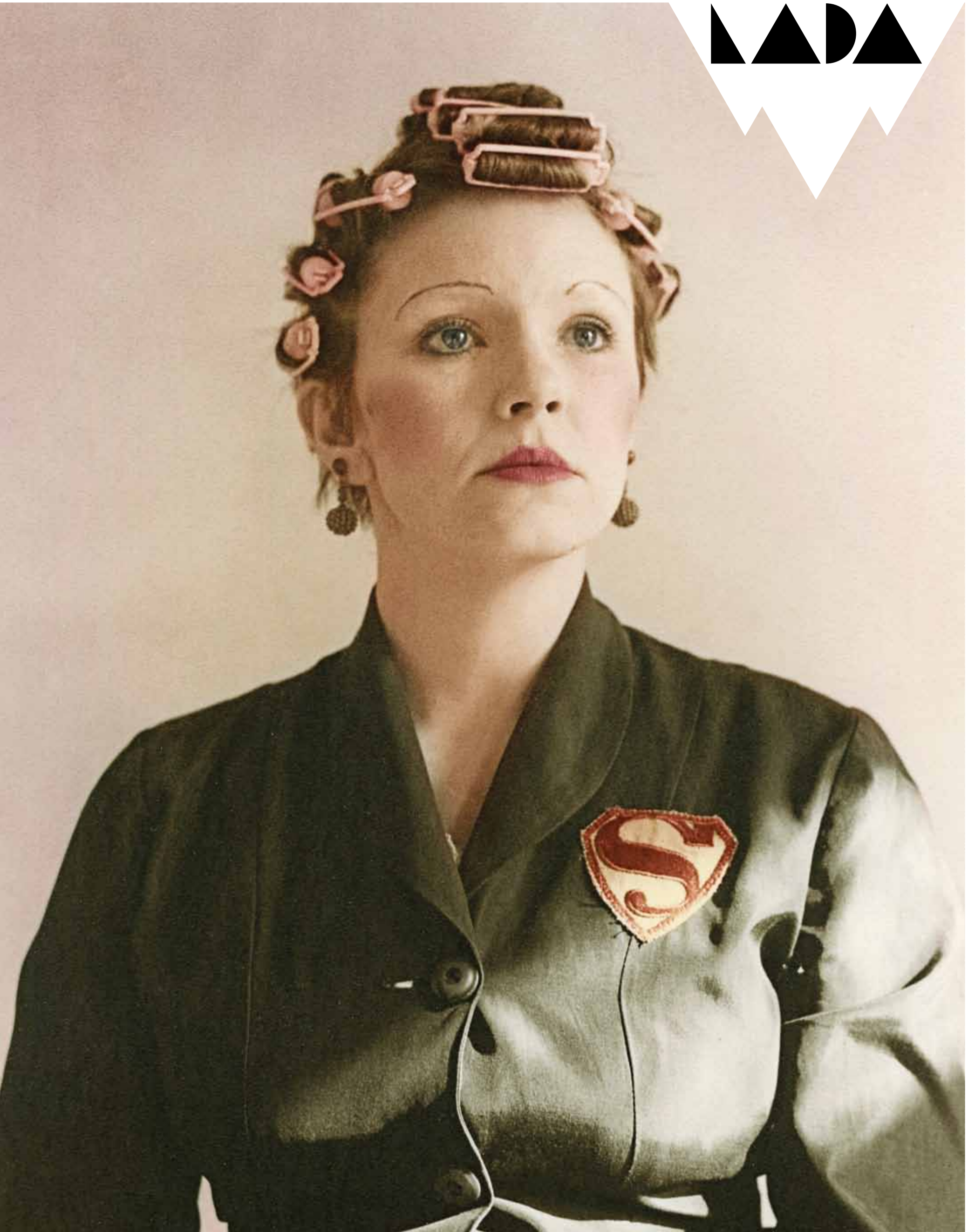


MADA



Welcome to the Live Art Development Agency's 2015-16 Annual Review.

LADA is a Centre for Live Art:

- a knowledge centre;
- a production centre for programmes and publications;
- a research centre setting artists and ideas in motion; and
- an online centre for digital experimentation, representation and dissemination.

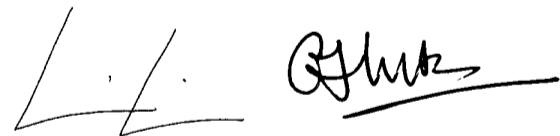
LADA supports those who make, watch, research, study, teach, produce, present and write about Live Art in the UK and internationally, and works to create new artistic frameworks, legitimize unclassifiable art forms, and give agency to underrepresented artists.

