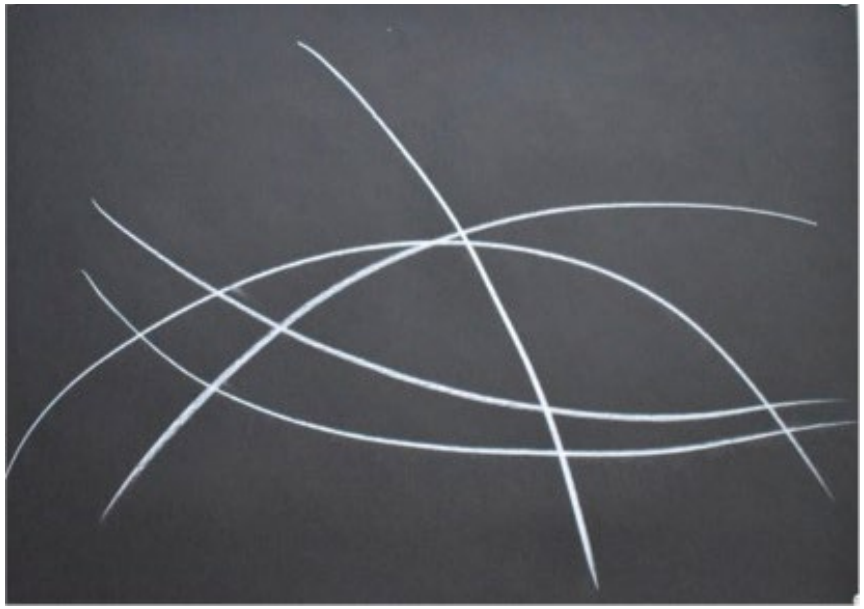
International Specialised Skills Institute

Italian Services Institute







THE MARTENOT PEDOGOGY

The link between gesture, artistic expression and state of mind

An International Specialised Skills Institute Fellowship.

ANNA CAIONE

Sponsored by the Italian Australian Foundation

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i. Executive Summary

The Martenot method is an innovative European art pedagogy, which is currently not practiced in any formal Australian art education system. Developed by psychologist Ginette Martenot, (1902-1996), in Paris during the 1930s, this system now operates in 270 affiliated ateliers in Europe. The Martenot Method is based on the idea that making art is a platform for initiating creativity in other aspects of life as necessity for humankind. The fundamental component of this art teaching methodology is that it establishes an understanding of one's creative process, develops creativity in children and awakes artistic skills in adults.

This report summarises research based on an intensive art course called the Martenot method, undertaken by Anna Caione. The Fellowship enabled the Fellow to travel and study in the city of Milan for four weeks in 2018. The Fellow had the opportunity to study this art pedagogy at first hand taught by an ex-student of Ginette Martenot.

The Martenot method, based on creative development and successive discoveries, assisted in further expanding both the Fellows personal creative process as an artist, providing a philosophical approach on which to develop her art practice for exhibitions and teaching, resulting in a new body of art work for exhibition purpose; and the Fellow's Art and Design teaching expertise, by introducing a new methodology to innovative educating strategies based on creativity to both students and art teachers.

The Fellow also had the opportunity to visit and study art galleries and cultural centres in Milan to enhance and gain insight into the significance of art and design on a historical, cultural and contemporary context. The Fellow was able to apply and integrate this experience concurrently with the course.

On returning to Melbourne in 2018, Anna Caione disseminated the knowledge she gained during her international studies, presenting a series of lectures and workshops to academics and teachers in the TAFE and University sectors and engaging in art exhibitions. In particular, she was able to carry out her solo exhibition at West End Art Space, Melbourne in which she presented a new body of abstract art works and ceramic sculptural vases based on the Martenot philosophy.

1. Fellowship Background

Aims

1. To introduce a new and innovative education pedagogy 'the Martenot Method' to Australian art and design teachers, lecturers and tertiary educational institutions as a basis for enhancing art and design curriculums and general teaching techniques.

