

CLAYING

A long-term relationship

by Marta Pierobon

Over the 10-day performance, I would like to build an ideal space with the use of clay. Before I get into the details, in order to enable you to understand why I am submitting this specific idea, I would like to explain my approach to my art and research.

My work is based on three main things: materials, space and narrative. I have always related to materials in a very primitive and direct way. The narrative, which often remains undeclared, expresses my necessity to create an imaginary space and dimension within which my characters take action.

This will be the first time I actually work on a performative project and I therefore feel a primary urge to tell the story of my long-term relationship with the dearest of materials for me: clay.

The 'story line' depicting this relationship will focus on the idea of showing the possibility that lies behind the interaction of the artist (myself, interpreting myself) with this material.

I imagine blocks of clay, still wrapped up in their plastic packaging. I want to take my time to unpack them, one by one, using them to create a sort of private space, the 'sculptural stage' in which the performance itself is and will keep taking place. The ideal size of this space/stage should be between 6 and 9 squared meters. The blocks of clay will be set inside a perimeter outlined by a plastic sheet on the ground, that will allow me to create an ideal distance between the performance space and the real world. The setting ideally would be: two chairs and small table made by me as part of the installation.

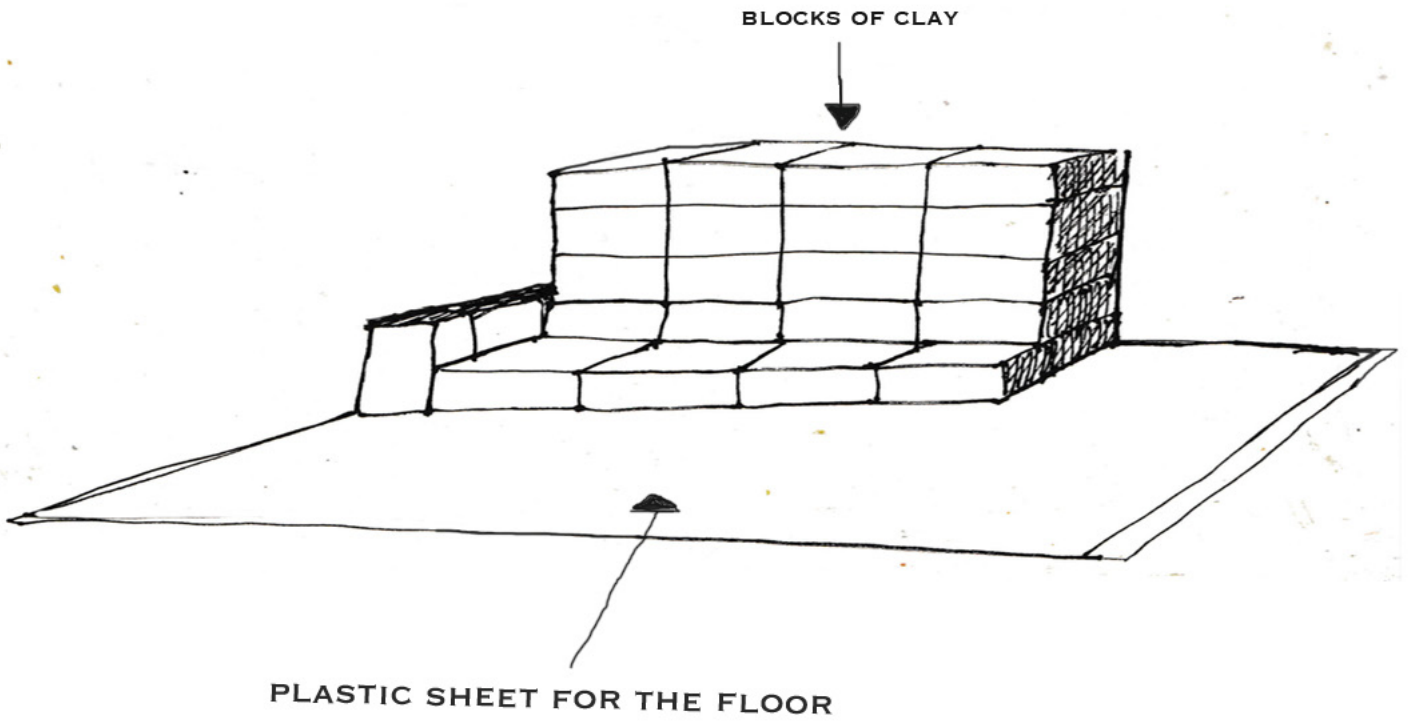
I will also use the clay to mould characters and objects that will populate the sculptural stage.

