



**Live Art UK**

# **WAKING UP IN SOMEBODY ELSE'S BED**

***Thinking about Live Art in unfamiliar places***

**Live Art UK Associates Gathering**

**Friday 22 June 2012 10.30 – 18.00**

Welcome to WAKING UP IN SOMEBODY ELSE'S BED, the first annual convening of Live Art UK members with an expanded list of invited Associates. This is a gathering for everyone interested in exploring new possibilities for the presentation of Live Art and experimental performance in the UK and beyond.

Live Art is a many-headed monster; a diverse community of artists and an extraordinary array of forms and practices. As such it is uniquely positioned to swim across the many streams of the present British art scene, through all manner of independent and institutional theatres, galleries, festivals and environments. Whilst the collection of organisations that constitute the core membership of Live Art UK demonstrate the range of contexts in which that work is already thriving, we believe that there is incredible potential to be even bolder, braver and more imaginative in the homes we find for this work.

We hope today will be an event where people with a passion or a curiosity about Live Art can think about under-acknowledged and unfamiliar contexts in which this work might thrive, where ideas and models of best practice can be shared, where connections and collaborations can be made, and where we can all map the current and future landscape of Live Art in the UK.

Today's invited Associates represent a wide cross section of presenters and producers from across the UK who engage with Live Art in some way, ranging from major festivals and institutions to small artist-led initiatives. Other invitees include Arts Council England and other funders, and key representatives from Higher Education.

Live Art UK is a national consortium of 21 venues, promoters and facilitators who collectively represent a range of practices and are concerned with all aspects of the development and promotion of the Live Art sector.

Current core members of Live Art UK are: The Arches, Arnolfini, Artsadmin, BAC, The Basement, the Bluecoat, Chapter Arts Centre, Chelsea Theatre, Colchester Arts Centre, Compass Live Art, Fierce Festival, Forest Fringe, hÅb, home live art, Inbetween Time Productions, LIFT (London International Festival of Theatre), Live Art Development Agency, Live at LICA (Nuffield Theatre Lancaster), New Work Network, Theatre Bristol, Wunderbar.

Live Art UK is directed and coordinated by the Live Art Development Agency.

[www.liveartuk.org](http://www.liveartuk.org)

# WAKING UP IN SOMEBODY ELSE'S BED

**11.00**

## **Introductions and welcomes**

Lois Keidan and CJ Mitchell,  
Live Art Development Agency/Live Art UK  
David Micklem and David Jubb, BAC

**11.20**

## **Artist presentation**

Stacy Makishi

**11.25**

## **Live Art & Technology**

A panel considering examples of the ways artists working with Live Art are using digital media as a creative platform and to engage with new audiences.

Ju Row Farr, Blast Theory  
Boo Chapple, FACT  
James Early, Lucky PDF  
Panel Chair: Harun Morrison, Fierce

**11.55**

## **Artist Presentation**

Geraldine Pilgrim

**12.00**

## **Live Art & City Limits**

A panel considering examples of the ways artists working with Live Art are exploring rural, or non-metropolitan, locations and contexts as creative sites and to engage with new audiences.

Matt Ball, National Theatre Wales  
Amelia Beavis-Harrison, Lincoln Art Programme,  
Gary Winters, Lone Twin  
Panel Chair: Anthony Roberts, Colchester Arts Centre

**12.30**

## **Artist Presentation**

Richard Dedomenici

**12.40**

## **Live Art & Activism/Interventions**

A panel considering examples of the ways artists working with Live Art are using activist and interventionist strategies as creative platforms and to provoke debates amongst new audiences.

Aaron Williamson & Katherine Araniello  
(The Disabled Avant-Garde)  
Tania El-Khoury, artist – ON FILM  
Kevin Smith, PLATFORM  
Panel Chair: Andy Field, Forest Fringe

**13.10**

## **Artist Presentation**

Dickie Beau

*For a venue like the Bluecoat, with its unusual formal and informal, indoor and outdoor, intimate and very public spaces, Live Art represents a rich and unpredictable intersection between art practices, which makes it for us well suited for engaging with new audiences.*

## **The Bluecoat**

*Any arts venue worth its salt (though I've never really understood that expression) needs its own imagination, its dreamcatcher, its playmaker (Paul Scholes), its philosophy, its integrity. Colchester Arts Centre without Live Art wouldn't exist.*

## **Colchester Arts Centre**

**13.15**  
**LUNCH BREAK**

**14.15**  
**Artist Presentation**  
Sylvia Rimat (via Skype)

**14.20**  
**Live Art & Main stages**  
A panel considering examples of the ways artists working with Live Art are increasingly embracing the possibilities of main stages and 'mainstream' contexts as creative platforms and to engage with new audiences.  
Louise Jeffreys, Barbican  
Emma Gladstone, Sadlers Wells  
Lyn Gardner, critic  
Panel Chair: Mark Ball, LIFT

**14.50**  
**Artist Presentation**  
Harminster Singh Judge

**15.00**  
**Live Art & Festivals/Spectacles**  
A panel considering examples of the ways artists working with Live Art and experiential practices are responding to the new multi-disciplinary contexts of festival culture, and the possibilities of spectacle and mass participation, as a creative platform and to engage with new audiences.  
Emma Underhill, UP Projects  
Helen Marriage, Artichoke  
Clare Patey, artist/curator  
Panel Chair: Laura Godfrey Isaacs, Home Live Art

**15.30**  
**Artist Presentation**  
Brian Lobel

**15.35**  
**Live Art & Intergenerational/Participatory practices**  
A panel considering examples of the ways artists working with Live Art are involving collaborators from all generations and the ways they are approaching ideas of participation as a creative platform and to engage with new audiences.  
Barby Asante, artist  
Joshua Sofaer, artist  
Rachel Anderson, Artangel  
Panel Chair: Ilana Mitchell, Wunderbar

