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UPCREATE

Cultural
Heritage



*an EU Erasmus+ Strategic Partnership Project - for young artists in
interdisciplinary collaboration with House Museums and Cultural Institutions in Europe*

59TH INTERNATIONAL
ART EXHIBITION-SESSION

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**AALBORG
UNIVERSITY**



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WHY THE ART BIENNALE?

FISKER'S ITALIAN STYLE SMØRREBRØD I

PARTNERS:

Museum and Galleries of Ljubljana - Slovenia - Ana Porok
Associazione Marchigiana Attività Teatrali - Italy - Daniela Rimej and Daniele Sepe
Art Museums Skagen - Denmark - Kirstine Bjerrum Voetmann
Einar Jónsson Sculpture Museum - Iceland - Almadís Kristinsdóttir
Arge Gustav Mahler Festival Steinbach - Austria - Morten Solvik

ME AND LEONORA CARRINGTON - AN ESSAY BY ANNA MARIE FISKER

BIGOLI IN SALSA

EXPERTS:

Katja Seerup Clausen
Davide Calvaresi
Valeria Colonnella
Renzo Andreon
Mark Pimlott

FISKER'S ITALIAN STYLE SMØRREBRØD II

YOUNG ARTISTS:

Carl Tertio Druml
Erik Pollini
Fie Marie Kastrup Lindgaard
Francesca Persichini
Gabriel Backman Waltersson
Kalinka Ranfelt
Lan Verko
Manca Bogataj
Victoria Björk Ferrell
Vladislav Gaspari

MANCA'S TRIPLE CHOCOLATE SPONGECAKE

SESSION AT LA BIENNALE DI VENEZIA
Six Artist Groups presented their projects

UPCREATE

VENETIAN AUTUMN SALAD WITH GOAT CHEESE, PEARS AND HERBS

INTERVIEWS BY MARK PIMLOTT:

Ten Young Artists
Five Partners

Mark Pimlott: Good morning. Carl Tertio Druml.

MP: I just want to ask a few questions relating to this project and your involvement. The project emerged out of this understanding that connections between people were being hard to realise through this whole period of Covid. What specifically did the UPCREATE project, as opportunities, create for you?

Carl Tertio Druml: I've come to Venice that's of course one very pleasant aspect. I think it's a bit hard to say because music is so slow that's you don't really notice what might come of a project until years have passed. I'm happy to have worked at the acoustic modern festival, and to have won this. The orchestra that played my piece, I've known the conductor for quite a while, so it was also nice to be reunited with them. Socially it was a very fruitful time and that now, being here, we're surrounded by all these great people. So let's say it's especially been a social experience.

MP: Has this specific assignment that UPCREATE proposed, which involved the unusual combination of music and food, sent you in different directions, with regards to your practise?

CT: I think I've always taken the ironic side in my composition, so it was something I liked doing anyways. I think it was mostly a sense of combining low and high styles in this case, because it felt like a project where I could do this very convincingly, at least conceptually convincingly, if the music had to speak for itself anyway. I've always been a person to care where a piece is performed, so I don't know if it really changed that in my thinking. I was of course happy to write this particular piece, and as I said, I think it is probably something more extreme in one way, that I have written, than other pieces because other pieces usually were the one or the other thing, high or low.

MP: Interdisciplinarity seems to be a theme of UPCREATE, pulling people out of their familiar places and putting people together in unfamiliar ways. How do you feel about that?

CT: I mean, I have written one chamber opera and I sing at the Vienna State Opera extra choir and I play orchestral work, so I've always been interested in music as a contributing aspect of a piece of art and this I think works very well, especially with theatre. And so, this always has been something that interested and thrilled me. But I think the problem with music is that it can quickly become background, and even in some of its aspects it is meant to be background music, like in film.

MP: But in dance, of course, it's integral.

CT: Of course, but just as much as I'd love to see a convincing combination of dining and music, I think as soon as it comes to that, it's often background.

MP: I understand.

CT: Even though I'd love to see great multidisciplinary applications of music.

MP: Well, let's work on that, shall we?



Mark Pimlott: Erik Pollini, good morning.

MP: What in your mind, is the opportunity that's been provided to you by this UPCREATE project.

Erik Pollini: Well, it's not an easy answer because I think this was an amazing opportunity to let your creativity go and do so with other people. It's an opportunity that maybe in other scenarios you wouldn't have because you are a little bit forced to talk to each other. But it's a nice thing ... You know, I'm Italian. Maybe I wouldn't go and talk to other people, because I know Italians here, but instead, I'm talking to everybody and it's amazing because you get to know each other slowly, it's very nice because you exchange something. You even have to create something with other people and that's really amazing.

MP: The project goes back to the call that you had to create the text and then develop a piece for it. Considering whatever your context was at the time, I'm wondering what the impact of that was on your feeling of yourself as an artist or as a writer, or as a performer?

EP: Maybe I'm too young to describe myself, I don't know. Maybe I'm so young that I can't tell you if I am more of a writer or an artist or a performer. I think I need time to know myself more. Now I just want to explore more of this creativity in myself because I think creativity is not like: "OK, I'm a creative person so I'm a writer, I'm an artist." Creativity is more like wires that connect one to each other. Discovering the performance part was interesting because that was new, absolutely new for me. It was like an extension of my writing, you know? There were like two things: One, I liked writing, I knew. But adding performance to it was a new thing and it was absolutely amazing because I thought: "OK, so with a kind of text I can do everything I want. I can just read it, I can perform it, I can do whatever I want" and so this kind of connection between every form of art is really awesome in my opinion.