2. To foster a practical and conceptual learning model, for students in which to acquire new skills in the process of making art and design concepts.

3. To provide opportunities for teachers and lecturers in the arts to expand on their current teaching skills and methods, essential for professional development. The aim is for teachers to expand and improve their teaching abilities as well as creating learning opportunities for students to appreciate and grow in their art practice.

4. To introduce an original and valuable approach in art making that offers progressive ways to stimulate the creative abilities for teachers and students.

5. To enhance the Fellows existing professional career as a practicing artist and educator.

6. To extend on the Fellow's knowledge of art and introduce new creative processes based on the Martenot Method that enable to develop new and innovative approach in creating artwork for exhibiting purposes geared for an Australian audience.

Methodology

This report summarises a research based on an intensive art course called the Martenot method, undertaken by Anna Caione. The Fellow had the opportunity to study this art pedagogy at first hand taught by an ex-student of Ginette Martenot. The Fellow also had the opportunity to visit and study art galleries and cultural centres in Milan to enhance and gain insight into the significance of art and design on a historical, cultural and contemporary context. The Fellow was able to apply and integrate this experience concurrently with the course.

Period

The Fellowship enabled the Fellow to travel and study in the city of Milan for four weeks in 2018.

About the Fellow

Anna Caione has extensive knowledge of the visual arts and the history of art gained through exhibitions, postgraduate studies, international travels, and artist residency programs. As an exhibiting and practicing visual artist, she has substantial practical skills developed through formal training, her studio practice, the presentation of numerous public exhibitions and engaging and collaborating with other artists and art galleries. She is currently an Academic Tutor at Swinburne University of Technology; a sessional TAFE teacher at the Melbourne Polytechnic, and lectures and teaches 20th Century Design, Painting and Drawing. She has a Master of Arts by Research from Monash University, Melbourne and a Bachelor of Education from the University of Melbourne.

She has lived and studied in Italy and completed a Diploma of Fine Arts from the Albertina Accademia of Fine Arts of Turin, Italy. Caione has exhibited in Australia and Internationally. Her work is held in a numerous corporate and private collections. Research, education and immersion are important to the ongoing development of her work. This has seen Caione involved in artist residency programs. Research interests include Abstract Expressionism, particularly Italian midcentury abstract art, mid-century Italian design, Arte Povera movement and contemporary art. Anna is currently represented by West End Gallery-Melbourne (2018) and has in the past been represented by Gallery 101 (2004-2010) and Catherine Asquith Gallery (2010-2013).

Artist Statement

My work fuses aspects of contemporary culture and my Italian heritage, which may be understood as a threshold between the realm of intangible memory and the physical realm of place. I endeavour to manifest such universal links exposed within my artwork.

I am concerned with subjective understandings of matter and space; the energies inherent in materials; with vitality and memory. I sporadically reference old historical surfaces, architecture and the landscape. I attempt to resonate these qualities through revitalizing collected remnant fabrics and found objects in which intuition, combined with bodily gestural movements help to construct my compositions, described as impulsive, rather like an 'automatic' mind connected with hand and fabric, a form of automatism. 'Automatism' is a concept based on the intuitive drive, the irrational, and the accidental occurrences during the process of creating. New York School abstractionist Robert Motherwell defines it as 'letting the work pour out, without any critical intervention or editing.' The process of creating for me involves stretching, sewing, pulling, layering, cutting, and pouring with the application of mixed mediums and materials. The textural manipulation and layering of the surface exposes the raw materials used to uncover the surface palimpsest and the artwork's subconscious narrative through which the exposure of the artwork's skeletal structures and layers are discovered. The artwork functions as a means of not only of the exploration through the process of creating, but also allows for the viewer to conceive an intangible atmosphere conceived within the work.



Anna Caione Il Duomo Milano 2018

About the Martenot Method

Martenot pedagogy centered on revived creativity. It is not about conscious, rigid structure and technique taught and applied during the creative art process, but rather about ones understanding their own inner self and intuition through the creative process. Martenot understood art to be the essence of humanity, as people are beings of expression, hence, a necessity for human kind.