**16.05**  
**General discussion**

**16.45 – 18.00**  
**Afternoon tea**  
Hunt & Darton Café

**Hunt & Darton Café**  
**16.45 - 18.00**

*"If there had not been any cafes, there would have been no Jean-Paul Sartre."*  
Boris Vian

*"We love good food and drink and the social occasions that are created by this."*  
Hunt & Darton

Hunt & Darton Café is a pop up café and interactive art installation, a place of engagement, spontaneity, action, artists and great food & drink. All encompassing hosts Hunt & Darton introduce their kind of 'good' service. The food served, the people serving, the décor, the profit/loss account, all are considered and presented as Art. A full programme of Artists as waiters serve food like Battenberg and the roast dinner sandwich signature dish. Events can include BuggerBingo, their slant on the much-loved game. This is serious business; appetites will be satisfied in more ways than one.

Hunt & Darton Café was recently presented for four weeks in Cambridge in May 2012 as part of the Live Art Collective East programme, supported by the National Lottery through Arts Council England's Grants for the Arts. It heads to Edinburgh with the support of Escalator East this August for the full run of the Fringe festival.

# Strange routes

## A note about Live Art

### By Tim Etchells

When the ICA announced the closure of its LIVE ART programme in October 2008, Ant Hampton and I decided to put together an imaginary programme of performance events for the building and to announce them on a new website with a downloadable PDF brochure. You can still see the site online - <http://www.anthampton.com/trueriches.html>

Several things interested us in this mischievous, unilateral and unsanctioned venture. In one way, we wanted to celebrate the possibilities of Live Art by inviting a range of very different artists to offer projects real and imagined, possible and impossible, for the spaces at the ICA. Secondly, I think we were very interested in the energy and artistic potential of works created only as proposals – combinations of text and images which invited readers to imagine the works described, creating virtual performance events that only had life in the imagination of those encountering them. For both of us, this idea of virtual or imagined performance has been, and continues to be, a powerful one in thinking about live work in the 21<sup>st</sup> century – you see it in many of my works as a solo artist and in many of the projects I've made with Forced Entertainment, including the new work *The Coming Storm*; you see it in the many interactive solo projects Ant has done and in our collaboration for library spaces, *The Quiet Volume*. Indeed, we know from our experience in many different kinds of making, that the viewer's engagement and participation (imaginative or otherwise) is what makes art exciting and vital, and following this understanding we've both found ways to explore the potential of work that is radically incomplete without a viewer or spectator to encounter, animate, imagine or dynamise it. Art is, at the end of the day, not best seen as a complete or completed statement but rather as an offer of something into a space or conversation – a kind of speaking, or perhaps, the creation of a new space into which speaking is invited.

Finally of course, though our project took the form of a set of virtual or imagined performances it was also, in its own way, a protest action in the real world – a manifest protest against the ICA's decision and a public insistence that there really was (and is) a vital, intelligent edge and importance to the area of Live Art and performance. As a protest in the real world corralling the imaginary, the work was effective – enjoyable confusion and debate flowered around the project and it took weeks for the emails to subside – people joining the conversation about what was happening in the ICA, or asking that they too be included next time Ant and I were for some mysterious reason programming events there. And of course

things opened up in the real world because of the project – so when the ICA, months later, were backtracking slightly on their negative conception of Live Art it was to myself and Ant that they came, inviting us to programme a long intensive weekend of performances, debates and presentations. It certainly wasn't the six-figure programme of new commissions *True Riches* had conjured in the space of imagination but it was a chance to bring together 30 or 40 artists and an engaged public for a weekend of new work and ideas.

Extrapolating from this small adventure, I'm inclined to think very much about the links between imagined space and real space, between imagined and actual action, between imagined change and real change. For me, the border between these things is a soft and porous one, and art I think, perhaps Live Art especially, has a unique capacity to open that border – on the level of individuals, and on the level of the wider culture. From small acts in quite specific local contexts, to ambitious national or international projects, to events in the digital sphere, what continues to excite me about Live Art is its capacity to open space, to open dialogue and to create a ground for change. Sometimes Live Art goes by what appears to be a strange or circuitous route – from virtual to real, for example – but at this point in time, at the start of the 21<sup>st</sup> century after all, the most effective and inspiring route from A to B may not be the fastest or the straightest.

Tim Etchells,  
on the road between Sheffield and Zurich,  
June 2012.  
[www.forcedentertainment.com](http://www.forcedentertainment.com)

# Live Art is...

## By Andy Field

Live Art is not a discipline. It is the space between disciplines. It is the fractures in the categories we construct for art. Live Art is a celebration of those fractures, the people who create them and the people who fall into them. Live Art is an encouragement for people to continue to erode sometimes playfully sometimes fiercely always politically the recognisable shapes that art takes on stages in galleries and elsewhere.

Live Art exists as a way to accommodate the unpredictability of artists. It is a way of saying we want to be surprised. A way of making space for performances without needing to know in advance what they will look like and how they will be made. Live Art is a home for deviant artists and fugitive practices. It is an answer to the question 'what is it?' when you cannot think of any other.

Live Art is an art that paints with bodies and time. Sometimes it uses the artist's body and sometimes the audience's. It is bodies in unlikely locations and unlikely positions. It is people in a room together feeling the sound of their own breathing and people navigating through unfamiliar landscapes. Live Art is a fascination with playing in time and with the body not simply as a tool but as a material.

Live Art is a concern with the present moment. Both the present moment you are experiencing as your eyes follow the contours of the lines on this page and the present moment we are all living through its turmoils and its inequalities and its fragile details. Live Art dismantles the world in the hope we will figure out a better way to put it back together.