MP: I don't know what your circumstances were before it started, but I can imagine that period of isolation that everybody suffered through must have closed down what those possibilities were?

EP: Yes, especially when I finished high school. That's the period where you don't know what you want to do in your life... and so every day is like the same day every day. And it's frustrating because you don't know what direction you're going to take in your life. And that's the point where maybe you feel a bit scared about the future. And so... this thing is giving you direction in my opinion.



Mark Pimlott: Fie Marie Kastrup Lindgaard, good morning.

MP: I was wondering what the effect of that UP-CREATE project was on you as an artist and where you think it might take you?

Fie Marie Kastrup Lindgaard: Well, I think I can say already now that it's had a much larger effect on me than I maybe anticipated or expected. We were introduced to the project back in June I think, and very quickly I realized that this was something I knew that I really wanted to put a lot of hard work into, because I had a feeling that it would be worth it. It was frustrating at times because my piece took a long time, and I hadn't figured out exactly where I was going with it 100%. But what I also loved about it was the fact that I pushed myself to create something, also in scale, much larger than I have ever done before. And I loved working that way and using my body so physically in the process. So, I think with the piece itself, it was the first of that type of work.

MP: Did it seem like an enormous risk?

FM: It was, it felt like it. But at the same time, it was very intuitive. I had worked with it before, but just not in that scale. And I'm not used to working with food or landscape in my different types of work, but the process itself, the flow of things, I really liked. A lot of the times what often pushes my inspiration or pushes me to get started with something is, like, things that engage me from the outside. Opportunities where I feel like I have to do this, or I could really get something great out of it. When I lean into that, it just takes me to a whole other level of flow and engagement. It's a much larger internal reward putting so much effort into something that you've had in your mind and then seeing it born physically.

MP: Let's talk about where we are. All sorts of people are together, different practices, and usually, it's difficult to imagine the relationships between them at first. How is it affecting you now?

FM: So far, I would say it's going well. I had no idea what to expect or anticipate. I don't work a lot with different people in general, my work tends to start in a more introspective way. But I really like this way, the process. Of course, it's always interesting to have that ping-pong of ideas and different people and also just learning a lot from others in different fields and somehow being able to take that home with you. But of course, you never know where it's going to lead.

MP: Related to the piece you made for Skagen, the performative or even environmental aspect could be something you could develop.

FM: Yes, and I love performance art as well and even just the little exercises we did today.

MP: You talked about invoking or using your body...

FM: Yes, exactly, and so I like working at a larger scale because when I have to physically use myself, to create a piece because it's large, I tend to get or develop a different sort of relationship with the piece that I'm creating and so it just feels more personal to me that way.



MP: Yes and... How did you... I presume it was your first experience performing and that sort of took you to new places, I suppose? To unexpected experiences?

FP: Yes it did.

MP: That aspect of the project, where you get taken to places which are perhaps unfamiliar, or you can extend yourself... Is that something that you can imagine might continue to happen in your work because of this project?

FP: Oh yes, I loved to write for something, like a kind of therapy. This project helped me to understand that I am good at writing. I did not know yet.

MP: Well, that seems very important.

FP: Yes, yes.

MP: And I imagine it is giving you a lot of confidence in being able to develop things.

FP: Yes, yes, but you know, when I was the actress, in the piece I wrote, it is like I know what I have to do, and I know how I have to appear. It is not like normal life.

MP: No, no. Art is not like normal life.

FP: But you might say it is uncomfortable. For me, it is more comfortable in that situation than in real life.

Mark Pimlott: Francesca Persichini, good morning. It is very nice to meet you and officially, you are a young artist in the context of this, and I was wondering about how your idea of yourself as an artist, of any kind, was affected by this UPCREATE call and your UPCREATE experience and maybe we will talk about the call experience first and then maybe we can talk about this workshop after.

Francesca Persichini: I saw this project through a theater director, and I started writing about food. But the first idea of the text became before, because at first, I was thinking about this young girl and her sexuality and after I saw the project and I thought I could relate sexuality and food because they have a lot of things in common. This is a great experience for me, and I want to have fun and take all the little things that I can take.



MP: That is very interesting.

FP: Because you have something to, you know... Copy on. You know what you have to do. In real life you do not know that.

MP: I was wondering about the experience here where everybody is gathered, different disciplines and different forces, the effect or impact that is having on you. Could you say something about that?

FP: About this situation? The impact was: "Oh my God, I have to speak English." But it is a stimulating situation, and all these young artists and people are so interesting, and they are different from each other. So, it is not like normal life.

MP: I think in my experience these situations, you can make these things happen more often. You know, all these things, so your life as a work of art can continue.

FP: I would like to do this.

MP: Let us make that happen. Grazie.

Mark Pimlott: Gabriel Backman Waltersson.
Good morning.

MP: Was the effect, first of all, the call for the UP-CREATE project had on you and your notion of your practise?

Gabriel Backman Waltersson: Looking at the call I didn't really know about the whole project that was to come, and everything that followed the workshop in Iceland. But after having studied it and gone through the workshop in Iceland, I think it really changed the way I work in general, the ideas that came up; there was a lot of time spent thinking, which came into everything I did after the workshop. It was like a turning point; a link between what I did before and what I did after.

MP: An opportunity was created that took you in a different direction. Another thing that is important about it, was that you were working with a museum which doesn't normally work with contemporary artists. I think they've been changed by it as well. What value do you think this contact with the institutions and their people has?

