

Martin Creed Workshop. A New Work



Martin Creed will lead a workshop in which he will create a new performative work in collaboration with the participants. The work will consist of a group of four musicians roaming around the exhibition space, performing a score created during the course of the workshop.

Performers wishing to be considered for the workshop should have a keen interest in contemporary art practice. All need to have in-depth knowledge of music (ability to read musical scores, notions of harmony, etc.) and have fully mastered singing or the use of an instrument (in this case guitar and violin). The 15 participants will create a group comprising singers and musicians (guitarist and violinist); competence in both will be considered a bonus.

Applicants for the workshop may also be considered for the performance that will take place throughout the duration of the exhibition to be held between April 5 and June 9, in which case they should be prepared to live in Santander or the area during that period of time.

MARTIN CREED (1968, Wakefield, UK)

Martin Creed studied at the Slade School of Art in London, where he currently lives and works.

Creed is an acclaimed musician and artist who works with a variety of media including performance, installation, sound, text, sculpture, painting, drawing and more. His first piece, entitled *Work No. 3* (1986) inaugurated a system of titles the artist has abided by since then. As a result, the entire body of work he has produced already functions in ways as an archive: it is noteworthy that many of his “Works” are only materialized when exhibited, otherwise existing as sets of instructions that need to be meticulously carried out each time they are to be shown.

His performances trigger a reflection on the notion of art as an experience in real time versus art as object. Hence, visiting the exhibition is like a series of encounters and surprises, with the time spent in the space being an essential part of his work. Although Creed’s research may be related to the conceptual art practice of the 1960s and 70s, the artist shuns the word ‘conceptual’, preferring instead to refer to his work as ‘expressionist’, in the understanding that all art stems from feeling. Informed by experimentation and doubt, his practice is permeated by wry humour.

Creed’s first band, Owada, was formed in 1994 with Adam McEwen and Keiko Owada. In 2011, he started his own label, Telephone Records. Aside from the many albums he has released—the most recent in 2016—he has also composed numerous orchestral works including *Work No. 955* for the Birmingham Symphony Orchestra, *Work No. 994* for the Hiroshima Symphony Orchestra and *Work No. 1375* for the London Sinfonietta.

Martin Creed Workshop. A New Work

Director Martin Creed

Dates March 25 to April 5, 2019

Place Centro Botín, Muelle de Albareda - Jardín de Pereda, Santander

Schedule 10 am - 8 pm

Requirements This workshop will require creative openness, will play with improvisation and will also include dynamics with the performing arts, not just music.

Candidates must be classically trained musicians or singers with a keen interest in contemporary art.

Musicians should have graduated from conservatory and music schools. The minimum requirements for applicants will be:

- > Singers: Knowledge of music theory and sufficient experience and solvency in singing.
- > Guitarists and violinists: Knowledge of the music theory and sufficient experience and solvency in the instrument.

Materials Fundación Botín will provide the workspace and materials stipulated by the workshop director. Selected musicians shall bring their own instrument.

Any specific material should be provided by the participating artists.

Funding Fundación Botín shall provide accommodation for all participating artists who are not residents of Santander and its surroundings, as well as a stipend of €450. This stipend shall be paid at the start of the workshop, once the participant has filled in the corresponding forms and submitted all the necessary administrative details.

Selection The workshop director shall select a maximum of 15 participants.

Fundación Botín's decision shall not be subject to appeal.

Confirmation of participation

Selected participants must confirm acceptance in the manner and within the terms as established by Fundación Botín. The participant's attendance in the workshop shall be deemed to be confirmed once Fundación Botín has received a photocopy of the participant's transportation tickets to Santander with dates clearly corresponding to the dates of the workshop.

Deadlines Deadline for all applications is **17th February 2019**.

Observations Candidates from all corners of the planet are encouraged to participate in this activity. The workshop will be given in English.

Required documentation:

Please apply online, at www.fundacionbotin.org or www.centrobotin.org

- > Valid National ID Card or Passport clearly displaying the applicant's photo, date of birth and nationality.
- > Up-to-date address of residence and contact details (email and telephone)
- > An up-to-date curriculum providing accreditation of level and experience.
- > Documentation of recent works (MPEG, audio files as well as PDF) and/or links to videos and web in which the participant's technical and interpretative level, as well as improvisations can be appreciated. Or a video of about 3 minutes, distributed approximately as follows:
 - > 60 seconds performing any repertoire piece or a song in which the technical and interpretative level can be appreciated.
 - > 60 seconds with a little improvisation.

The **decision** regarding the selection of the participants **will be announced as of 18 February 2019**. Selected participants will be personally informed of such decision via email and all other candidates may consult the results on the website.

Please note that applications that do not comply with these requirements will not be considered.