# Who's who

## Live Art UK core members

### **The Arches**

The Arches is housed within seven Grade A-listed Victorian railway arches in Glasgow city centre, and is both an arts receiving and production house with an international reputation as an exciting hub of ground-breaking creativity.  
[www.thearches.co.uk](http://www.thearches.co.uk)

### **Arnolfini**

Based in Bristol, Arnolfini is one of the UK's major contemporary arts spaces combining galleries, live, dance, film, literature and education programmes, and presenting the bi-annual festival Inbetween Time.  
[www.arnolfini.org.uk](http://www.arnolfini.org.uk)

### **Artsadmin**

Based in London, Artsadmin is a unique producing and presenting organisation for contemporary artists, working locally, nationally and internationally. Artsadmin runs an education programme, a Summer School and offers various support resources and services for artists including a free advisory service, our weekly e-digest, mentoring and development programmes and a bursary scheme.  
[www.artsadmin.co.uk](http://www.artsadmin.co.uk)

### **BAC**

Based in an old town hall in the heart of Battersea, BAC is renowned for making some of the most cutting-edge new theatre in the UK. Its mission is to invent the future of theatre, integrating artist development with a programme of theatre, participation and events, in a place that enables complicity, brokers new connections between communities, and where risk and adventure are celebrated.  
[www.bac.org.uk](http://www.bac.org.uk)

### **The Basement**

Located in the heart of Brighton, The Basement is the South East's leading purveyor of innovative and experimental performance. Presenting a programme of leading national and international artists alongside the Brighton's most exciting experimental performers, The Basement is a vibrant hub for all things subversive and idiosyncratic. The Basement has a structured programme of support for a community of Supported and Associated Artists who develop and present new work in the venue.  
[www.thebasement.uk.com](http://www.thebasement.uk.com)

*Live Art should strive to be a clash of multiple perspectives, a cacophony of voices, resisting dogma - perhaps resonating with Samuel R. Delaney's notion of "multi-chambered computers, macrosocial structure, fragmentary social portraiture."*

### **Artsadmin**

*BAC's mission is to invent the future of theatre. It is an ambitious goal. Thankfully failure is allowed. Some might say that failure is inevitable. But despite the tough task we have given ourselves there is a spirit behind our mission which is inspiring and can focus our efforts – it is about questioning established approaches to making, presenting and engaging with performance and it is about theatre that radically challenges the way we look at the world. Very often when we are looking for this spirit we find it in practices that might be called Live Art.*

### **BAC**

### **The Bluecoat**

Based in Liverpool, the Bluecoat is a combined arts centre located in a 300-year old building in central Liverpool, presenting a year round programme of exhibitions and live art, music, literature, dance, and participative projects, much of it delivered in partnership. Housing a creative community of artists, designers, shops and cafes, it is a creative hub for the city and hosts festivals such as DaDaFest, Liverpool Arabic Arts Festival and Liverpool Biennial.

[www.thebluecoat.org.uk](http://www.thebluecoat.org.uk)

### **Chapter Arts Centre**

Based in Cardiff, Chapter is Wales' flagship centre for the contemporary arts with an all year round programme of performance, cinema and visual arts from Wales and internationally.

[www.chapter.org](http://www.chapter.org)

### **Chelsea Theatre**

Based in West London, Chelsea Theatre is dedicated to commissioning, producing and presenting the most innovative artists, both nationally and internationally. We are dedicated to fostering new voices, with specific attention to Live Art, and host a dedicated community programme of complementary workshops, activities and events.

[www.chelseatheatre.org.uk](http://www.chelseatheatre.org.uk)

### **Colchester Arts Centre**

Based in Essex, Colchester Arts Centre is housed in a converted church and presents a year round programme of performing arts, specialising in Live Art.

[www.colchesterartscentre.com](http://www.colchesterartscentre.com)

### **Compass Live Art**

Based in Leeds, Compass Live Art aims to further develop Live Art in Yorkshire and the Humber, bringing together a critical mass of Live Art activity to strengthen and sustain the ambitions, diversity and vitality of the art form. Established in 2010, Compass encourages new work, new conversations and new audiences.

[www.compassliveart.org.uk](http://www.compassliveart.org.uk)

### **Fierce Festival**

Based in Birmingham, Fierce produces an annual international festival of Live Art in venues across the West Midlands and year round education and professional development programmes.

[www.wearefierce.org](http://www.wearefierce.org)

### **Forest Fringe**

Based in London, Forest Fringe is a growing community of artists working together to explore new ways of supporting and presenting unconventional performance work at the Edinburgh Festival and beyond.

[www.forestfringe.co.uk](http://www.forestfringe.co.uk)

*Forest Fringe is a square peg of an organisation, made up of unconventional artists and fugitive practices. Live Art gives us a way of talking about ourselves and talking to other people. It's a common language; a shared look and a nod of understanding. It's a way of making ourselves and our artists feel a part of something bigger than ourselves.*

### **Forest Fringe**

*It's a kind of compulsion I can't escape, maybe it derives from an upbringing that avoided traditional celebrations - for some strange reason I feel the need to create events and moments, to fill spaces with things that shouldn't be there, to enter people's lives with random occurrences that make them think twice and to see imagery in theatres that isn't pretending to be anything it isn't.*

**hÅb**

## **hÅb**

Based in Manchester, hÅb is a producer, developer and advocate of contemporary performance, live art and sited work in the North West. greenroom's key partner for over a decade, hÅb aims to maintain its performance legacy, working in collaboration with a range of venues to produce showing opportunities, platforms and artist development projects like emergency, Turn, Hazard and Works Ahead and, from 2012 to present a new public-facing brand: Word of Warning, a regular bulletin and peripatetic programme of contemporary live work in Manchester and beyond.  
[www.habarts.org](http://www.habarts.org)