GB: I think it has so much value. Great, great value, for institutions that maybe wouldn't put up exhibitions like these, taking projects like this. For them to both get a chance at that, I was just honoured to be a part of that exhibition, it was this great thing and it really built on some important contemporary art history that happened there and they continued that. It's a project I would like to see be held every year, at least that exhibition in Iceland, and the works of young artists.

MP: That's an important point, feeling that you're also contributing to a larger cultural project, the role of that museum within its environment.

I want to turn to this other aspect of the UP-CREATE project happening here in Venice, what is your feeling about how the workshop might contribute to your thinking or practise?

GB: The thing I've thought about the most is working with people coming from other fields of study or other work - like a chef, for instance. I like working together with other academic fields and non-academic too - reaching further than maybe my nearest surroundings or just into other into other areas. I mean, my brother is a chef as well. The first thing I thought was that I should start working more with him...



Mark Pimlott: I am very curious to know how the UPCREATE project affected you and the kind of impact it had on your feelings of yourself as an artist.

Kalinka Ranfeldt-Tørngren: I think it has a great impact on how I feel about myself as a person. So, by moving my personal boundaries and being in another place with some other people, I feel like I have developed in that way, and I am going to take that, and incorporate it into my art. As an artist, I think it is going to give me some trust and more willingness to push my boundaries in the sense of artwork.



MP: That is a very important thing to say. Particularly that understanding that you stretch yourself to do new things. Was the work that you made, a very unexpected thing for you to do?

KR: Yes, I made this big sculpture out of plaster, and I have never made a sculpture before, it was just an idea that came into my mind and then it just felt right. I was like: I have to make this big sculpture, and I think through the process I was more and more connected to this 'person', because of the size of it, and because of the time it took. I always had to carry it around and hug it while creating it.

MP: So, the themes that you worked with, were these really new themes for you too?

KR: Yes, very new. I have never worked with or considered food in that way, connected to art, so that was a totally new theme. And in the beginning, I was a little skeptical but when we came to Skagen, it made sense, how food can then connect many things.

MP: And of course, Skagen has a very special environment as well.

KR: Yes, a very creative environment, it was cool.

MP: There was a whole culture connected to artists working there, but also this abundance of nature. Had that been a part of your thinking before? The natural world?

KR: Like the natural way of living in my art? Or just in me?

MP: In your art as well as in your life.

KR: I think, when I have to come up with an idea of what I want to make, normally I just paint. I go out into nature and just sit alone for a couple of hours. I think it gives the possibility to dive into myself if that makes sense. To come up with some different ideas I use the nature in that way. I like the idea of also making art that gives something back to nature, so it is not only a one-way deal and I think I am going to try that when I come home, to make something good for nature, but still art.

MP: Here you are meeting all sorts of other artists of different kinds, in theater and food and music. I am wondering if that is something important to you?

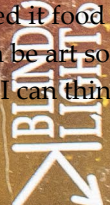
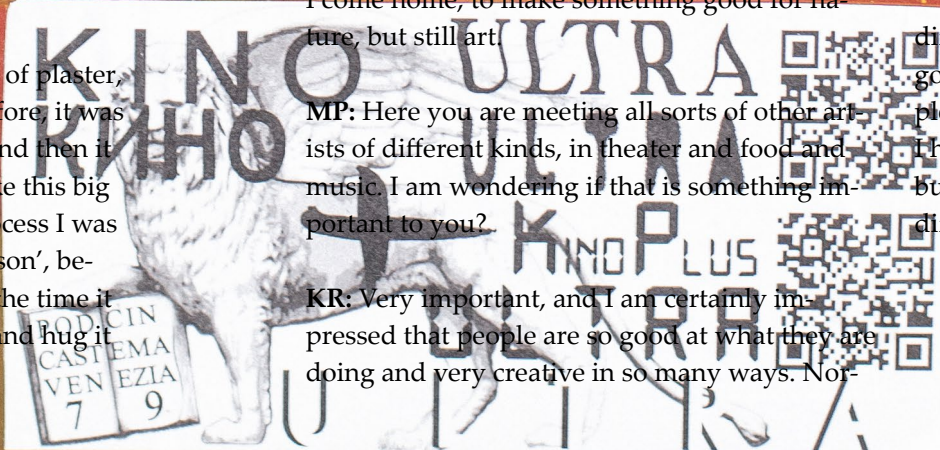
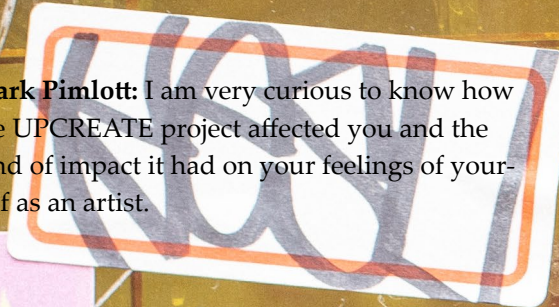
KR: Very important, and I am certainly impressed that people are so good at what they are doing and very creative in so many ways. Nor-

mally I do arts and I think I have my perspective on what art is and how I want to use it. But it has also pushed those boundaries because people are coming up with all kinds of different ideas. And that is so cool, the different ways of thinking, and it is all very unique.

MP: I think, officially, we can call you a young artist. I am wondering if these contacts with other disciplines and other institutions is something that you can imagine might be something that you really can use later in your work.