The Martenot Pedagogy derived in the late 1930s. Through Ginette Martenot' s special encounters with the poet Rabindranath Tagore and Luise Artuse and extensive travels to India, Japan and China she came in contact with various Chinese master calligraphers. She gained deep insight to the connection and philosophies of eastern ways which are adapted and applied into this method. Such philosophers and masters were highly influential and fundamental to her establishment of the Martenot Method and particularly to the teaching of painting and drawing to children. Hence through the collaboration of painters, pedagogues and psychologists, she was able to outline an awareness of the link between gestures of artistic expression and the development of a person's sensitivity and state of mind.

Genette Martenot, originally a musician taught by first-rate music masters around the world, was no longer able to play the piano, due to a break down and a creative block. Her pedagogy arose from the idea that people who play, preform or create art are to be free from mental and physical tension in order to fully express their energy and creative abilities.

Martenot studied painting, anthropology and music and was convinced of how different disciplines could promote the development of sensitivity and expression in the arts Martenot instigated the concept of gestural drawing and mark, making seen as the platform of initiating creativity- a need of man. Martenot explains how humans express themselves instinctively, with paper and pencils at a very young age. Unfortunately, around the age of six, which also marks the beginning of formal education, a child's creativity begins to conform to educative systems that lack specific creative teaching methodologies.

The Martenot Art teaching methodology aims to develop creativity from the primary school age and is aimed to awaken artistic skills in adults. It incorporates the teaching of art through mainly drawing, painting and sculpture This teaching methodology allows for spontaneity through gesture and to encourage expression and creativity. The intention is to have awareness of one's own sensitive qualities and to understand controlled improvisation which stimulates creativity.

It establishes advanced and progressive discoveries in the creative process and is aimed at all ages. The topics and technique progress in a certain manner beginning with understanding simple gestures through understanding line and chalk pastel, using large black boards and black paper and gradually the workshops lead into further knowledge with in the introduction of oil painting.

It is proposed as personal discovery through the creative process. The Martenot pedagogy applies the notion to be aware and understand one's surroundings and to focus and select what one wants to express through the creative process. The duration of the course is five years. The Fellows purpose was to gain insight into the core area of this pedagogy. Lessons included a part devoted to relaxation, this concept evolved through Madame Martenot' s encounters with eastern cultures, she suggests that one must understand themselves internally. Prior to beginning an art project, one must do basic relaxing exercises, in order to release muscular tension and mental stress which add to creating creative blocks. This then follows into the lesson, whether it be practical or theoretical.

2. Fellowship Learnings

The Fellow undertook the course in Milan under the teacher and ex-pupil of Ginette Martenot, Daniella Radeglia in January and February 2018 at the Centro d'Art Martenot, Milan. The intensive Fellowship course was designed for a month's duration in which the Fellow completed the first year of the Martenot method. Attention was devoted to the development of the principles of art that inform this philosophy.

The Martenot teacher therefore derived an intensive course which covered the principle areas and topics listed below:

» **Introduction to the pedagogy**

» **Introduction to physical exercises for relaxation and creative stimulation**

» **The lines and their strength of expression**

» **Understanding line and composition:** the curved, straight, value and tone in line

» **Artistic applications:** understanding composition and line through analysis discussion and studies of master paintings and sculptures

» **Preparation for the sketch**

» **Light and volume:** understanding line and value through charcoal and pastel

» **Plans and values in the landscape**

» **Perspective: the transformations brought by the gaze:** understanding the internal landscape using value and charcoal

» **Understanding Value and Colour:** Earth colours and tone exercises using oil paints, creating the internal Landscape using earth tones in oil paint.

The main objective for the Fellow was to experience a new and innovative education pedagogy and to extend on the Fellows knowledge of fine art and creative processes. The outcome has enabled the Fellow to explore and apply the philosophy and experience to develop new and innovative approach in creating artwork for exhibiting purposes.

