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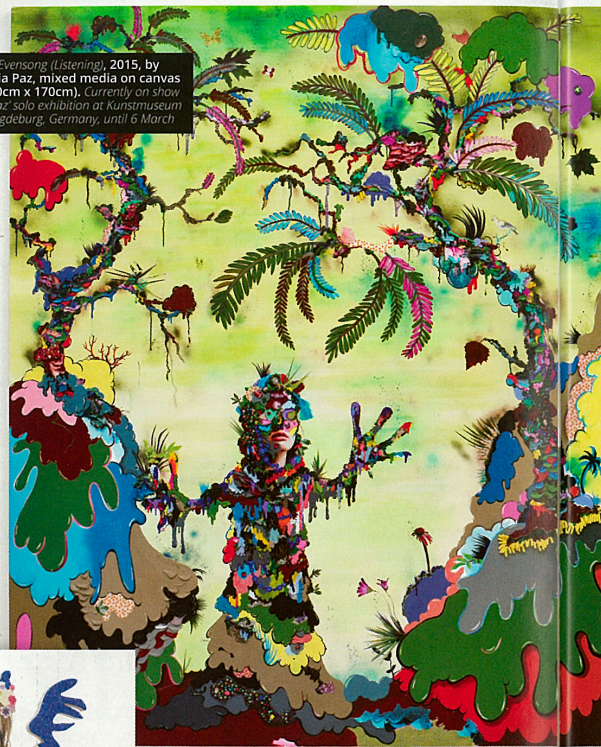
[ART]

Art in MOTION

The Journal speaks to artist Alicia Paz and two of her collaborators about her event, *The Mask and Monstrous Female Identity*

ELIZABETH FINNEY

Evensong (Listening), 2015, by Alicia Paz, mixed media on canvas (210cm x 170cm). Currently on show at Paz solo exhibition at Kunstmuseum Magdeburg, Germany, until 6 March



Returning for its third year at the Wimbledon College of Arts, Acts Re-Acts 3 presents a month-long 'performance laboratory' of workshops, discussions, performances, new media, events, talks and installations. Acts Re-Acts 3 aims to stimulate a dialogue between students, staff and like-minded people to create pieces focusing on performance in fine art and theatre. Artist Alicia Paz is one of many presenting work at the event, which will focus on femininity, ornament and monstrosity, among other themes.



Madama Butterfly, 2013, by Alicia Paz, mixed media on plywood/metal base (117.5cm x 71.3cm x 40cm). Photography by Stephen White

Alicia Paz
Associate lecturer in Painting at Wimbledon College of Arts

WHY HAVE YOU DECIDED TO CREATE THIS LARGELY IMPROVISATIONAL PIECE?

I am interested in establishing a formal and conceptual dialogue between two-dimensional works and a theatrical-performance element. My idea for a collaboration with performers is to write a dialogue and create masks for them to wear while performing, possibly with a puppet, a contemporary interpretation of a Baroque Grotesque dance, or a series of movements inspired by the paintings, with my paintings as

a backdrop. The dialogue/text could be sung, shouted, or whispered, and perhaps be cacophonous.

WHAT MESSAGES DO YOU HOPE TO PORTRAY?

Through my paintings, I incorporate references to decoration and adornment, masking and disguise, femininity, sometimes horror, and also camouflage. The female characters in my work record a kind of role-playing, exploring alternative representations

of identity. In this context, we hope to examine the meaning of perception, mimesis, transformation and mutability, as a function not only of dramatic personae, but of personhood in general. We will explore the idea of 'woman' as multiple in her identity, both physically and psychologically.

WHAT DO YOU HOPE TO ACHIEVE WITH ACTS RE-ACTS 3?

I have never worked together with performance artists before and so I am very open to things developing quite freely and experimentally. We will try different things out on different days. Chloe Aliyanni, the choreographer, will invite two other dancers to perform movements under her direction. The outcomes of the residency will be showcased on the 15 March, the final day, as a presentation of a short performance as well as a verbal presentation of each of our practices and our experience of working together as a group, what we have learned and what we hope to develop more.

aliciapaz.co.uk

Chloe Aliyanni
Choreographer

WHAT DO YOU HOPE TO ACHIEVE IN THIS PIECE?