KR: I do not know in which way yet, but I think connections, and now it is people from all over the world, so it might be easier to see them on social media and then get inspiration through their work and then put it into my own work. In that way I don't know, but I think I have had some very great talks with some of the participants and I think that can help later. Otherwise, I have just met a lot of very nice people and that is good as well. I'm not quite sure I am going to work across different fields. Because it is very

different from what I do, but that is also very good, I like that it is so different. Also, the people who make fruit cakes and desserts like that: I have always just considered it food and not art, but now I can see that it can be art so that was a different point of view that I can think about.



Mark Pimlott: Lan Verko, welcome.

MP: You have just told me a story about your beginnings in this and the amazing platform of the Young Master Chef in Slovenia and, of course, it is very public exposure. I was wondering specifically about this UPCREATE project, and how the request for this project affected you. How did it change you? Did it change you?



Lan Verko: When I heard of this competition, my teacher told me in high school, and I decided to... I go: "Why not"? I started to create my dish and my dessert, and I first just focused on the shapes I had to use in my dish, and at the start, I did not know how to mix these shapes and ingredients. And yeah, it was very fun and... I like it.

MP: When you said you did not know how to do it, but then you did it, did you imagine that that is something that you might be able to continue to think about in the future with your cooking or baking in this case?

LV: I think so, why not? We will see. Right now, I do not know, but I don't know what will happen in the future.

MP: One of the ideas of the UPCREATE project is that these different disciplines are being

grouped together and, in your case, food and high culture, in a sense, because of Plečnik being such an important figure in Ljubljana and in architecture, and I was wondering what do you think about these meetings?

LV: I think it is very important for all of Europe to come here and know each other and talk and exchange ideas, maybe? And yeah, I think it is a very great idea this UPCREATE.

MP: I was thinking yesterday when we were listening to everybody talking and particularly Katja about the Alchemist project in Copenhagen, that chefs quite often rely on quite different sources of inspiration to make what they make, and I was wondering if this meeting of people from different areas, from theater and architecture and music and cooking, is going to be something that helps you in your career in the future?

LV: Of course. If I want to be a chef, I must work hard and learn, learn, learn 'too' much. Yes, I think it is just going to help me to create new ideas and create new dishes.

MP: The Venice environment, have you taken that on yet for your cooking research? Because the Venetians have a very special cuisine, which combines things from the sea and the lagoon with the plains and the mountains and... I was wondering if you were inspired to continue to study this environment to help you with new ideas.

LV: I don't know, maybe yes, but I am not sure, we will see. Probably ask "Why not?" ... I don't know.

MP: I have a final question, which is about your situation before the UPCREATE call, you said you had heard about it from your school. Did you feel that there were opportunities to con-

nect with different people in that period, or was it difficult to imagine connecting to other experiences? It sounds like it might not have been difficult if you had Master Chef behind you, but I was thinking of Covid and all its inconveniences.

LV: Yeah, well, I started going to high school, Covid started and two or three years we have been such a little bit of time in school, we do not have so much practice and I had to work at home. Create new dishes, I don't know, I need something like this, here in Venice you know, to go, to learn to see things, and to create new ideas.

MP: So, it is a success then.

LV: Yes, absolutely.

Mark Pimlott: Manca Bogataj, good morning. I am going to ask a couple of questions about your experience of the UPCREATE project, and the effect it is having on you as an artist, an artist of food. I do not quite know what your situation was before the call happened, but I was wondering what effect the UPCREATE had and on your way of thinking?

MB: It was an interesting... I am searching for the word in English... experience. Something new.

MP: You had been making desserts before.

MB: Yes.

MP: But they had not been architectural desserts.

MB: No, *laughs*.

MP: Was that, apart from being very interesting to do, and it looks as an amazing dessert by the way, but did coming in contact with completely different fields, in this case architecture, make you think that these contacts could be something that would be useful for you in the future?

MB: Maybe, because you needed to think outside of the box. You do not have the molds for stuff like this, you need to create it.

MP: And of course, I am thinking about your career, which will grow and grow. And considering this opportunity, a very public thing, and this occasion, where all these people from different disciplines come together, can you imagine what kind of future that might help you with?



MB: Currently I am saving money for the pastry course in France. So, we will see.

MP: So, there is actually a construction of a series of experiences which will contribute to your whole career?

MB: Yes

MP: I was just talking to your compatriot before, Lan, about the difficulties of this very public thing, making food when the Covid time was there. There were very few possibilities to start to learn really, or to expose your work.

MB: In Covid time, you had to learn by the Internet. So, it was really easy to get access to the courses, stuff like this.

MP: Were you also able to work? **MB:** Yes.

MP: You had the kitchen, and you were able to develop things? **MB:** Yes, yes.

MP: You just had fewer people to taste it?

MB: Maybe even more, because we had a delivery service, so a lot of local people tried us out. So it was maybe a little less, but not that much.

MP: That is good to hear. This UPCREATE project is a very public event. There is a very small public here in Venice, but I was thinking about the public event at the Plečnik museum, and I am wondering about the effect, the impact, or the confidence it might have given you as a culinary artist. Is that something that you thought: this is going to really help me?

MB: I do not know. It is like it affects you a bit, so yes of course, but you still want the same as you always want, and you grow a little bit maybe.

MP: I hope that this week in the workshop and contact with all these people takes you in all sorts of interesting directions in your mind for the future and of course I wish you a very happy successful career too. And I was just saying to Ana that I have to visit the Plečnik Museum finally, so hopefully, maybe it is an occasion to get to eat your cake.

Mark Pimlott: Victoria Bjork Ferrell, good morning.

MP: Are you enjoying the workshop so far?