As an educator I was able to foster a practical and conceptual learning model, for students in which to acquire new skills in the process of making art and design concepts. For the Fellow this experience has also opened opportunities in the future to apply for PhD research and to include such related topics to devise a comprehensive research based on the meaning of 'Gesture'.

Studies on tone, form and colour experienced during the course



Giacomo Balla
Mercy Passing in Front of the Sun, 1914



Experimenting with earth colours and designing an abstract painting based on gestural strokes using Futurist Artist painting by Giacomo Balla.

Skill Enhancement Area 1: Develop new and innovative approach in creating artwork for exhibition purposes.

This section describes the skills and outcome acquired for Fellows art practice and exhibition work.

This Fellowship study has created opportunities to extend the Fellows art knowledge and skills to understand and initiate alternative methods of embracing creative and artistic abilities. The Post Fellowship study period enabled Caione to develop a new range of artistic skills linked to an innovative artistic philosophy. This assisted the Fellow in creating new artwork for a solo exhibition in August 2018 at West Art Space, Melbourne.

The Fellows current art works are developed and based on the Martenot Method. The creative process involves composed gestural movement and mark making on canvas. Physical stretching and layering of materials based on the natural alignment and proportions of the human body are applied to construct harmonious collaged paintings. Ginette Martenot examines and explains how our body is proportionally and mathematically aligned and if we understand such natural body alignments, one can realize their own natural, gestural movements and body geometry, in which perfect symmetry occurs.

Madame Martenot constructs lessons dedicated, investigating and applying such compositions in the paintings of famous Renaissance artists such as Leonardo Da Vinci, Sandro Bottecelli, Giotto and Paolo Uccelli. The painting Titled 'Yellow Pull and Wrap' is an example of a physical approach using the strength of the arms and body to pull fabrics around the canvas to construct harmonized and balanced compositions.

The gestural, motion and the occurrences of natural creases and folds present within the artwork unravels its skeletal structure, layers and unifies with the subtleties, tones and tints of the dominant colour yellow. Each two-dimensional artwork created has its own process and journey through stretching cutting and the physical gestural movement performed during the process of creating.

The aim is to arrive and construct balanced compositions. During the study period in Milan, the Fellow visited galleries that house such paintings that were studied and analyzed in the Martenot course, for example the Carrivaggio retrospective exhibition a world first held at Palazzo Reale, Milano. Here the Fellow understood and analyzed composition, lighting, form and narrative in the artworks. The Fellow viewed first hand and gained insight to Italian Post War Abstract Expressionist artists housed in Museo Nuovo Cento and how they interpreted with profound sophistication the elements and principles of art: line, shape, form, composition, colour. The Fellow also viewed Museo Poldi Pezzoli in which it has a prominent collection of Renaissance art such as Botticelli, Mategna, Boltraffio, Piero del, Pollaiolo.

An example of such an analysis and study of artworks undertaken during the Martenot course is the painting below. This is an example of the investigation of composition and format of this painting. It is an artwork based on formal gestural curves and structures introduced by the artist Bottecelli, where he purposely used to construct and derive his complex composition for these paintings. The Fellowship experience enabled a study to see specific Italian and European masters' artworks at first hand which would be feasible in Australia.

Gallery Visits:

This was an enriching yet educative experience as it went hand in hand with the Martenot course yet strengthened and deepened the Fellows understanding of Fine Art and History on a personal and professional level. As a result, the Fellow was able to formulate a course of art workshops specialized in composition structures involving specific art works discussed and explored during her Fellowship study.



Detail of ceramic piece and artwork by artist Anna Caione



Anna Caione, 2018, Title: The Yellow Wrap, Acrylic, fabric from Milan & mixed media 100cm x 100cm

WORKSHOPS

This section outlines and describes the three workshops attended and the skills acquired through these during the Fellowship.

Each description proposes the process of being a learner in a creative environment and how the Fellow acquired new skills and information.



