Amalia Pica
Procession (Reconfiguration)
2016
Amalia Pica (Argentine, born 1978)
Procession (Reconfiguration), 2016
Acid free paper, acrylic, wood
91 x 290 inches
Museum Purchase: Contemporary Art Purchase Fund
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2017.2.1a–k

Discussion and Activities

1. Amalia Pica provided the Portland Art Museum with directions on how to install Procession (Reconfiguration) correctly. She specified the order of the placards, the distances between them, and their proximity to the wall. Why do you think Pica decided to create the work in this form: 11 separate placards, attached to wooden rods, leaning against a wall? How would the work have a different effect if it were painted on one canvas? How might the meaning of the work change if you rearranged the placards or placed the triangles in different positions on the placards?

2. Imagine Procession (Reconfiguration) as a performance piece. How would you direct people to interact with the placards? What movements would you choreograph for them?

3. In Procession (Reconfiguration), Pica painted colorful triangles on paper in an arrangement that suggests bunting—fabric flags attached to string. She incorporates bunting into other works, such as the performance piece Strangers (2008), in which two people who have never met before hold a string of bunting for hours at a time. The act of holding the string off the floor prevents them from moving close enough to talk comfortably, yet keeps them in a constant relationship with each other. Try a variation on this performance by asking two students to hold a length of string or bunting about 30-feet long. Do the students communicate with each other? If so, how? How do other students respond to the two holding the string? Ask students to write descriptions and reflections on the experience afterwards.

4. Create a work of art by repeating a simple, geometric shape in any materials you choose. Does your work remain purely abstract or does it refer to external reality in some way? Ask for other people’s perspectives. What do they see or think of when they look at your work?

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