## **home live art**

Based in London, home live art is a leading creative production company in the UK: specializing in innovative live events with contemporary artists and performers, which explore diverse contexts and spaces, create new forms of cultural experience and emphasize interactivity, entertainment and participation.  
[www.homeliveart.com](http://www.homeliveart.com)

## **Inbetween Time Productions**

Based in Bristol, In Between Time is an international production company creating extraordinary art works and the In Between Time Festival. IBT encourages artists and audiences to do things they have not imagined. It explodes out of the art institution to revel in new curatorial models, technologies and critical discourse around an impressive programme of live, digital, architectural and sculptural works.  
[www.inbetweentime.co.uk](http://www.inbetweentime.co.uk)

## **LIFT, London International Festival of Theatre**

Established in 1981, LIFT, London International Festival of Theatre, has risen to become one of the most important events in the British arts scene, with an influence that reaches far beyond London. Working with artists from across the world to find new ways of seeing the city, LIFT's rich and varied programming has presented extraordinary events in both conventional theatres and in more unusual spaces such as disused power stations, churches and canal basins.  
[www.liffestival.com](http://www.liffestival.com)

## **Live Art Development Agency**

Based in London, the Live Art Development Agency offers resources, schemes and initiatives for the support of the Live Art sector.  
[www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk)

## **Live at LICA (Nuffield Theatre Lancaster)**

Live at LICA (Nuffield Theatre Lancaster) is a key UK venue for the research, development and presentation of contemporary theatre, performance, live art and dance.  
[www.liveatlica.org](http://www.liveatlica.org)

*Why Live Art? Because life is brief and fragile. Art at its best reminds you of this. Live Art at its best rubs your nose in it. Screaming right in your face, it beautifully, seductively pierces your armour to remind you that, for this moment, you are really here, and you are truly, urgently alive.*

## **Inbetween Time Productions**

*Live at LICA is a distinctive cross-arts organisation in an academic context – Lancaster University – an environment that supports the questioning of what constitutes the artistic, the social, the political and the personal. Live Art has become a linking thread across our theatre, music, dance and visual art programmes. It enables us to move across spaces, contexts and forms, and to challenge and shift disciplinary boundaries.*

## **Live at LICA**

### **New Work Network**

Based in London, New Work Network exists as a 'community' to expose, investigate, profile and share ideas and knowledge regarding pioneering arts practices (historic & contemporary) and the significant roles they play within society (past, present & future) and to encourage dialogue and activity across generations around the sustainability, custodianship and legacy of these practices and works.

[www.newworknetwork.org.uk](http://www.newworknetwork.org.uk)

### **Theatre Bristol**

Theatre Bristol's ambition is to make Bristol the nexus for theatre makers and audiences of new work. We do this by working in partnership locally, nationally and internationally to make theatre in Bristol better, fitter and healthier.

[www.theatrebristol.net](http://www.theatrebristol.net)

### **Wunderbar**

Based in Newcastle upon Tyne, Wunderbar produces dynamic, creative projects that place the audience at the heart of the experience. Our projects are led by artists, but fuelled by unique contributions from those who take part, and respond with creativity and playfulness to issues of relevance to real people, real places and real time. Every two years these projects are celebrated in a festival involving performance, installation, extraordinary happenings, interaction, social events and games.

[www.wunderbarfestival.co.uk](http://www.wunderbarfestival.co.uk)

*Live Art is the radical, vital and creative force behind some of the UK's most exciting, innovative and important artists, and home live art, as a company of creative producers, is privileged to be part of the sector's development.*

### **home live art**

*Live Art and performance's ability to inhabit diverse contexts and spaces within culture and society keep it vital and questioning in terms of its form and content. It is this diversity of practice that New Work Network places at the centre of its ethos in order to continue to foster questions, dialogue and debate surrounding culture, community and politics.*

### **New Work Network**

# CONTRIBUTORS' BIOGRAPHIES

**Rachel Anderson** is a freelance producer and joined Artangel in 2007 where she is Producer, Collaborative Projects. She develops site-specific works with artists in collaboration with a broad range of communities. Projects include *Did you kick the foot that kicked you?* by Ruth Ewan, which involved the co-ordination of a hundred musicians along the City of London commuter routes, *The Museum of Non Participation* by Karen Mirza and Brad Butler, who worked with collaborators in London and in Karachi and included the production of an English/Urdu newspaper with the Daily Jang Broadsheet distributed to 60,000 European readers, and *Smother* by Sarah Cole, developed with young parents and culminating in a performed installation in a three sided house in Kings Cross. March 2012 saw the culmination of a three-year project with Mark Storor, who worked with gay prisoners and officers across the UK to develop *A Tender Subject* – a live devised performance in a disused cold storage unit below Smithfield meat market. Rachel was previously Education and Outreach Manager at the South London Gallery where she established a programme of on and off-site artists' collaborations with the local community, before which she managed the Queensbridge Youth Project.  
[www.artangel.org.uk](http://www.artangel.org.uk)

**Katherine Araniello** works as a multidisciplinary artist producing films and performances, and collaborates with other artists (with Aaron Williamson, she makes work as The Disabled Avant-Garde). Her work examines contemporary issues relating to disability, creating frameworks that challenge and subvert preconceptions. This is often done through dark humour, presenting disability in contexts that may be unfamiliar to an audience; this in turn creates a fresh discourse on the representation of physical difference. Her work has been shown in galleries including Tate Modern and Tate Britain, and her videos have been screened at film festivals internationally. In 2009, she completed *Follow Me on My Journey to Die*, a digital short film made with 104 Films, written and directed by, as well as starring, herself. In 2010, she was awarded an ArtsAdmin Bursary, from which she developed a new performance, *The Dinner Party*, in which Araniello starred both as herself and as a selection of nightmare dinner guests.  
[www.araniello-art.com](http://www.araniello-art.com).