Anna Caione, 2018, Title: The White Segments, 100cm x 100cm





Sandra Botticelli circa 1558, The Dead Christ 10 6x 71cm, Milano, Museo Poldi Pezzoli

WORKSHOP 1

Artistic Applications: understanding composition and line through analysis discussion and studies of master paintings and sculptures

The Fellow observed and analysed numerous master paintings and sculptures in black and white. Madame Martenot believed a student has potential to understand sophisticated paintings through composition analysis without colour. She recognized that colours in artworks are disturbing especially when learning to understand construction and composition. This workshop exercise focused on the Fellow selecting lines using black and white copies of classic paintings and was to understand the direction, complexities and composition of the painting (refer to painting example image and description of the workshop).

The Fellow was introduced to the concept where paintings are constructed with many curves and lines in which the artist purposely created within the painting for compositional motives. Focus lines in paintings usually direct the composition and create the focus as in the example painting 'The Lamentation over the Dead Christ' by the Italian Renaissance master Sandro Botticelli,1490-1492. This classical painting has one or two significant curves that imply its construction and composition.

The Fellow was to apply lines as per example photograph, to understand the major composition and structure of the painting, which was then followed by an in-depth discussion and analysis.

Outcome of the analysis: The painting portrays figures that create a unique block, described as a progression of bodies and faces creating unity and energy. The focus in the work is the face of Christ, designed for the viewer to appreciate pain of the divine Christ. Discussion of lines, curves and composition of drapery involved suggestions of drapery as symbolic yet forms the basis of the painting and how the eye continuously moves through the drapery connecting with the other figures. The workshop allowed for the Fellow to understand new methods for applying fine art analysis and discussion in teaching Fine Art. The concept of alleviating colour from artworks and dissecting the artwork using line forms the basis in which the student realizes art analysis in new and engaging educational approach.

WORKSHOP 2

Understanding Line and Composition: the curved, straight, value and tone in line.

In this practical drawing exercise, the Fellow was to create a sequence of lines with a curve. It was demonstrated how to use the full arm and body to achieve harmonic lines. Madame Martenot implies how this is realized 'without thinking too much'. She discovered how a solid line is structured 'via a force that comes from within.' This workshop is divided into three components:

Component 1: The Fellow discovered her own natural abilities to achieve harmony through projected lines. This exercise, lines cross each other, horizontally or vertically. The lines placed on the blackboard were to be considered as solid, definite yet balanced. Madame Martenot believed we are all individuals that attain unique spiritual, physical, subconscious and conscious elements that blend together and when applied during the creative process their own innate and unique compositions occur. She also explains how empty spaces within the line composition are important and dynamic and in most cases the line is also associated with a feeling or expression placed within the moment of its creation. As Madame Martenot believed in stimulating both hemispheres of the brain, the Fellow was to use both left and right hands to construct lines.

Component 2: Following from this exercise the student was to imagine a clump of grass and project this using white pastel referred to as a clump of grass or 'choofa di erba' in Italian. This was achieved using a large blackboard in which each line projected symbolized a blade of grass, intended to express a different spirit

of gestural mark making. Both right and left hand were applied simultaneously. Lines vary in form and character e.g. one line can be small and delicate and the other strong confidant. Based on intuition, lines were created using the entire arm as well as incorporating full body movement, resulting in perfect curves that vary in thickness and length. Madame Martenot explains how the left hand is usually rhythmically freer, not as refined and more spontaneous than the right. The right is monotonous yet more controlled and creates stability. Both are needed to create harmony. The clump of grass in Madam Martenot' s approach represents vitality dynamism and openness. This an exercise applied to loosen the students mind, body and connection to paper. The aim is for the teacher not to dictate the student but rather act as a guide in order to achieve outcomes, which stem from within. This is a natural process used to open and loosen the student's physical and mental state. This exercise is repeated twice, for the student to confidently remember it.