Victoria Björk Ferrell: I am, it's very, very mysterious. I feel like we're kept on our toes the whole time, which is a really good feeling. And we are prepared for all the unexpected things that might happen.

MP: You're alert?

VB: I am really alert.

MP: This consciousness was an important aspect of your work in Reykjavík. That invocation of the senses and all the associations that come of it, is a wonderful thing. I wanted to know about the UP-CREATE project as it appeared to you and the importance of it to you, your experience as a person and as an artist, its effect or impact on you.

VB: If I was to start from the open call, I was really curious about the project. I really love food, it's my favourite hobby, I would say. I spend hours cooking at home and watching cooking shows; I just love it. I guess my other hobby is making sculpture, so seeing these two things together, there was a switch in my mind: I had never thought of combining those two things. It was a really interesting opportunity to get the chance to experience the merging of these two things and what it would be like. And I got to play a tiny bit.

MP: It's funny that you use the word hobby because these are real loves of yours. I like the notion of loves and playing that the project provided. I suppose that art making is serious play. Did opportunity provided by the project allow you to say: there's a public nature to my activity? Was this difficult?

VB: I'm just answering from the experience in Iceland. For me it was very difficult because we had very short time. We had only five days for the project. Maybe some others had an idea prior, as I did. But the time of creating work was very short and I'm a person that normally takes a longer time. So that was the biggest challenge, and it was a good challenge.

MP: Do you imagine that this particular project, as short as it was, to be a platform for your future practise as an artist?

VB: I didn't think of it that way so much, but I think the UP-CREATE project is amazing. I think it's a wonderful opportunity for young people to get the chance to explore different fields or similar fields from different perspectives. So, in retrospect, yes.

MP: With regard to Venezia, how do you see the project here helping you in the future?

VB: Well, maybe going back to this thing not being on your toes, I think that's always good; preparation. Non expectance towards anything but being open towards everything. Open for collaboration, open for new perspectives, and I think this project is definitely helping with that. Meeting new people from different fields.

MP: Does that also expand your idea of what your work can be?

VB: Yes and no. I already had a really broad view on what my work could be, so I guess it kind of just reassures that view I already had.



Mark Pimlott: Vladislav Gaspari, good morning. The UP-CREATE project is quite unusual because it's multidisciplinary, putting people together with unexpected ways with unexpected themes. What effect has it had on you?

Vladislav Gaspari: The call was such an opportunity because at first it gave me the chance to imagine myself at work, to create something, to write something, and show this to people, work with incredible people that work in the theatrical sector. Now again, also the possibility to stay here in Venice is quite amazing because it is fun, with incredible people.

MP: What you were doing before the call?

VG: I was just studying; I was just starting school, going into university. It was just a project that my Italian teacher proposed to me, and she said: "Well, look at this, it could be quite cool if you try to get into this.", also because I know she thinks that I like this stuff, and thought that this could be quite an opportunity.

MP: The theatrical aspect, the performance aspect...

VG: Yes, because I didn't know it was going to be something like that. I thought it would be just writing something down and maybe someone else would play it. But I found that I was the one who was going to perform it, and so it was quite unexpected.

MP: One of the central tenets of the UP-CREATE project is to allow young artists to have a platform for developing their work, their relationship with institutions and new dimensions for their practice. I know it's very difficult at a young age to define yourself in one way or another, but can you imagine, this project as a kind of stepping stone for developing further things in your life?

VG: For something in the future, I think so. I'm not so sure because I have different plans for my future and also these times you have to have different plans, that go against every difficulty. But all this stuff may be an opportunity to get me through another way of writing. I don't think about theater in particular because I don't like to write plays that much, to be honest. But if they presented the opportunity that wouldn't be so bad. Writing could be better because I like it, it was always a passion for me.



MP: Yes, of course, with an audience you have a lot of critics in the room all at once. One of the aspects of the workshop, is this dimension of other people and different practices, different organizations, different places for work to appear and I'm wondering if the suggestion of UP-CREATE, and its connections, is something you can imagine will be useful to you in the future as a way of finding other spaces for your writing in whatever form it takes?

VG: Yes, this is probably going to give me some hints, something that I can use in my future. I don't know what to expect because this project is kind of weird because we don't know what we are going to do right now... but probably this can be something that I can use in the future.

Mark Pimlott: AlmaDís Kristinsdóttir hello. The Einer Jónsson Museum is a partner in this project.

MP: Involvement in the UPCREATE Project, as you said yesterday, was quite an unusual departure from your work because you have a museum with a very concentrated programme and mission, and as a museum, it is very fixed. The UPCREATE project must have been an unusual proposition for you. How did that affect your idea about how the museum could operate or address different audiences, young artists, and so on?

AlmaDís Kristinsdóttir: Well, I think the key to this project was the collaboration with young people and that's something that is very important for the museum. Although we don't have the resources to do that very often, this was a welcomed opportunity. We could relate the art history of the area to the museum - because they were quite separate before - and I felt like with this sculpture workshop we could integrate both with the current art history.

MP: I don't know enough about your education programme or your outreach programme, but I wondered if this was pulled in a direction which you hadn't anticipated?

AK: Of course, we haven't been operating normally, because of Covid, so that's a factor. But also using the outside area, the sculpture garden was important because we had been focused more on the museum itself and programmes inside the museum. So, the activation of the sculpture garden was important. And that also relates to the history of these outdoor exhibitions in the area. So I'm hoping that we can develop it further.

MP: You spoke of the Covid period and of course, smaller institutions have undergone all sorts of challenges. I imagine there are funding challenges too?

