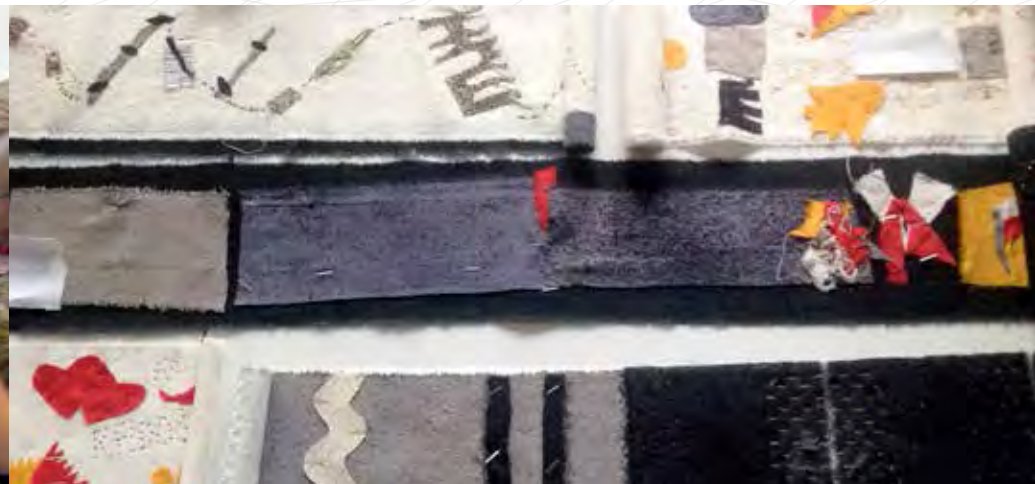
A collaboration between AMAT, UCA and Gallery Tkacka, Wroclaw, Poland.

- UCA - Choreographer Giulio D’Anna worked at UCA Farnham with older professional dancers Nicholas Minns and Ann Dickie to create a performance which was filmed by Cinzia Camela as The Perfect Form.
- Textile artist Diana Harrison, whose work is concerned with osteoporosis, created small textile works which hung in front of Cinzia Camela’s photographs of the two dancers.
- Diana Harrison ran two textile workshops at Gallery Tkacka Wroclaw and Giulio D’Anna ran four dance workshops at the Culture House Wroclaw. All workshops were for older participants and the theme of the dance and the textile workshops was an exploration of the body and memory. After the final dance workshop the participants performed the dance they had created with Giulio to an invited audience. The work made in the textile workshops was exhibited in Gallery Tkacka alongside that of Diana’s and the video of The Perfect Form.



Cosa volevamo fare

Abbiamo chiesto a Giulio D’Anna (coreografo e danzatore 33enne) di mettere la sua esperienza sviluppata grazie allo spettacolo Parkin’Son (nel quale è in scena assieme a suo padre 62enne affetto dal morbo e senza esperienza performativa – che è in tournée ininterrotta in tutta Europa dal 2011) a disposizione del progetto per un laboratorio sul movimento che fosse dedicato a gente comune e allo stesso tempo potesse aiutare la realizzazione di un ‘prodotto’ artistico (possibilmente intrecciando il suo percorso con quello della textile artist Diana Harrison che aveva lavorato sul concetto di osteoporosi per UCA). Le parole chiave erano dunque: **over 60 - movimento - limite come possibilità – gente comune – prodotto artistico.**



Cosa abbiamo ottenuto

Ci sembra che il lavoro svolto da Giulio D’Anna per questo progetto sia stato sorprendente, importantissimo, bellissimo. Per una settimana Giulio ha condotto un workshop a Londra assieme alla fotografa e videomaker Cinzia Camela, con due danzatori professionisti attualmente over60, Ann Dickie e Nicholas Minns (coinvolti grazie alla preziosa collaborazione di UCA). Con loro ha svolto un lavoro molto intenso di natura coreografica, che è stato ripreso per ottenere un cortometraggio dal titolo **The Perfect Form**. Giulio e Cinzia hanno preso ispirazione dal film The Perfect Human di Jørgen Leth del 1967, ma prendendo come soggetti appunto due danzatori elders.

Dopo il workshop in UK Giulio si è spostato in Polonia, a Wroclaw, dove ha svolto invece un laboratorio per gente comune over60 che ha avuto il movimento (e in particolare la coreografia di gruppo) come oggetto centrale del lavoro. 12 persone hanno preso parte a questo percorso: molti di loro facevano già attività di ballo amatoriale e sono rimasti piacevolmente colpiti e affascinati dall’approccio di un coreografo professionista, molto più giovane di loro, dedicandosi con serietà e passione a questa attività per l’ottenimento di una performance finale.