Component 3: In this exercise the student was to practice on a large blackboard and then on a black paper applying white soft pastel. This is the continuation of the 'Choof di Erba' drawing on a large blackboard. The student still uses the alternative right and left hand but now is to make a conscious decision about what kind of line and where to place the line on the paper. The student is to be more selective and conscious of creating a balanced composition. The motive for this is for the student to achieve refined aesthetic and understands her sensitivity in regards to application of line positioning and composition. Only limited lines are placed to create (il choofo d'erba) until balance is achieved using four or five lines.

This exercise requires concentration to arrive to a harmonious composition. Madame Martenot refers frequently to nature when analysing student works. In this workshop bamboo in Chinese calligraphy from 17th century traditional Chinese painting was discussed - how there are connections between the outcome of line work from a student and Chinese calligraphy. Madame Martenot derived this exercise around the concept of Chinese calligraphy.



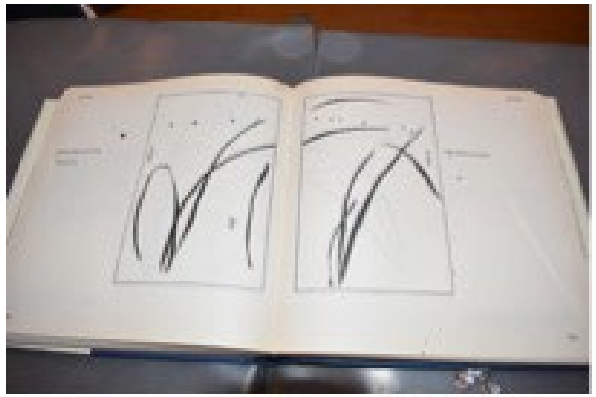
The clump of grass (il choofo d'erba) in Martenot' s approach represents vitality dynamism and openness. This an exercise applied to loosen the students mind, body and connection to paper.



Conscious use of line



Limited lines to create 'il choofo d'erba' representing balance



The Art of Calligraphy in Modern China by Gordon S.Barrass

Martenot workshop revealed an understanding of the strength and capacity of line through the connection between body movement and mark making. It was vital in the Martenot method the student practiced full gesture and body movement using chalk and full-sized blackboards in which full actions of strong arm strokes occur. In this image the Fellow is practicing a natural straight-line composition on to the blackboard using her entire body weight and arm motion to achieve perfect straight lines in which one then learns to understand aesthetical qualities and composition structures.





Anna Caione practising natural line compositions on the blackboard using her entire body weight and arm motion. The technique enables the practitioner to achieve perfect straight and curved lines, through which, one learns to understand and embody compositional structures.

WORKSHOP 3

Light and volume: Understanding line and value through the application of chalk pastel

This workshop activity allowed the Fellow to further understand tone and value in the form.

The workshop initiated with the play of tone and tension using white chalk.

This was achieved by holding a chalk pastel and creating tones with various pressures . This activity was associated as playing the keys of a piano in which each hand pressure applied to each key was to be felt to obtain a unique tone. By understanding the application of pressure helps one to understand and be aware of the connection to mind and hand during the creative process or the playing of an instrument as Martenot associated music and art as being highly connected.

The workshop then proceeded to replicating a black and white photograph of a sculpture using white pastel as in example. This is to understand composition, light and shade using conscious tension and pressure exerted from the hand and pastel. Proportions are to be determined referencing the photo of the sculpture. This exercise reiterates the learning of harmony and composition in the replication of an original three-dimensional sculpture, not a two-dimensional artwork, in which the student selects appropriate chalks to apply the tones.

This activity offered is an approach to art training in that the student explores tone and depth through applied hand pressure and one's own creative process.



An activity in understanding the application of chalk tones through applied hand pressure



Frantisiek Vortuba 1818-1953 Sculpture in Sandstone



Tonal drawing in white chalk by Anna Caione based on the replication of artist Vortuba 's Sculpture applying various hand pressures to the surface.

3. Recommendations and Considerations

Education: New Skills and Innovative Strategies for Teaching Visual Art

Skill Enhancement Area 2: Develop new methods in teaching art and design disseminating the information.