As I interpret my artist self, I will be expressing a productive, contemplative and destructive aspect of the self. While performing, I will be wearing working costumes that will change through 10-day period, like a set of 'usable sculptures' enabling me to interpret myself in an even deeper and more intimate way. My necessity is in fact that of creating a fictional play in order to fully express and freely experience the performance.

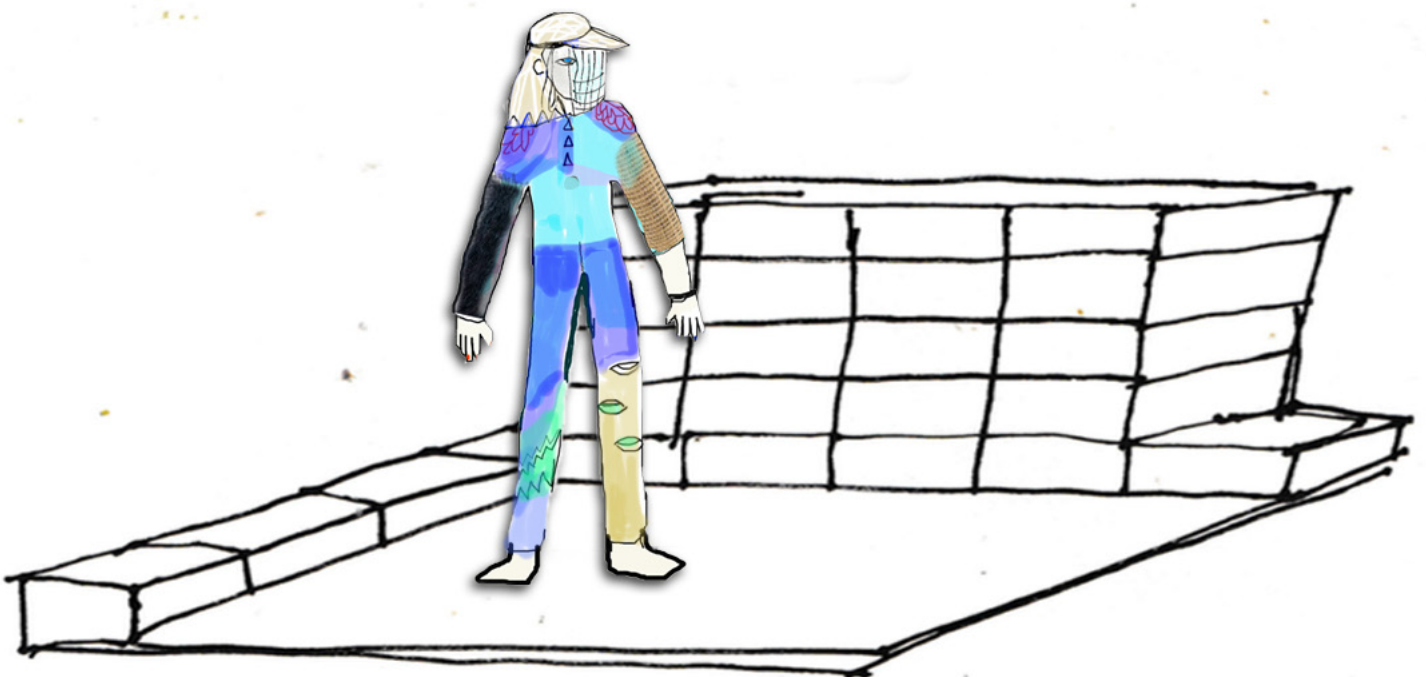
The performance will be silent. There will be no talking nor any interaction between myself and the public. After the second or third day I will start receiving one or two visits per day (upon my previous invitation). The visitors will be silent too, however, they will have the possibility to interact with my space while I will be able to 'use' them to help me produce a new clay work or simply share my space with them.

I like to think of this part as very open to improvisation.