Through a portfolio of Projects, Opportunities, Resources and Publishing, LADA encourages audiences, artists, writers, researchers, and producers to 'think' about the event, the experience and the impact of art.

LADA invests in the potential of Live Art, supporting and developing ideas, artists and initiatives which will inform mainstream culture in the long-term in ways which can't yet be foreseen. In this sense, LADA acts as a research lab for mass culture.

2015/16 was another packed year for LADA with public programmes taking place in the UK and USA, national and international co-publications, new online projects, professional development opportunities for artists, and an expanded range of resources and research initiatives.

best wishes,



Lois Keidan and CJ Mitchell
Directors



**Live Art
Development
Agency**

Cover images from the LADA publication *The Only Way Home Is Through the Show: Performance Work of Lois Weaver* Edited by Jen Harvie and Lois Weaver
Front cover image: Lois Weaver as Beauty, played as a Salvation Army Sergeant, in Split Britches' *Beauty and the Beast*. Image Eva Weiss
Back cover image: Portrait of Lois Weaver for *Desperate Archives* (2014), La MaMa La Galleria, NYC. Image Eva Weiss
Above: Scottee's *Double Your Money*. Image Holly Revell

'Live Art' does not describe an artform or discipline, but encompasses a wide range of approaches to art and performance by artists who work across, in between, and at the edges of more traditional artistic forms. Live Art is a way of 'thinking' about what art is, what it can say and do, and how it is experienced, written about and remembered. It has its roots in performance art, theatre, dance and the visual arts, and is one of the most innovative areas of creative practice in the UK.



PLEASE SUPPORT LADA AND HELP MAKE GREAT ART HAPPEN.

A donation to LADA directly supports our programmes, making influential artists' development programmes like DIY possible, supporting new publications by extraordinary artists, and helping us buy essential books and DVDs for our Study Room.

You can make a donation via LADA's website, or contact **CJ Mitchell** for more information: cj@thisisliveart.co.uk.

Your contribution may be eligible for Gift Aid.

"Go see your solicitor and make LADA the benefactor of your will."
David Hoyle, artist

RESTOCK, RETHINK, REFLECT THREE: LIVE ART AND FEMINISM

LADA's *Restock, Rethink, Reflect (RRR)* has run since 2006, mapping and marking underrepresented artists, practices and histories whilst also investing in future generations. The first two iterations of RRR focused on *Race* (2006-08) and *Disability* (2009-11).

RRR3 focused on *Live Art and Feminism*, exploring the impact of performance on feminist histories and particularly artists marginalized, forgotten or written out of cultural histories. RRR3 ran from 2013 to 2015 with a range of print and online publications, public programmes, and research materials and resources involving over 300 artists from their 20s to their 70s, and reached audiences of over 4,500.

"Three of the things that LADA can always be relied on to offer are originality, continuity and working across generations. LADA's RRR3 project on Live Art and Feminism has all those signature elements — and in knitting them together it has made a deep impact on the past, present and future of feminists working in Live Art."

Claire MacDonald,
writer and researcher

Left: Lucy Hutson *Just Like A Woman*. Image Cheryl Wills
Right: Nando Messias *Just Like A Woman*. Image Ves Pitts



RRR3 IN 2015: LIVE ART AND FEMINISM

Just Like A Woman: London and New York Editions

Originally curated for City of Women Festival (Slovenia, 2013), *JLAW* was a programme of lectures, shows, readings, installations, screenings, and debates on the ways femininity can be 'performed' and representations of gender can be queered through performance. Presented at Abrons Arts Center (New York City, 23-25 October 2015, with the support of the British Council USA) and Chelsea Theatre (London, 13-14 November 2015).

With women performing women, women performing men, men performing women, and artists going beyond the limits of gender altogether, *JLAW* featured a dazzling array of US and UK artists including Lois Weaver, Peggy Shaw, Narcissister, CHRISTEENE, George Chakravarthi, Dickie Beau, Lucy Hutson, Harold Offeh, Laura Bridgeman and The Drakes, Nando Messias, The Girls, Kris Grey, The Famous Lauren Barri Holstein and many more.

"LADA's Just Like a Woman program at Abrons Arts Center drew together an intense weekend community of radically innovative artists and up-for-it audiences hungry for critical convening around a superbly curated, topical program. Stunning, challenging international work and stimulating discussions are a hallmark of LADA's programming and no one does it like this in NYC."