The Martenot pedagogy is currently not practiced in Australian education systems, despite its wide adoption in Europe as a valuable and effective educational tool. The Fellow aims to use it to create opportunities in her current field of work, by introducing the method in TAFE Education, where it can be integrated and taught in parts of the Visual Arts Course. Presentations on the method at staff meetings and teacher professional development sessions will disseminate knowledge, which can then be integrated throughout courses.

We are well into the digital age and I question how digital devises are a medium based on human detachment and the consequences that may arise from this. What has confirmed for me undertaking this course is that the core existence of humanity is our expressive sensibilities.

I also do not disregard technology, but rather embrace the digital age. Therefore, when formulating workshops for both students and staff I have clearly understood the importance of a tactile aesthetic as opposed to a digital one in which poetry and human energy still emerge in creative process. Therefore, the Martenot method is a pedagogy aimed at retaining ones creative and expressive sensibilities, during the ever-changing digital age of the 21st Century.

The Fellows intention is to develop a new approach to introducing creative abilities to both students and teachers, which engages a hands-on, practical and conceptual learning model so that both students and teachers are motivated to acquire different skills for creative expressive and design processes. This can be expanded into opportunities in areas of further education for students and will contribute to the productivity and expertise of the teacher's workplace environment.

4. Knowledge Transfer, Application and Dissemination

On returning to Melbourne in 2018, Anna Caione disseminated the knowledge she gained during her international studies, presenting a series of lectures and workshops to academics and teachers in the TAFE and University sectors and engaging in art exhibitions.

In particular, she was able to carry out her solo exhibition at West End Art Space, Melbourne in which she presented a new body of abstract art works and ceramic sculptural vases based on the Martenot philosophy.

The Fellow aims to promote a positive, accessible and practically useful understanding of the Martenot methodology and its underlying philosophy and to create opportunities in her current field of work in the following ways:

» To present a student workshop in 2018 November to the Visual Arts Department at TAFE, and lead integration of Martenot course in design Course at Swinburne University.

» To present a presentation at professional development programs in 2018 for teachers at TAFE and University.

» To present a lecture at Swinburne University to inform staff on the Martenot course outcomes and learnings with a practical exercise to follow.

» To present a workshop at Melbourne Polytechnic for Staff Professional Development (November 2018).

» Develop workshops comprising of presentations, critical thinking and practical hands on approach activities.

5. Acknowledgements

The Fellow would like to thank the following individuals and organisations who generously gave their time and their expertise to assist, advise and guide her throughout her Italian Australian Foundation Fellowship.

Awarding Body – International Specialised Skills Institute (ISS Institute)

The ISS Institute exists to foster an aspirational, skilled and smart Australia by cultivating the mastery and knowledge of talented Australians through international research Fellowships.

The International Specialised Skills Institute (ISS Institute) is proud of its heritage. The organisation was founded over 25 years ago by Sir James Gobbo AC CVO QC, former Governor of Victoria, to encourage investment in the development of Australia's specialised skills. Its international Fellowship program supports many Australians and international leaders across a broad cross-section of industries to undertake applied research that will benefit economic development through vocational training, industry innovation and advancement. To date, over 350 Australian and international Fellows have undertaken Fellowships facilitated through ISS Institute. The program encourages mutual and shared learning, leadership and communities of practice.

At the heart of the ISS Institute are our individual Fellows. Under the International Applied Research Fellowship Program, the Fellows travel overseas and upon their return, they are required to pass on what they have learnt by:

- Preparing a detailed report for distribution to government departments, industry and educational institutions
- Recommending improvements to accredited educational courses
- Delivering training activities including workshops, conferences and forums.

The organisation plays a pivotal role in creating value and opportunity, encouraging new thinking and early adoption of ideas and practice. By working with others, ISS Institute invests in individuals who wish to create an aspirational, skilled and smart Australia through innovation, mastery and knowledge cultivation.

For further information on ISS Institute Fellows, refer to www.issinstitute.org.au

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