I hope that the audience is drawn into a parallel world through the combination of art forms and leaves with a series of images and sensations that might plant a seed for thinking or creative endeavour.

WHY HAVE YOU DECIDED TO TAKE PART IN ACTS RE-ACTS 3?

I am interested in the collaboration between different artistic disciplines and how these can be brought together within the context of performance. In my choreographic work, the visual element is very important and I was intrigued by the opportunity to use highly rich stimuli, such as Alicia's visual language, to create choreographic processes and ideas from.

HOW DO YOU FEEL PERFORMANCE ART HAS CHANGED IN RECENT YEARS?

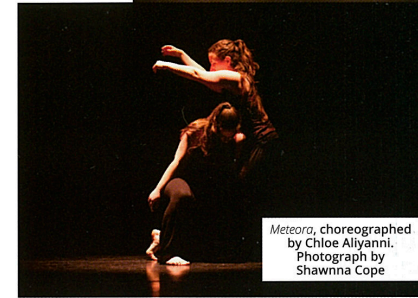
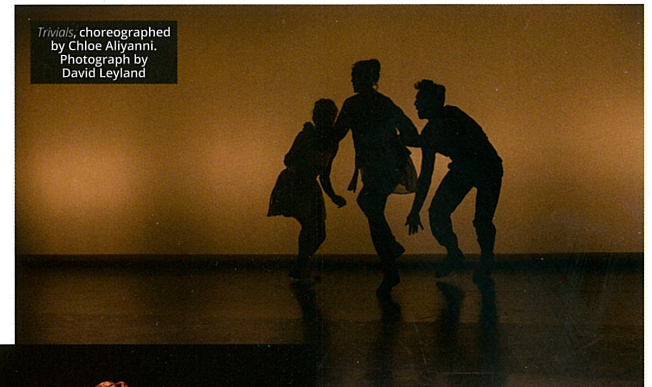
I work mostly in the field of choreography and movement direction, but having a fine art background myself I am aware of the existence of performance art as a place where these two worlds collide and meet. What I've enjoyed in recent years is the sense of freedom in all disciplines to experiment with mediums without the need to define and label exactly what the outcome is. That can be a great source of inspiration for performance, whatever discipline it is rooted in.

WHY IS IT IMPORTANT TO YOU AS A FORM OF EXPRESSION?

To me performance is a precious form of communication and an art that requires the audience to be aware of the here and now. It happens and then it is gone, just as life itself. It has a trace of tribalism and primal essence to it, which I think is what has sustained it as a medium for so long in our history.

chloaliyanni.com

Trivials, choreographed by Chloe Aliyanni. Photograph by David Leyland



Meteor, choreographed by Chloe Aliyanni. Photograph by Shawwna Cope

WHAT DOES PAZ'S TITLE MEAN TO YOU?

The Mask and Monstrous Female Identity – this means too many different things to be reduced to a single piece of music, but it touches on the way women are made into masks, or else make themselves into masks, which can be seen as monstrous by a society that is not at ease with women being themselves.

HOW HAS PERFORMANCE ART CHANGED IN RECENT YEARS?

It has changed hugely due to the digital revolution – people think about different things and in different ways because everything can be reproduced. Digital technology permits all kinds of interfaces, which are nonetheless fundamentally or functionally identical.

WHY IS PERFORMANCE ART IMPORTANT?

Performance is important to every human being – each of us does it all the time (though not continuously), and it's a great cultural and social skill that can be honed and expanded with practice. ♦

masskraabel.com

The Mask and Monstrous Female Identity, free, 2pm-5pm, 10-15 March

Acts Re-Acts 3, free
19 February – 16 March, please visit the website for details of specific events
Wimbledon Space at the WCA, Merton Hall Road, SW19 3QA, 020 7514 9705, arts.ac.uk



Previous work: NY3, installation by Douglas O'Connell at Wimbledon Space as part of Acts Re-Acts, photo credit: Trish Scott, 2014

Caroline Kraabel
Improvising saxophonist

HOW WILL YOUR WORK TIE INTO THIS PERFORMANCE PIECE?

As to how my work will tie into the performance, I hope it will illuminate some unspoken moods and give the dancers something to connect with. My playing changes the performance as improvisation does – by being fresh and alive in each moment, responding to the paintings, to the dancers and to the mood, but also by creating its own moods in its own way.