Salette Gressett,
British Council, USA

Old Dears

A two-day programme at Chelsea Theatre (London) on the radical, influential and fiercely feminist practices of an older generation of artists who embody the lived realities of feminist histories and whose work continues to contribute to discourses around gender politics. *Old Dears* featured performances, screenings, and debates with artists including Liz Aggiss, Penny Arcade, Rocio Boliver, Marcia Farquhar, Anne Bean, Claire MacDonald, Judith Knight, Geraldine Pilgrim, Nikki Milican, and Lois Weaver.

"What was so exhilarating about the shows in *Old Dears* was that even at their most serious they were all laughing at fear; the fear of aging, or failing, or offending, of pain, of insult and ridicule, of their own bodies and histories, of archetypes and even of death itself. And in doing so were refusing to play by anybody's rules but their own."

Geraldine Harris,
Drama Queens Review

Are We There Yet?

A *Study Room Guide on Live Art and Feminism*, curated by artist Lois Weaver in collaboration with feminist scholar Eleanor Roberts and the Live Art Development Agency. This multi-layered, multi-voiced Guide exists both in printed form and as an online resource. Supported by Creativeworks, London.

Live Art and Feminism in the UK

A Google Open Gallery in partnership with the Google Cultural Institute. (see LADA Online page 13)

Rocio Boliver workshop: Between Menopause and Old Age, Alternative Beauty

"Demystifying 'the horror of old age', inventing my own deranged aesthetic and moral solutions for the 'problem of age'."

A week-long workshop in November 2015 for ten older women artists led by the fearless Mexican performance artist Rocio Boliver, which culminated in a performance installation by the group as part of *Old Dears*.

Participating artists: Katherine Araniello, Giovanna Maria Casetta, Katharine Meynell, Sheree Rose, Teresa Albor, Kate Clayton, Sarah Kent, Wanda Zyborska, Pascale Ciapp, and Helena Waters.

The workshop formed part of LADA's contribution to the Collaborative Arts Programme Partnership (CAPP), a four-year research project on collaborative practices funded by Creative Europe. (See page 6.)

"This was a unique and exciting opportunity to be able to engage and work with one of the greatest Live Artists of my generation – Rocio Boliver. It presented the time and space to explore important issues that relate to and affect women aged fifty and over. It was a chance to be able to develop your artistic practice and collaborate with other women, sharing their experiences and realities of what it is like to be an aging female and how we can feel confident in setting our own agenda as to how we want to age."

Giovanna Maria Casetta, artist

Full details of all the RRR3 projects and publications can be found on LADA's website.



Live Art, Feminism, and the Archive by Eleanor Roberts

I'm a feminist scholar who has spent a lot of time working alone in archives, purposefully combing through funny-smelling documents, looking for hidden treasures and traces of feminist performance in the 1960s and 1970s. Still in my twenties, it's only in the last few years that I've become more fully conscious of the intrinsic relationship between my work about – and interest in – performance practices (particularly pre/histories of Live Art), and my identification with feminisms. When I was invited by Lois Weaver and the Live Art Development Agency to assist in creating *Are We There Yet? A Study Room Guide on Live Art and Feminism* as part of RRR3, I enthusiastically began work on what would first occur to me: spending hours diligently scouring LADA's Study Room shelves for totemic monographs, uncatalogued articles, and precious marginalia – as well as indicative absences. As I had anticipated, I encountered and enjoyed a wealth of key texts and rare resources. However, what also remains in my thoughts is the way in which this project coaxed me out of studious isolation, and into the (sometimes nerve-racking!) crucible of live and immediate conversation, which has been so central to feminist practice through history. At RRR3's 'Long Tables', 'Coffee Tables', 'Edit-athons', seminars, and over drinks or shared satsumas, I was lucky to participate in dialogues with people of a variety of genders, generations, and perspectives about Live Art, feminisms, and the innumerate tangle of subjects between and beyond. What strikes me (hard) is the heterogeneity of exciting and important practices and approaches to Live Art taking place today, the multiplicity of identifications and dis-identifications with feminisms and feminist performance, and the divergence – and, at times, commonality – of experience between women, artists, scholars, and others. In RRR3, I experienced Live Art, feminisms, and feminist Live Art as changeable and perpetually contested fields – qualities which are emblematic of the urgent, generative potential of bodies interacting together in dialogue and shared space.

Eleanor Roberts is a PhD candidate in the Department of Drama at Queen Mary, University of London. She has published articles in *Contemporary Theatre Review* and *Oxford Art Journal*. In addition to her contributions to *Are We There Yet?*, Eleanor also collaborated with LADA on *Live Art and Feminism in the UK*, the online Google Cultural Institute exhibition.