Il cortometraggio è stato presentato il 1 febbraio 2014 presso la Tkacka Gallery di Wroclaw (sede di un associate partner di Transparent Boundaries) come parte di una mostra che vedeva proprio una connessione tra The Perfect Form e le opere di textile di Diana Harrison, create sul concetto di osteoporosi con una tecnica tale che ha permesso realmente di guardare qualcuno (foto e video di danza) attraverso la vita di un qualcun altro (le opere di Diana). A questo evento hanno preso parte anche i partecipanti al workshop polacco, del quale è stato mostrato il video.

Poland/Italy/UK intervention: The Perfect Form
UCA Farnham, Gallery Tkacka Wroclaw. Lead Artists: Giulio D’Anna (dance), Cinzia Camela (video), Diana Harrison (textiles)

What we wanted to do

We asked Giulio D’Anna (33 year old choreographer and dancer) to apply the experience he gained from the show Parkin’Son (in which he appeared along with his 62 year old father who suffers from the disease and who has no performance experience, and which has been continually touring all over Europe since 2011) to this project. Together we decided on a movement workshop dedicated to ordinary people, which, at the same time, could help produce an artistic “product” (possibly intertwining his experience with that of textile artist Diana Harrison, who had worked on the concept of osteoporosis for UCA). The key words were therefore: **over 60 – movement – limits and possibility – ordinary people – artistic product.**

What we achieved

It seems that the work carried out by Giulio D’Anna for this project has been amazing, incredibly important, beautiful. For a week, Giulio led a workshop in London and Farnham alongside photographer and video maker Cinzia Camela, with two professional dancers currently over 60, Ann Dickie and Nicholas Minns (involved thanks to the invaluable collaboration of UCA). Working together with them, he led a very intense choreographical process, which was taken and put into a short film entitled **The Perfect Form**. Giulio and Cinzia took inspiration from the film The Perfect Human by Jørgen Leth from 1967, but using two elderly dancers as the subjects.

After the UK workshop, Giulio moved on to Wroclaw, Poland, where he led a workshop for ordinary people over 60, in which movement (and, in particular, group choreography) was the main focus of the work. 12 people took part in this journey, many of whom already took part in amateur dance activities. They were pleasantly surprised and fascinated by the approach taken by a professional choreographer, much younger than them, dedicating himself earnestly and passionately to the activity to obtain a final performance.

The short film was presented on 1 February 2014 at Tkacka Gallery in Wroclaw (home to an associate partner of Transparent Boundaries) as part of an exhibition that looked at the connection between The Perfect Form and Diana Harrison’s textile works, created based on the concept of osteoporosis using a technique that allowed people to really look at someone (dance photos and videos) through the life of someone else (Diana’s works). The participants from the Polish workshop also took part in this event, and their video was shown.

Response: Wiesia Jedvyka – participant in Giulio D’Anna workshop

Although I’ve been around for quite a long time, I’ve only just discovered this kind of work and choreography now, for the first time. It was strange for us at the beginning – we didn’t know what we were doing and where it would take us but Giulio showed a great ability to encourage people, get them involved in the dance and explain what he was thinking so we went with it, followed him and we were able to do it. Giulio is very charismatic. You can tell he loves what he does and he expresses that love with gusto and we were truly grateful that he wanted to work with us. The only thing we didn’t like was that the workshop only lasted a few days. Now that we know, we’d like to go on with the experience and we hope that we will be able to do so.



Janina Grobowska – participant in Giulio D’Anna workshop

At the beginning, I didn’t know what we were going to be working on. When I read the programme I knew that it wasn’t just dance and movement but that it would be a much more profound work because Giulio quoted his father and the concept of health. I really liked that depth. I felt like the meaning of what we have done is related to a dimension that connects body and soul. I wouldn’t even call it dance – it was trying to get in contact with one another and experience intimacy and our own feelings. What makes Giulio stand out is his big heart and his ability to work with people of different ages – he was very kind and got very close to us. I think the world needs people like him.