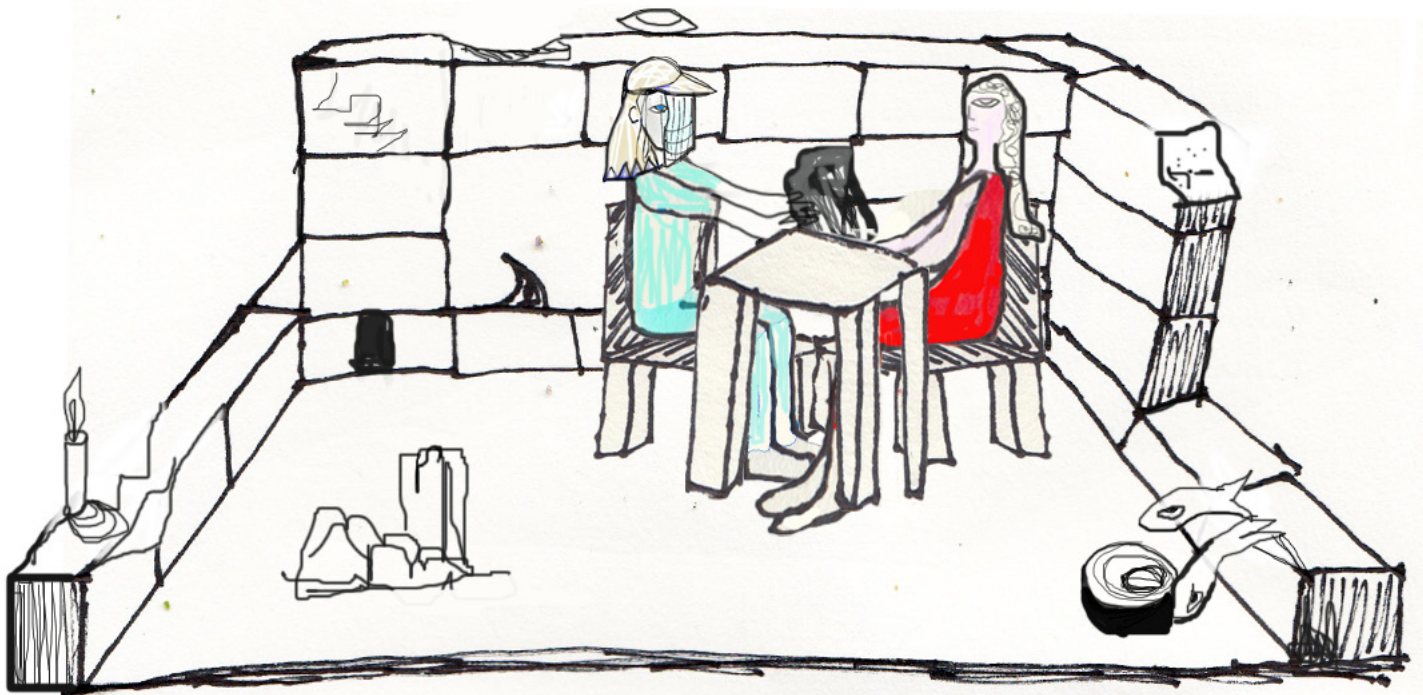
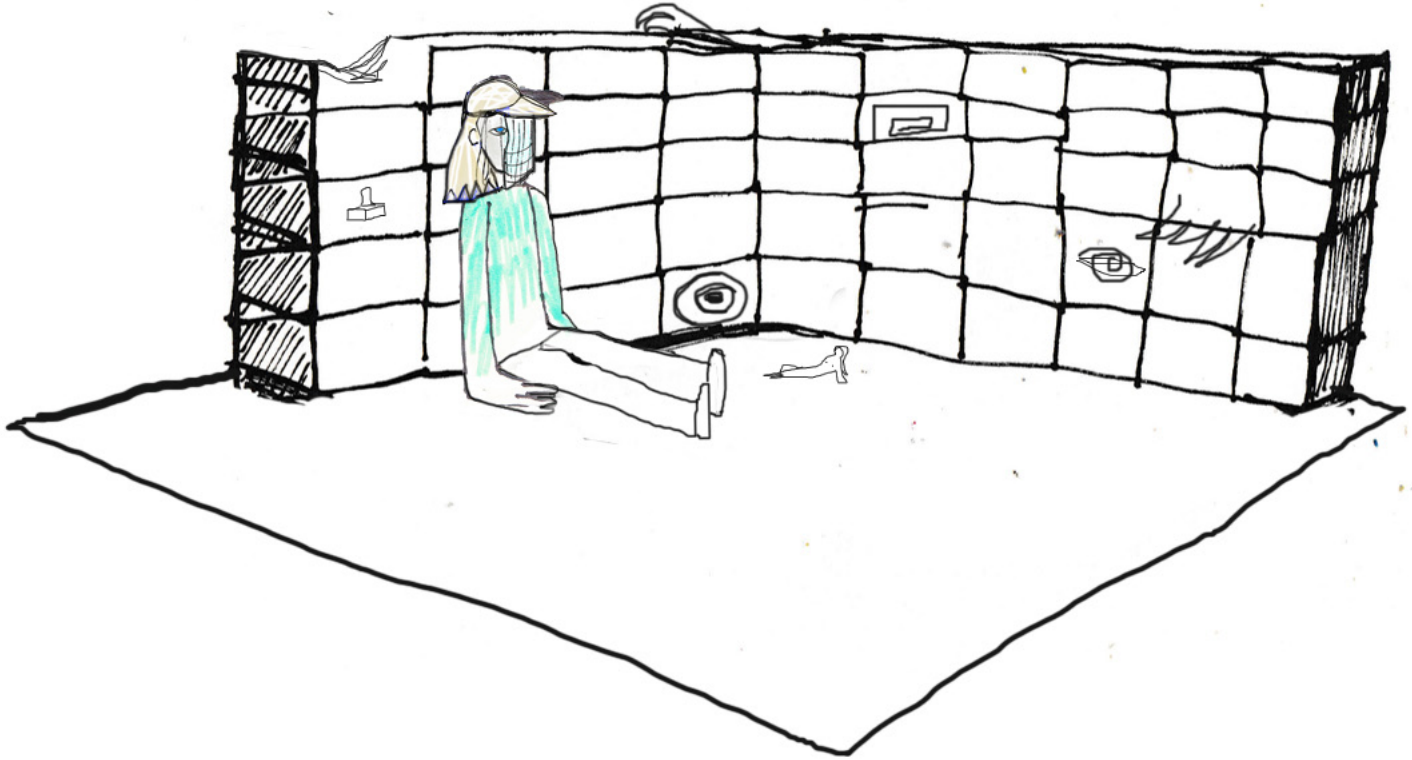
DAY 1 PILE OF CLAY