Top: Dickie Beau *Just Like A Woman*. Image Christa Holka
Middle: Katharine Meynell *Old Dears*. Image Alex Eisenberg
Bottom: Rocio Boliver *Old Dears*. Image Alex Eisenberg

LADA PROGRAMMES

Through the Looking Glass St Helens, November 2015

A programme of performances to watch and be part of, curated by LADA for St Helens' *Heart of Glass* initiative, a ten-year Creative People and Places programme.

Marcia Farquhar's *A Song for St Helens* was an alternative tour through the legendary, the lost and the living histories of the town; Susannah Hewlett and Steve Nice's *Pedigree Chums* invited kids to dress up and take part in the world's weirdest pet show; Duckie's *Twenty First Century Music Hall* at The Citadel was a night of showbiz and vanguard variety with local and national acts; Joshua Sofaer and Karen Christopher's *This Will Never Happen* invited six local artists to dream up impossible artworks for St Helens, transforming the place and its people; and The Institute for the Art and Practice of Dissent at Home's *Manifestoval* saw the family of activists carrying a bench across the town centre and inviting locals to take a seat and have a chat about the things that are important to them and their town.

"A weekend like no other."
Patrick Fox, Director, *Heart of Glass*

The Art of Noises: Where Live Art meets Music Sussex, July 2015

A programme curated by LADA for the Live Art House at Latitude Festival.

Reflecting the rich history of performance artists working with sound, noise and music, *The Art of Noises* featured performances by aurally fixated artists working across the breadth of Live Art practice, including a set by the eco-electro/absurdo-feminist crusading girl band The Gluts; magic and folk music by Tim Bromage; a collaboration between Anne Bean and Yol; a performance on *listening* by Ansuman Biswas; and Harold Offeh's seminal work *Covers*.



dis/placed London, June 2015

LADA collaborated with Counterpoints Arts on the Live Art programme for a week-long series of events at Shoreditch Town Hall (London), responding to global demographic shifts and unprecedented levels of human displacement. Featured artists included Sean Burn, Natasha Davis, Richard Dedomenici, There There, and The Monica Ross Action Group.

"LADA's astonishing expertise, advice and networks helped us ensure that the programme was timely, relevant and daring, with Live Art performances literally enlivening the overall programme and engaging a range of different audiences."

Almir Koldzic, Co-Director,
Counterpoints Arts

Above: Anne Bean, Ansuman Biswas and Yol
The Art of Noises. Image Aaron Wright
Opposite top: Marcia Farquhar *Through the Looking Glass*.
Image Jem Finer
Opposite bottom: Manaf Halbouni *DisPlaced*.
Image the artist

The Collaborative Arts Partnership Programme Across Europe, 2015-18

The Collaborative Arts Partnership Programme (CAPP) is a transnational cultural programme focusing on collaborative practices, with the aim to improve and open up opportunities for artists who work collaboratively whilst engaging new publics and audiences for collaborative practices.

LADA is a CAPP partner, working alongside Create-Ireland (coordinating lead partner), Agora Collective (Berlin), hablarenarte: (Madrid), Heart of Glass (Liverpool), Kunsthalle Osnabrück (Osnabrück), Ludwig Museum - Museum of Contemporary Art (Budapest), M-Cult (Helsinki), and Tate Liverpool (UK).

Over four years the different strands of the CAPP programme will involve national and international professional development opportunities (2015), artist residencies (2016), commissioned works, presentations and debates (2017) and a major showcase (2018).

LADA's 2015 CAPP artist opportunities were the DIY workshop programme (page 10) and Rocio Boliver workshop (page 4).



LADA PUBLICATIONS

LADA is one of the world's leading Live Art publishers, specialising in critical titles on influential ideas and practitioners; artist-led publications and Editions; Box Set artworks, resources and tools; free online publications; and on-demand DVDs.

All of LADA's titles can be purchased on Unbound www.thisisunbound.co.uk

The Only Way Home Is Through the Show: Performance Work of Lois Weaver

Edited by Jen Harvie and Lois Weaver

Lois Weaver is one of the true pioneers in feminist and lesbian performance. *The Only Way Home Is Through the Show* is a guided tour of her aesthetics, principles, inspirations, innovations, and desires, through her collaborative work with Split Britches and Spiderwoman as well as her solo projects, performance interventions, and work as a facilitator, teacher, and as Tammy WhyNot.

The Only Way Home Is Through the Show is the third in the Intellect Live series, a collaboration between Intellect Books and LADA.