**The Disabled Avant Garde** (DAG) is a satirical arts organisation formed by the Disability artists Katherine Araniello and Aaron Williamson. Their concern is to create contemporary art

(video and performance) that is informed by the social model of disability. That is, the Disabled Avant-Garde's work is an intervention into society's perceptions and expectations of disabled people. Thus DAG deliberately create confusion or inspire debate through humorously distorting or subverting the traditional 'medical model' stereotypes of disability (that defines disabled people by their impairments). Their work fits the category of 'crip humour', being both pitch-black and self-knowing.  
[www.the-disabled-avant-garde.webs.com](http://www.the-disabled-avant-garde.webs.com)

**Barby Asante** shifts freely between roles as artist, curator, educator and facilitator. Her work invites participation through exploring the importance of the dialogic and social aspects of creative and artistic practice. Asante is interested in creating works that stimulate dialogue around the cross-cultural and multicultural and how we view and frame these questions in contemporary Britain, often using familiar or popular culture triggers as a means to begin the dialogue. Recently, Asante has been working on projects exploring music and its cultural and social significance, with particular emphasis on black music and its importance in the creation of a post-war British cultural identity. This work includes projects

such as the *Funk Chorus*, a non-professional choir with a Funk repertoire which began as a part of Harold Offeh's *Mothership Collective* (South London Gallery, 2006); *Barby's Karaoke* (Studio Voltaire, 2009), a karaoke DVD made with Caribbean Elders group Stockwell Good Neighbours; and *Bamboo Memories* (Picture This, 2009), a film piece made with people from Bristol reflecting on Bristol's first black music nightclub. She has shown work in exhibitions and festivals nationally and internationally and has also been involved in projects with the Live Art Development Agency, home live art, Hewitt and Jordan, The Serpentine Gallery and 198 Contemporary Arts and Learning, where she is currently Associate Curator. [www.barbyasante.co.uk](http://www.barbyasante.co.uk)

**Matt Ball** is Creative Associate at National Theatre Wales where he manages WalesLab, NTW's artist development initiative. Before joining NTW, he was Artistic Director of Camden People's Theatre from 2006-11. As a theatre maker, his work includes *Icarus 2.0*, nominated for a Stage Award and a Total Theatre Award, *Ariadne*, *Point & Shoot*, *Wapping:audio* and most recently *Roy's Wallet*. [www.nationaltheatrewales.org](http://www.nationaltheatrewales.org)  
[www.bit.ly.com/waleslab](http://www.bit.ly.com/waleslab)  
[www.wappingaudio.org](http://www.wappingaudio.org)  
[@mattball\\_ntw](mailto:@mattball_ntw)

**Dickie Beau**, drag fabulist, is a queer clown whose work is informed by a range of traditions, from low culture to high art, in the creation of distinctive performance experiences. His principle shtick is in the use of found

sound, which he re-members and then embodies in the fabulation of new narratives. He takes inspiration from the Deleuzian notion of fabulation: "For Deleuze, the fabulative function is the function proper to art, which projects into the world images so intense that they take on a life of their own" (Ronald Bogue). Dickie did a degree in Drama at the University of Manchester, trained in physical theatre in Milan, and has also worked in film and television drama development. He has been making solo performance work for the past six years, presenting in a diverse range of settings, including museums, theatres, schools, arts festivals and cinemas, but principally gaining recognition within the traditionally "low" culture spheres of cabaret, burlesque and nightclub spaces. [www.dickiebeau.com](http://www.dickiebeau.com)

**Amelia Beavis-Harrison** is an artist and curator based in Nottingham. In 2009, Amelia established Lincoln Art Programme, a commissioning organisation based in the East Midlands. The organisation's focus is to site new work by national and international artists and practitioners in Lincolnshire. The organisation seeks predominantly to work with live and performative artists who can interact with local environments and situations in a responsive manner, working outside of gallery or theatre contexts. In 2011, Lincoln Art Programme ran two programmes of activity, *The Trivia of Eccentric England* and *Charter of the Forest*. The first programme responded to the quirks of British behaviour and past times

and included commissions by Walker & Bromwich, Matthew Cowan and Anthony Schrag alongside films by Shezad Dawood and Luke Fowler. *Charter of the Forest* took place in local woodland; commissioned artists responded to the woodland and associated historical and current politics, and artists included Richard DeDomenici, Tereza Buskova, Via Vaudeville!. *The Trivia of Eccentric England* publication will be launched this summer. [www.ameliabeavisharrison.com](http://www.ameliabeavisharrison.com)  
[www.lincolnartprogramme.co.uk](http://www.lincolnartprogramme.co.uk)

**Boo Chapple** is a jack of all trades - artist, writer, educator, curator - whose conceptually driven practice has been enacted across a diverse range of media including performance installation, food events, video, social intervention, sound (installation, performance, design), books and art/science projects. Her projects often take place through community collaboration - from residencies that have involved working with scientists or university students, to large scale events involving a production team and a many participants. Her art work has been exhibited at Ars Electronica, the Beijing Biennale of Architecture and SF MoMA, and reviewed in a wide range of forums from Dutch newspapers to Taiwanese art blogs. Her writing has been published in *Art of the Biotech Era* (Milentie Pandilovski, ed.), *Plastic Green* (Pia Ednie-Brown, ed.) and *Second Nature* (Hughes and Sunden eds.). She is currently directing a digital communities project - Open

CuRate It – at the Foundation for Art and Creative Technology (FACT), Liverpool.  
[www.opencurateit.org](http://www.opencurateit.org)  
[www.residualsoup.org](http://www.residualsoup.org)  
[www.fact.co.uk](http://www.fact.co.uk)