DAY 1 AND 2 MOVING CLAY AND BUILDING THE SPACE



FROM DAY THREE TILL THE END.
THE STAGE WILL KEEP ON CHANGING AND VISITS
WILL START



IDEA OF A WORKING COSTUME



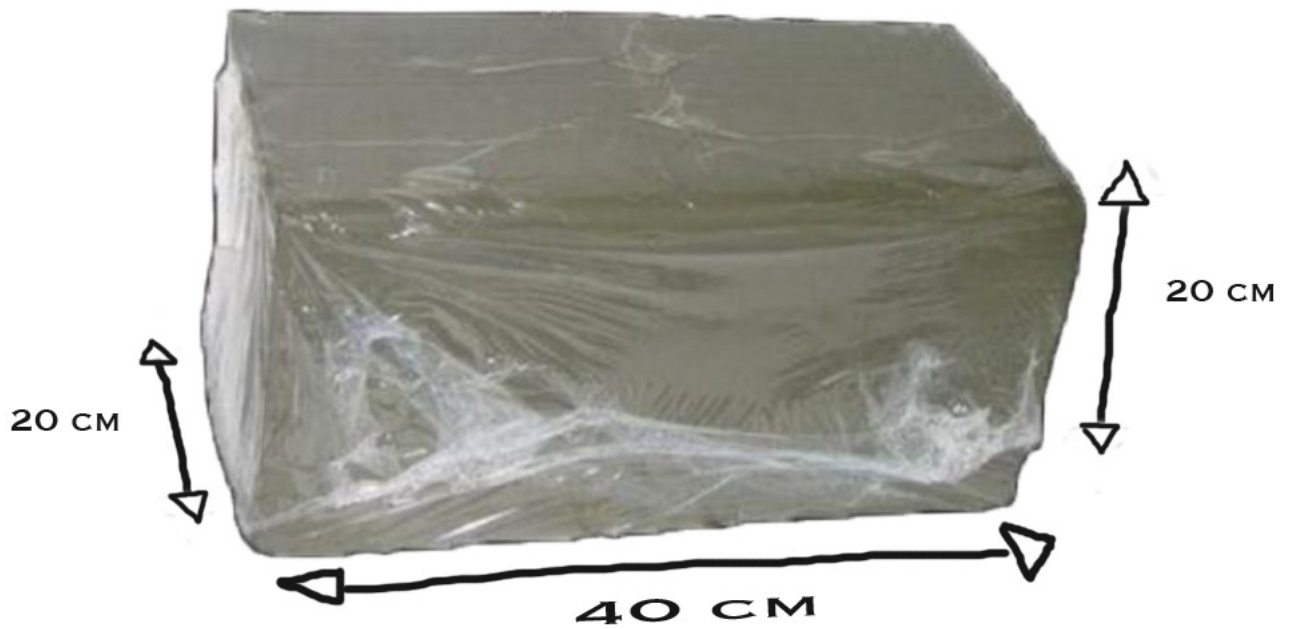
IDEAS FOR HELMETS



THOSE ARE SAMPLES OF POSSIBLE HEAD COVERS THAT I WOULD CREATE FOR THE PERFORMANCE. THE IDEA IS TO WEAR A DIFFERENT HEAD COVER EACH DAY TO UNDERLINE THE SENSE OF CONTINUOUS TRANSFORMATION THROUGH THE TIME

BLOCK OF CLAY

DIMENSIONS OF A SINGLE BLOCK OF CLAY



I WOULD NEED BETWEEN 90 AND 100 BLOCKS OF CLAY FOR THE PERFORMANCE.