La parola agli artisti: Giulio D’Anna

La mia esperienza con Transparent Boundaries è stata intensa e stimolante. Poiché il progetto si basava sull’unione e incontro di diverse culture, media e artisti ho pensato di proporre un progetto basato su una collaborazione: un video danza assieme alla fotografa Cinzia Camela. Gli input di Diana Harrison e i suoi lavori hanno creato la base su cui costruire e articolare un’idea che potesse portare attenzione sul tema dell’invecchiamento. Il film è stato realizzato in collaborazione con i danzatori inglesi Ann Dickie e Nicholas Minns. L’incontro con loro è stato sorprendente e fonte d’ispirazione. Loro mi hanno mostrato come l’anima di un creativo non è condizionata dall’età e dalle possibilità fisiche ma dalla curiosità, la generosità e il desiderio; tutti elementi che non hanno età. Ann e Nicholas mi hanno ispirato molto cancellando in me la paura di invecchiare come danzatore.

In Polonia, l’incontro con una cultura differente è stato intrigante. Il gruppo di anziani danzatori folk non era mai entrato a contatto con la danza contemporanea. Osservare in loro un misto di curiosità e timore ha senza dubbio creato una sfida interessante per me come coreografo. Osservare come nel giro di qualche giorno il timore ha lasciato gradualmente il posto al gioco e al gusto di muoversi. Mi sarebbe certamente piaciuto rimanere più a lungo per vedere fino a che punto il cambiamento sarebbe potuto arrivare.

Il lavoro e la pratica con persone mature e anziane mi ha offerto la possibilità di riflettere sull’invecchiamento, attraverso l’esperienza della terza età da prospettive differenti. E’ stato entusiasmante fare questo all’interno di un ambiente artistico e di ricerca.

Artist response: Giulio D’Anna

My experience with Transparent Boundaries was intense and exciting. Since the project was based on the union and meeting of different cultures, media and artists, I thought I would suggest a project based on a collaboration: a dance video with photographer Cinzia Camela. Diana Harrison’s contributions and her works created the base on which to build and define an idea which could raise awareness of the topic of ageing. The film was made in collaboration with British dancers Ann Dickie and Nicholas Minns. Meeting them was amazing and inspiring. They showed me how a creative spirit is not affected by age and physical limitations but rather curiosity, generosity and desire, all of which are timeless. Ann and Nicholas really inspired me and stopped me being afraid of growing old as a dancer.

In Poland, experiencing a different culture was intriguing. The group of elderly folk dancers had never experienced contemporary dance. Seeing their mix of curiosity and fear was definitely an interesting challenge for me as a choreographer. Seeing how, over the course of a few days, fear gradually gave way to fun and desire to get moving. I would definitely have liked to have stayed longer to see how far we could have taken the change.

Working with old and elderly people gave me the opportunity to reflect on the ageing process, by experiencing old age from different perspectives. It was exciting to do this in an artistic and investigative environment.

Response: Diana Harrison

Our initial visit to Galeria Tkacka, Wroclaw was interesting and welcoming, but left us with challenges as to how best to use this intimate gallery space. But we did, and very successfully I feel. One wall showing Giulio's and Cinzia's amazing film, which ultimately had us all reflecting on our own lives, relationships and inevitable mortality. Another wall showed my textile installation collaborating with the powerful images of the dancers transfixed behind my latest stitched, burnt and bleached textiles. This group of small backlit textiles was a development from earlier work that was produced for 'Lost in Lace'. It was good to revisit the ideas and techniques and to think about them in relation to Giulio's choreography, ageing and transparencies. Watching Giulio and Cinzia work with the dancers was an inspiration in itself. Other chosen textile works were added to the space, and worked well with the rest.



Photo: Cinzia Camela

Poland/Italy/UK intervention: The Perfect Form
UCA Farnham, Gallery Tkacka Wroclaw. Lead Artists: Giulio D'Anna (dance),
Cinzia Camela (video), Diana Harrison (textiles)

The two workshops that I ran were successful and strongly related to my textiles, concepts and techniques. The participants were all very different in their previous creative experience, but they were all willing to take on the task and work hard to achieve some diverse and extraordinary results. I had naively underestimated the intensity of asking older women to reflect on different decades of their lives, and whilst it was in the abstract, it certainly opened up times and feelings that might have been best left buried. We presented everyone's work at the private view and a positive, warm and friendly time was had by all. The gallery was crowded out and even attracting passersby to stand and watch in the freezing cold through the windows.



January 2014
Poland, Italy and
UK Intervention -
textiles and dance
at UCA Farnham
and Gallery Tkacka
and Culture
House, Wroclaw,
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**“What makes
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transparent
boundaries

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