**Richard DeDomenici** makes use of conceptual art tactics in combination with an irreverent pop sensibility to critique and intervene in public behaviour and rhetoric. His work disturbs perceptions through humour and confrontation outside of normal spaces. DeDomenici weaves unexpected connections between different states of ideas, happenstance and current affairs all around the world. In 2011, he performed in Tokyo, New York, Amsterdam and Berlin. He was shortlisted for the Arts Foundation Fellowship, nominated for the Jerwood Trust Moving Image Prize, and was an Oxford Samuel Beckett Theatre Trust Award finalist. Embarrassingly, he lost all three. His 2012 show is called *Popaganda*.  
[www.dedomenici.com](http://www.dedomenici.com)

**James Early** is an artist based in London, and alongside John Hill, Ollie Hogan and Yuri Pattison he has been working as one quarter of artists' collective LuckyPDF. Since 2009, LuckyPDF has been working collaboratively with an ever expanding network of cultural producers and sometimes reality TV celebrities. LuckyPDF aims to re-negotiate the conditions for the production of art and the spaces that art can exist in. Working inside and outside institutions, subverting display traditions to achieve their artistic ends, LuckyPDF has produced online television programs, internet

interventions and live events. Their recent project *School of Global Art*, showcased in Birmingham and internationally in Melbourne, invites artists, curators and thinkers from their peer-group to generate lecture and essay content for a new audience of online students.  
[www.luckypdf.com](http://www.luckypdf.com)

**Tania El Khoury** is a live artist based in London and Beirut. She creates immersive and challenging performances in which the audience is an active collaborator. Tania has performed in spaces ranging from the British Museum to a cable car and an old church once used as a military base during the Lebanese civil war. Her solo work has won awards in several international festivals. She is co-founder of Dictaphone Group, a collective using urban research and Live Art in order to reclaim public space. She is a Forest Fringe core artist.  
[www.taniaelkhoury.com](http://www.taniaelkhoury.com)

**Lyn Gardner** tries to think about theatre for *The Guardian* and writes novels for children.  
[@lyngardner](https://twitter.com/lyngardner)  
[www.guardian.co.uk](http://www.guardian.co.uk)

**Emma Gladstone** is Artistic Programmer and Producer for Sadler's Wells, London's Dance House, where she has worked since 2005. Her focus includes programming experimental work in the Lilian Baylis Studio, commissioning and producing large scale performances off-site, and work for young audiences. She directs the Jerwood Studio at Sadler's Wells research programme, which test drives new ideas

and collaborations for the main stage, and runs professional development programmes for young artists linked to the theatre. Emma was a dancer for many years before becoming Associate Director at The Place Theatre, 1997–2003. She has worked as a freelance producer, programmer and advisor for numerous arts organisations and bodies such as the Crying Out Loud, Southbank Centre, Cape Farewell, the British Council and Arts Council England. She is a Trustee of Candoco, the integrated dance company working with disabled and non-disabled dancers.  
[www.sadlerswells.com](http://www.sadlerswells.com)

**Hunt & Darton Café** is a Live Art collaboration between Jenny Hunt and Holly Darton. Having met at Central Saint Martin's, Hunt & Darton have been collaborating for the past 5 years approaching performance from a Fine Art background. Hunt & Darton work with spoken word, movement, sound and installation. Their work comes out of a shared interest in what it means to be human. They make work about common problems, embarrassment, human behavior, love, life and art. They tend towards the deadpan and the absurd.  
[www.huntanddarton.com](http://www.huntanddarton.com)  
[www.liveartcollectiveeast.com/hunt-darton-cafe](http://www.liveartcollectiveeast.com/hunt-darton-cafe)

**Louise Jeffreys** has been Director of Programming at the Barbican Centre since August 2010 and is responsible for the formulation, implementation and delivery of its artistic programme. Jeffreys works closely with the Centre's Managing Director Sir

Nicholas Kenyon, the Heads of Arts, and the Director of Creative Learning, to deliver the Barbican's strategic vision as the new model of an international arts and learning centre. She also works with the Barbican's range of partners, including its alliance for creative excellence with the Guildhall School and the LSO, and on the Centre's work in East London and for the Olympics. Jeffreys was previously Head of Theatre and Arts Projects and has worked for the Barbican Centre since 1999 when she was appointed to run the newly-created bite (Barbican International Theatre Events). Bite has been recognised as one of London's most innovative artistic programmes, bringing to the UK leading figures of international theatre and dance, and co-commissioning some of the most influential artists and productions of the last decade. Jeffreys has been influential in building relationships between the Barbican Centre and organisations beyond its walls – from leading international arts partners, to local organisations and community groups. Prior to the Barbican, Jeffreys' previous roles include Administrative Director at the Nottingham Playhouse, Head of Production at Bayerische Staatsoper, Munich, and Technical Director at the English National Opera. [www.barbican.org.uk](http://www.barbican.org.uk)

**Clare Patey** is an artist and curator who creates social spaces in the public realm that bring people together to share conversation, often around food. Commissions: LIFT, Friends of the Earth, The

Countryside Commission, Channel 4 (winner of RTS award), South Bank Centre, Home Live Art, The ESRC, The New Economics Foundation, The National Theatre, Artsadmin, Fuel, The Queen's Diamond Jubilee Trust and The Open University. She was the creator of the *Museum Of, The Ministry of Trying to Do Something About It* and annually curates *Feast on the Bridge* for the Thames Festival. She is currently working on *Rare Earth*, an exhibition for ASU Art Museum Phoenix 2013.