AK: Absolutely, yes.

MP: Do you imagine that this kind of project, and the expansion of your programme, to incorporate this sculpture garden, might also encourage or allow other funding possibilities to grow?

AK: Of course, we're always trying to find funds for different projects, but the focus has mainly been on the inside of the museum, so, seeing how this went, it was in fact, beyond what I expected. And this issue of trust, trusting young people to work in this unpredictable space and trusting the audience to honour what's going on there. That was not a given, but it was something that is quite beautiful to see happen. That might give us more confidence too. To use the sculpture garden in a more constructive way.

MP: The effect on the artists that were involved seems to have been profound.

AK: Yes, and I was happy to see that as well and they were so dedicated and they took this very seriously and that was owed in part, to the teacher of the workshop, the artist, Sindri Leifsson. I think he did a really good job of allowing them to develop their own ideas within this constricted area. We have to think of the museum guests, and we have to think of the works and what you can do and cannot do, and things like that.

MP: I understand that role of the museum's service. In this case, there was another set of alliances that were being made between young artists, that will hopefully extend to established artists and allow the museum to have an ongoing relationship with culture as it is made. You are preserving culture, this is a really important thing. It seems to be very valuable resource, for the public, and for artists, too. Ultimately, I think the artists not only feel affection for the institution or its events, but the people who run the institution. Which brings me to the last question here, which has to do with the unusual nature of this event here in Venezia, where we have all sorts of people brought together and you're put into this workshop, in the subject area which wouldn't



necessarily seem natural for you to know: theatre and food and performance. How do you as an institutional director, a curator, a professional in this area, regard this kind of event?

AK: Well, it's all play. I mean, we all need to play. So, we cannot forget the create creativity in our jobs, even if we're working in an office, at a serious job. So, this is a good opportunity to play.

Mark Pimlott: Ana Porok, good morning. The institution, the partner, you represent is the Museum of Galleries of Ljubljana and especially the Jože Plečnik house, which is a very special institution. Of course, you are connected with many things, but the thing that struck me about the UP-CREATE project, is its particular relation with the house. It represents a very particular historical figure, a cultural figure, a very particular discipline, perhaps the most disciplined architects in Ljubljana. And I was wondering what the impact, the involvement with the UP-CREATE project had on your thinking of what the Plečnik house and garden could do, and how it might relate to publics.

Ana Porok: Yes, I think it was very unusual because usually, we do programmes for the general public and the people who are really interested in architecture and Plečnik and probably know Plečnik, but for this young audience, this is somehow not too appealing to them. So, with this kind of competition and these creative ideas that also deal with the Plečnik structure of architecture, it has really created this open space in which the young people can also feel that somehow their ideas are appreciated. So yes, for us as an institution, this was unusual; we were not used to this kind of process, but the results were great.

MP: Not just the desserts, but the effect as a whole?

AP: Yes

MP: What you say about young audiences seems to be something that's very important - expanding your idea of who you want to connect to?

AP: Yes, if we educate the young people or show them that the museums are not very strict institution where you can't say anything, where you aren't just an audience that has to listen to some prepared lectures, but where the participation of the visitor or young people is important,

to see what needs they have or their opinion is on some special subject or how they see Plečnik architecture in the world of today. I think it's very important for us of course as a museum to be very close to the general public, and also the public in this special area, Ljubljana. Slovenia is a small country and Plečnik is of course all over this land because he has worked everywhere. So, I think it's important that young people can really show us what they need or maybe even expect from us.

MP: Yes, I would imagine for a museum such as the Plečnik House which has such a specialised nature, the notion of interdisciplinary might be a strange thing. But with the workshop that you're doing now here in Venice, we have contact with theatre people and food people. I can imagine you might be mystified by these extra ingredients. Or might it be a way of opening possibilities for programmes that are accessible for wider public?

AP: The very important thing in our work as a museum is this storytelling and to use all the senses. Also, with presenting our heritage. So, we have started our pedagogical department, but of course, not all the services of the museum are included in this. But I think these are very important skills to learn.

AP: We have to spread this good information and energy, also I think, to the other colleagues from other colleagues of the museum.

MP: Of course, the project appeared out of a condition of COVID, which restricted the small institutions and all these young artists who were stuck at home. The Plečnik House probably closed for an extended period of time. Did the project in a way come at the right moment for you? Was it an invitation to which you said: this is good, this will make things happen for us?

AP: Yes, I think so, because we had a very restricted time during the COVID, a lot of restrictions, we were closed for a long time and we were doing these small video clips. We were reporting what was ongoing with the museum although it was closed, but to get some new information and maybe for the people to create some smaller events. But the need after this strong COVID somehow disappeared, and new possi-



bilities that we would somehow be together to exchange ideas, mingle, socialise, appeared.

AP: The event that we made in the garden of the Plečnik House, was really inspiring. A lot of young people came, of course, some of the professors, some of our colleagues, partners from the project too. It was really a special atmosphere, there was a spirit of creativity, and it was really nice. And I think that we need more of this, exchanging ideas from different fields.

Mark Pimlott: Good afternoon, Daniele Sepe, head of the Associazione Marchigiana Attività Teatrali. Otherwise known as AMAT. Unlike the other organisations we've been involved in today, one could say you are small, but of course you are enormous as well. You are helping the activities of 100 theatres across the marche with a lot of artists many activities that would seem to be beyond the conventional boundaries of theatre. So, you have already built into your own DNA collaborative and interdisciplinary work. I was wondering if you could, just in relation to the specific nature of UPCREATE, describe the relation between your activities and the call to young artists to make work, and maybe the nature of the work you did with those young artists, which took them to places they weren't expecting to go.

