MARK TITMARSH
& TODD ROBINSON
Public Fitting
2011 | MOP Projects, Sydney; SEAM 2011

Public Fitting is located in a cross disciplinary field between art and design, more specifically painting and fashion. The work questions the nature of rigid boundaries between modes of practice showing instead that a convergence of disciplines and conceptual strategies is essential in an age of integrated media. Consequently outcomes in this work were seen to reach across painting, fashion, performance, installation, video and theory.

The aesthetic premise of this work is that the artist and designer can work together to produce a collaborative live performance that combines aspect of the catwalk and the artisanal studio. The work so produced carries aspects of public display and private creativity, pre-prepared choreographic events and chance happenings of the moment. This collaborative work references a significant example of performative making by fashion designer Alexander McQueen, Spring/Summer 1999. In this work the designer presented a white dress which was painted by two robotic arms, normally used in automotive production. While this precedent draws heavily on productive technology in a performative context, Public Fitting embraced a dialogical and participatory approach where discrete practices become entangled in a productive mode of collaborative making.

The catalogue essay from the original exhibition at MOP was reprinted as ‘Public Fitting: Wet and Wild Discussions’, in The Australasian Journal of Popular Culture, Vol 1, No 3, 2012, pp.383-388. The work was re-presented at SEAM 2011 and the lively discussion after the performance between the two artists and the audience is documented on the official SEAM DVD of the conference.
Performance closeup view
MARK TITMARSH & TODD ROBINSON
Public Fitting

Stills from the video performance
For the full video, visit:
http://vimeo.com/28140972
response to getting paint on you. Paint is generally out immediately, with the whole normative kind of because paint becomes a terrifying substance for the by pre-programmed robots used in automotive man-

scenes stripped of their political and aesthetic details are with pink-coloured water. The first is a moment on the images of Kenyan protesters sprayed by police trucks from Alexander McQueen’s

Wet and Wild

discussions around a work by

reproduced for Websites

the studio hitting dozens of works, some of which I could back but most of it missed and sprayed across the whole painter’s studio there is constant vigilance to make

I am approximating something I would do in my own act of making. When I get on a ladder and pour paint

Oiticica is very interesting in the way

I would like to know what are the productivities for you,

I am interested in finding out where

on clothes like Mondrian’s paintings or fashion

from a great height onto the model laying on the ground

from the kind of stage-setting performances in

Peter the pictures have been arranged as a kind of grid, where they seem to move beyond the bounds of the
galápagos trees.’ ‘For a painter’s garden might become a platform to reveal ideas of the view

to perform live. However in

that is perhaps an exercise in merging painting and performance, a sight like a painting that I am ready to

through the Australia Council, its arts funding and advisory body.

SMALL IMAGE CREDITS HERE*
Dear Todd,

We are delighted to invite you to present your performative presentation at SEAM2011 Symposium: Spacing Movements Outside In taking place at Critical Path in Sydney on the 17th and 18th of September 2011. Having presentations with the detail, rigor and insight your proposal offers is key to creating opportunities for diverse interdisciplinary dialogue and extending hybrid creative outcomes in SEAM2011.

In the spirit of making SEAM2011 a performance event that plays with conventional presentation formats, the panel will create a number of contexts for presentation such as:

> IMAGE ROOM - to show documentation of projects.

> ACTION ROOM - a space for workshops and interactive performances to engage directly with audiences.

> WEARING IT OUT - a party with performances and installations.

The programming of the symposium will include open format discussions based at the conclusion of each session of presentations. The SEAM 2011 committee reserve the right to curate the presentations in negotiation with presenters. Presenters of performative/media-based works must be clear about both their technical requirements and the mode in which they are to be presented.

Please confirm your intention to present by the 18th of July. If you require any additional documentation to support funding please contact us. Registration to the Symposium is free for presenters, however there is a required cost of $30.00 a day for catering; please let us know if you have any special dietary requirements. Special keynote presentation and performance will be ticketed: $15.00 full price and $10.00 concession. Drinks and Hors d’oeuvres will be provided for this event.

For your information, important dates for SEAM 2011 Spacing Movements Outside In include:

- Keynote lecture by Slovenian philosopher and dramaturge Bojana Kunst (16th Sept 6.30pm venue Critical Path. Professional Exchange Laboratories with:
  - Mårten Spångberg (choreographer - Sweden): Radical Rethinking (5 - 9 Sept).
  - Mary Moore (Scenographer - Australia): Architecture as Source Material (14 - 16 Sept).

We look forward to your presence and presentation at SEAM2011.

Margie Medlin and Benedict Anderson
Curators SEAM2011

SEAM2011 - Spacing Movements Outside In
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