**Harminder Judge** is an artist currently based in Birmingham. His most recent project was *The Holy Mountain Party* co-curated for Fierce Festival; a multi-artform party in an underground reggae club taking its inspiration from the films of Alejandro Jodorowsky. He is currently working on *In This Strange House* a solo exhibition including installation, performance, photography and print at The New Art Gallery Walsall opening in September 2012. Harminder was the winner of the 2011 Arts Foundation Fellowship Award in Performance & Live Art and recently completed a residency in conjunction with IFICAN and Temple Fine Arts, Kulala Lumpur, Malaysia. He is also a co-founder of Grand Union, an organisation housing artists studios and a project space in Birmingham. [www.harminderjudge.com](http://www.harminderjudge.com)

**Brian Lobel** is a New York-born, London-based performer who has shown work in a range of contexts, from medical schools to galleries, cabarets to museums. Performances

include *Cruising for Art* (V&A Museum, Latitude, BFI and Forest Fringe), *Purge* (London and Kuopio), *Hold My Hand and We're Halfway There* (Sadler's Wells, Shunt, and with the LMCC, New York), *Carpe Minuta Prima* (Brixton Village Market, London, Compass Festival, Brighton Festival and PULSE Fringe), *BALL* (in over 70 cities internationally and published by Routledge) and *An Appreciation* (Duckie, Bristol Old Vic, PSI Toronto and Purex, Lisbon). Lobel has received funding and commissions from the Wellcome Trust (for *Fun With Cancer Patients*), the Jerwood Charitable Foundation (for *Carpe Minuta Prima*), motiroti (for *Purge*) and from ACE (for the current tour of *BALL & Other Funny Stories About Cancer*). He recently completed his PhD in Performance at Queen Mary and from September he will be a Senior Lecturer in Performing Arts at University of Chichester. A collection of his scripts (*BALL & Other Funny Stories About Cancer*) was recently published by Oberon Books, and a DVD of his performance (entitled *Cancer Cancer Cancer*) is available from the Live Art Development Agency. [www.blobelwarming.com](http://www.blobelwarming.com)

**Stacy Makishi** is a transplant from Hawaii, who found paradise in East London in 1994. Her present work is the result of much cross-fertilization between Live Art, performance poetry, theatre, film and visual art and is as complex as it is accessible; humorous as it challenging; visual as it is literate. Also a workshop leader and mentor of international renown,

Makishi often opens her making processes to the public through creative workshops alongside performances. Recent works include a Fuel and Wellcome Trust Commission to create a *Body Pod Cast on The Skin; With Love Roxanne*, a commission by Pink Fringe Brighton; *Gilding the Lily*, performed at South Bank; and *Love Letters to Francis*, a film made in collaboration with Nick Parish and inspired by the works of Francis Bacon, commissioned by Tate Britain and B3 Media. In 2010, Makishi was commissioned to create a performance inside Miroslaw Balka's epic sculptural installation *How it Is* at Tate Modern and to make work for "...Louder than Bombs": *Art, Action & Activism*, curated by the Stanley Picker Gallery and Live Art Development Agency.  
[www.stacymakishi.com](http://www.stacymakishi.com)

**Helen Marriage** is a co-director of Artichoke, which she founded with Nicky Webb in 2005. Her previous work has included a seven-year period as Director of the Salisbury Festival which she transformed from a local affair to what The Times described as a 'miracle of modern British culture'. Helen went to Salisbury after creating the first Arts & Events programme for the developers of Canary Wharf in London. Prior to that she was an Associate Director of the London International Festival of Theatre. She began her working life with Artsadmin where she managed a variety of independent artists in the early 1980s.  
[www.artichoke.uk.com](http://www.artichoke.uk.com)

**Geraldine Pilgrim** is a Director/Designer and Installation artist who works across theatre and the visual arts; transforming buildings, places, theatres and abandoned historic sites. She is also Artistic Director of Corridor, a performance company she set up in 2000 to continue to create site-specific events, often working in collaboration with young people, older people and arts and community groups. Her particular site work specialises in installations and performances in unusual buildings and landscapes where the architecture of the site is used as inspiration and narrative, gradually revealing memories and atmospheres that have built up over the years, together with the history – imagined and real – of the space. She trained as a fine artist and theatre designer, co-founded and became Artistic Director of Hesitate and Demonstrate, the influential visual theatre company which toured Britain and mainland Europe, and has since been making installations, theatre based performances and large scale site-specific events. She is also an Artsadmin Artist, an Associate Lecturer at Wimbledon College of Art, and a Visiting Lecturer at Goldsmiths College and Central St Martins. Geraldine has held workshops and run courses for emerging and established practitioners and led both summer and winter schools throughout the UK and mainland Europe.  
[www.geraldinepilgrim.com](http://www.geraldinepilgrim.com)  
[www.artsadmin.co.uk/artists/geraldine-pilgrim](http://www.artsadmin.co.uk/artists/geraldine-pilgrim)

**Sylvia Rimat** is a Bristol-based performance maker, originally from Germany.

She creates Live work for theatres, galleries and public space. Her performances have been presented in the UK and Europe, such as at SPILL Festival at the Barbican London, Mayfest and Arnolfini Bristol, Inbetween Time Festival and EPAF at Centre For Contemporary Arts Warsaw, Poland. Her projects often revolve around the places and times we inhabit mentally, physically and in our imagination. Consciousness, memory, personal histories and risk are reoccurring themes and focus points. She is interested in the Live moment of performance and likes to consider the presence of an audience. Sylvia is a Supported Artist of The Basement in Brighton, an Inbetween Time Associate Artist and a member of Residence in Bristol. Sylvia is also the Director and Co-Producer of You and Your Work, an adventurous performance festival in Bristol. Y&YW showcases and commissions risk-taking participatory Live works by early career performance artists whilst striving to engage communities and audiences from diverse backgrounds.  
[www.sylviarimat.com](http://www.sylviarimat.com)  
[www.youandyourwork.org.uk](http://www.youandyourwork.org.uk)