Daniele Sepe: Yes, in our DNA, there is this networking with the artist associations, local associations in municipalities, policymakers and certainly schools. When we decide the programme

for one season or one festival with municipalities, we invite artists to perform. We invite audiences to come to see and we decide all this with the municipalities or regional governments or policymakers. But as soon as this programme is decided, we immediately share this information with the students and we try to invite them to see, to participate in the activities and this is something that works well. But we had the feeling and request from the students that they didn't want only to come to see, but to do something. For this reason, I was very happy when I received the invitation from Professor Fisker from Aalborg to create a project, in which we try to go a step further in our activity, and this is the reason why in this case it was not us who decide what to do with an artist, but we proposed a goal. So, it was the students to propose what that the theme and the argument which we should work on. In this case, we had the opportunity to talk and to connect art with food. In our goal, we invited students from 18 to 26 years old to write a textbook with memories. A book about

food, dishes, stories from their families, friendship experiences, or desires, or also difficulties connected to food. We had a good reaction. We had about 30 texts, which was unexpected. So, we were very happy, and we had once again a confirmation that we need to work on these elements: not only proposing things to students, but finding the processes and the organisation to allow them to express elements, feelings and themes on which we can work together.

MP: Did this particular call and the way it was structured make you think that the call for young artists is something that would become much more part of your work?

DS: Yes, I think so, because we are trying to create connections at national and international levels to share best practises, and to allow young artists who know they want to be artists and also the ones that potentially still don't know, they could be artists, but giving them opportunity to experiment. It is something very important, to allow them to understand if this is a possibility for their life or not. So, I think this is something we will keep as a kind of standard in our activity to create a long-term process.

MP: I spoke to everybody who is involved this morning and it's clear that it's had a real effect on them. It's changed the way they regard themselves and who they are as active and collaborative citizens or agents in society. But could you say something about the bringing together of different people. To create through a play? I was wondering if you saw it as a model for theatre or as a model for society?

DS: I think in the central point it is the participatory process, which is something that is becoming more and more important for our big challenges in our life. We have a lot of transformation, digital and ecological. In order to allow citizens to express themselves to understand that each one of us is important it must be able to approach important things, because they hold

the big changes. It concerns each one of us. So, I think this participatory approach has to start in the very beginning of the schools and it has to be in all the fields. It must be in the creative field, because if you have such an exercise when you are a child or when you are a young person, you start to participate in the processes and you learn how to do it. Also, creatively, I think it's a bit easier to approach the challenges of life and then you can become an artist or not. But it's something that will remain in your personal experience, and I believe it can help you.

MP: It is a real challenge, of course, because the way that the ideological winds are blowing, whether they're neo-liberal or neo-fascist, these kinds of relations that you are talking about in schools are things that get pushed away because education becomes about, for example, getting a job. There is an active policy of not trying to build a society, but to build an army of labourers. I understand that what you are saying is essential. But I can imagine in the current political environment it's also increasingly difficult, so of course the later it comes, the more difficult it is to break down the boundaries that people set around themselves and their relation to others. To imagine that another is like themselves. Not the same but another self. Your response about the role of this kind of work, I think is extremely important. Could you just in a very simple way, say how this UPCREATE project helps your own objectives?

DS: I will give you a very concrete example. Once you do a project, you have to stay in the place where you are doing the project. Regarding this week in Venice with the young people from around Europe, from colleagues and universities, I would normally have my ordinary bureaucratic work that I have left for one week. I will be back next week in my ordinary business bureaucracy. I am sure that I will be able to look my daily work on a high, because this is a rich week in which I will receive elements, and I will be back to my ordinary work with a new eye, I am certain of it.



Mark Pimlott: You are a partner, and you are a representative of the art Museums of Skagen. I'd like to ask you about the impact of the UP-CREATE project on the museum's activities, the possibilities it might have created, new relations with audiences and artists, what do you imagine could come out of this?

Kirstine Bjerrum Voetmann: Well, the impact that I'm already seeing is, of course, because at our museum we struggle to attract young people. They're not really within our usual user group. I think there's actually a lot of children who come to our museum with their schools, and then a lot of older people. I think the average age of our guests might be over 50. So, we have a gap of people from 18 to my own age, 28. Those people are not really visiting. In the UP-CREATE project, we struggled to figure out what kind of young artists we should work with: that was because we were lacking the relation to them already, so I'm really happy that we found BGK North which is pre-programmed to the art academies, who disseminated the UP-CREATE call to not yet established young artists. The good impact is now we actually have a relationship to an art school that is relatively close to us and also an art school with ambition. We are going to do a project called 'Ægte ung' which translates into 'young for real'. We want to make an Advisory Board for young people, because often when there are projects for young people or are meant to attract young people, it's older people who are making those kinds of projects. So, now we talked to the girls who won the competition to see if they would be interested in being part of such an Advisory Board and they were saying "please sign us up". So that's already a relationship starting there, and we have a good contact with teachers at the school. Other impacts are to do with realising that there are wider connections. I was talking to Daniele Sepe yesterday, and I mentioned one of my colleagues and he said "Oh, I already know her". Suddenly, our institutions are starting to speak to each other without relation to a specific project. So now, Daniele will do some sort of play from some of the photos that we have in our collection, apparently because he heard someone from some other meeting, talking about it. It seems the doors are open for us to be able to contact each other freely. What are we working on? Can we do something together?