**Ju Row Farr** is one of the founding members of Blast Theory. There are three artists in Blast Theory, including Matt Adams and Nick Tandavanitj, and the company began in 1991. Blast Theory is renowned internationally as one of the most adventurous artists' groups using interactive media, creating groundbreaking new forms of performance and interactive art that mixes audiences across the internet, live

performance and digital broadcasting – the group's work explores interactivity and the social and political aspects of technology. In 2003, Blast Theory won the much coveted Golden Nica for Interactive Art at Prix Ars Electronica, in 2001 received an Honorary Mention at Transmediale Awards in Germany and has been nominated for many other awards including four BAFTAs. Internationally, the group has been represented at art fairs and festivals including Festival Escena Contemporanea, Madrid; the Dutch Electronic Arts Festival, Rotterdam; Biennale of Sydney; ArtFutura, Barcelona; International Festival for Dance, Performance and Media Arts, Koln; Palestine International Video Festival; Basel Art Fair and Art Meets Media: Adventures In Perception, ICC, Tokyo. Ju is a painter and a trustee on the Board of The Basement. She regularly mentors other artists and has received a One To One bursary for her professional development. Currently she lives with her family in Portslade, Brighton.  
[www.blasttheory.co.uk](http://www.blasttheory.co.uk)

**Kevin Smith** works on issues of arts and oil sponsorship with Platform, an organisation that combines art, activism, education and research in order to create unique projects driven by the need for social and ecological justice. Kevin has collaborated extensively with Liberate Tate, a collective of artists and activists whose unsolicited performance interventions in gallery spaces have been dramatically problematising Tate's relationship with BP. He is one of the co-editors of the

publication 'Not if but when – Culture Beyond Oil.'  
[www.platformlondon.org](http://www.platformlondon.org)  
[www.liberatetate.org](http://www.liberatetate.org)

**Joshua Sofaer** is an artist who is centrally concerned with modes of collaboration and participation. Often with an irreverent use of humour, he plays with established forms of production, appropriating and reconfiguring the chat show, competition, lecture or museum display. He acts as curator, producer or director of a broad range of projects, including large-scale events, intimate performances and publications. After a BA in Drama & English at Bristol University, Joshua went on to complete an MA in Fine Art at Central Saint Martins College of Art & Design and was subsequently awarded a PhD from Dartington College of Arts. Joshua was a winner of the 2009 Bank of America CREATE Art Award, and the first Artist Fellow on the 2010/11 Clore Leadership Programme.  
[www.joshuasofaer.com](http://www.joshuasofaer.com)

**Emma Underhill** is a curator, consultant and founding Director of UP Projects, producing high profile, independently initiated arts projects and events in the public realm, as well as consultancy for a range of private and public sector clients. Emma has over ten years experience in leading large scale, ambitious projects, often delivered through complex partnership working. These include the ongoing *Portavillion: Public Art for London's Parks* project, which launched in 2008 with temporary pavilions by Toby Paterson, Annika Eriksson, Monika Sosnowska and Dan Graham, continued

in 2010 with a mobile pavilion by Raumlaborberlin that toured over 13 parks across 11 London boroughs hosting a range of cultural events, and in 2011 with the Floating Cinema (with artists Somewhere and architects Studio Weave) that toured East London's waterways bringing screenings and film events to a wide range of audiences; *The Secret Garden Project*, a trail of pop-up commissions and events for lesser known parks across London; *The Other Flower Show* in the V&A Garden, 2004; and an ongoing programme of Contemporary Art at Festivals, in partnership with Shangri-la Glastonbury.  
[www.upprojects.com](http://www.upprojects.com)

**Aaron Williamson** has created more than 200 performances and video works over the last 15 years in Greenland, Japan, US, China, South America, Taiwan and throughout Europe. He completed a Doctorate on performance and writing at the University of Sussex, 1997. His many Awards include a 3-Year AHRC Fellowship at the University Central England, 2004-07; the Helen Chadwick Fellowship at Oxford University and the British School at Rome, 2001-02; the Cocheme Fellowship at Byam Shaw, University of London, 2008-09. He won the 'Artist of the Year' award from FACT in Liverpool (2007) and was the Adam Reynolds Bursarist at Spike Island, Bristol, for a residency between February to April 2010. Profoundly deaf, Aaron Williamson is the founder of the disability artist's collective 15mm Films and is one half of the satirical Disabled Avant-Garde with Katherine

Araniello. A retrospective of Williamson's video works, *The Bell Clapper & Bestiary*, was a full-length exhibition at Spike Island, Bristol, in 2010. A monograph, *Aaron Williamson: Performance/ Video/ Collaboration* was published by Live Art Development Agency in 2008 and a compilation DVD *Quick Clips and Short Cuts* in 2011.  
[www.aaronwilliamson.org](http://www.aaronwilliamson.org)

**Gary Winters** is the co-artistic director of Lone Twin, one of Europe's leading performance companies. Celebrated for creating a broad range of projects, from theatrical productions to participatory public events, the company's work is regularly shown across the world to popular and critical acclaim. Now in its 15th year, Lone Twin are embarking on a series of truly ambitious new works: *The Boat Project*, a commission from the London 2012 Cultural Olympiad, *Beastie*, a unique live experience for children and *Street Dance*, an innovative new public dance work. 2010 also saw the premiere of *The Festival*, the resolving work in Lone Twin Theatre's *Catastrophe Trilogy*. Current and recent commissioning partners include the Barbican, London, the Melbourne International Festival, Kunstenfestivaldesarts, Brussels, Steirischer Herbst, Graz and Sadler's Wells, London.  
[www.lonetwin.com](http://www.lonetwin.com)

# CREDITS & THANKS

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