MP: There is a tradition, of museums of very particular sizes and characters speaking to each other, forming networks, but to have a sense that you would be associating with an institution outside the discipline is really exciting.

KBV: We borrow paintings and objects from other museums all the time. But these other creative institutions we have worked with before, allow us to discover that we can actually move beyond our own field, not only representing the art of painting, but also establish stronger relationships with the art of sculpture or the art of architecture.

KBV: To keep our institution relevant by inviting contemporary artists into it? Yes, I think we've had that ambition for a while. Like the idea of artists in studio programmes has been there for a while, actually for many years I think. But we haven't really been able to form it or figure out where, how and when to get funding. I think the participation of the UP-CREATE project is our first EU project of this kind, and now suddenly we see a possibility. We've started up a new EU project where we are the lead partner. Of course, we would never have done that if we didn't know Anne Marie Fisker - she



MP: It struck me that when you were describing the origins of the Museums of Skagen, there is the core idea of the art colony, and the cultivation of artists and culture. It would seem to be an incredibly important thing to keep relevant and alive. Is there a possibility for the museum now, setting up a new artists' cultural scene?

led us through the process and helped us make the application. I don't think we would have dared to start a project like it without testing it as we are now, and now it seems more possible through this kind, of project, to make the physical framework in order to invite those contemporary artists into our museums.

Mark Pimlott: Good morning Morten Solvig, in this case a partner of UP-CREATE representing the Gustav Mahler Festival am Steinbach and Attersee. This is quite unusual gathering, the UP-CREATE project. As you noted yesterday, it brought new possibilities. Introducing food to consideration of the Mahler festival, and of course, as a project that welcomed young artists and composers. Could you say something in retrospect, regarding your experience of the project and its benefits?

Morten Solvik: Absolutely positive. Of course they present challenges, and overcoming those leads you to the rewards. Being challenged and thinking completely outside the box, going to Denmark; by knowing this was a project that was going to be multidisciplinary with different angles and different types of museums and so involved with each other. I knew all that, then there was the challenge to combine the abstractness of music with the concreteness of the experience of food. And then of course bringing young people into all of this. But no, I'm delighted by the results. Of course, the piece that we managed to get for the call is a tremendous piece and our young artist called Tertio Druml is a real find, so he has been a real addition to not only the experience of the festival guests, but of course to what we can offer as a festival. I learned a few things about what I need to think about in terms of marketing and reaching that audience, which of course is part of the reason for doing it in the first place. It's trying to get more young people involved in something like Gustav Mahler or the types of events that we offer and thinking about the venue, the repertoire, the marketing, the way we reach our audiences. It has been a big part of that.

MS: We've worked with young artists for some time. We have had young people performing for us. I normally choose young promising artists too for solo and ensemble recitals, not only, but that has been a rather major and important part of the festival, so getting young people to perform and to present is one thing but getting young people to come and to engage on that level, that's the new challenge here. And I think we need to think more in that direction. So, the project has been very good for thinking about that. I think in the first instance it was meant to attract young creative artists and perhaps other people who want to hear that music, and I think it's characteristic of the situation that we ended up with such a unique piece. The composer too was challenged and that led to a rather surprising but also very I think successful result. As far as the audiences are concerned I don't think I've succeeded quite in reaching beyond where we've normally reached our audiences, and we need to think more about that. So again, this is a nice way to focus.

MP: This week and the workshop here in Venezia, we have seen new and interesting mixes and challenges - of relations between people. The interdisciplinarity of the whole project is rather central. What effects have you experienced? What can you imagine at this stage? For example, what the interaction or theatre or different kinds of artists may have some impact on the way you think about the making of a Mahler festival?

MS: Yes, first of all, these are wonderful people. It's just great, enormously fun working with creative and friendly people. So, I mean, the whole experience can only be positive even if it challenges us but that's part of being creative. As far as the format is concerned, something rather curious developed out of the challenges of the UP-CREATE project that didn't become part of the project. When I first thought about the question of Mahler and food, I thought, wouldn't it be interesting for an audience to attend the dinner that Mahler came to, and we had sort of a dialogue, a dramatic piece around the dinner.

MP: A salon, if you will.

MS: Well, yes, exactly right. And in fact with a director and writer friend of mine, we did just that. We have developed a piece of Mahler dinner and this did not become part of the UP-CREATE project, but it is something that has a concrete result. The script is finished. We have three professional actors that have learned this; it's partly improvised, it's partly scripted. I provided the historical documentation about the characters, the three characters in this quasi-play, this dinner play and because of Covid, we weren't able to present it last year, but we're going to present it this coming festival, so that's an enormous payoff. Covid obviously prevented us from doing all sorts of things, but we're taking advantage of those opportunities. I'd love to see UP-CREATE and these things absolutely bound together, but they're obviously very sympathetic. Fantastic.

MP: Are you going to be heading to the Lido too? While you're here in Venezia just to reenact the scene from Visconti's film *Death in Venice*?

MS: I host a monthly webcast called the Mahler Hour for the Mahler Foundation, I'm the Vice President of the Mahler Foundation on the board. By sheer coincidence this month I'm interviewing a friend of mine who is an expert on Mahler in media, and we're going to be covering some famous uses of Mahler in film. And of course, the Visconti scene is one of the most famous, but there are many parodies of this that have continued through time, and they're going to take up those as well, and we're going to discuss the irony of Mahler, who in all those words was not a particularly sensual guy having written now the most sensual sort of music that is used again and again and again in these films, so it's that is an aspect of being in Venice right now that is entirely fitting perfect.