"Everybody needs a copy of this book... If you make art, you'll find juicy provocations. If you're a student, there's so much history. If you're an academic, this book is clever AND it's sexy. Heck, it's great even if you're just looking for a new hairstyle!"

Stacy Makishi, artist

The Dinner Party Revisited

By Katherine Araniello

This publication draws together documentation of Katherine Araniello's most audacious, ambitious and large-scale live work in the form of photographs, creative responses, first-hand accounts from performers and a feature length DVD of the performance.

Supported by Unlimited and Southbank Centre.

"Katherine Araniello is a leading light of the Disability Arts and Live Arts scenes and deservedly so. She challenges and pokes fun at the stereotypes of disability with a surgical eye forcing the audience, non-disabled and disabled alike, to reconsider their preconceptions... *The Dinner Party Revisited* is a rare thing, art that changes the world for the better while making the heart and soul sing."

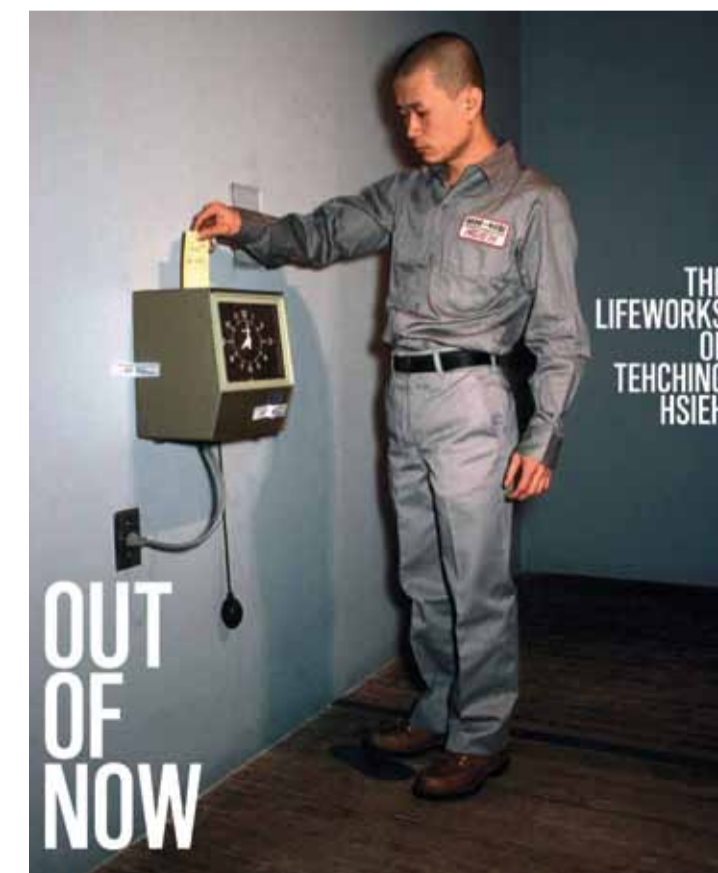
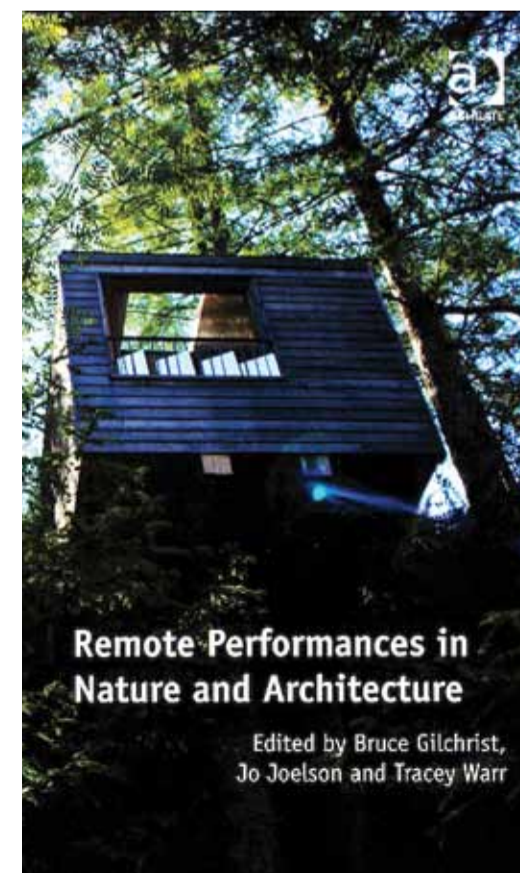
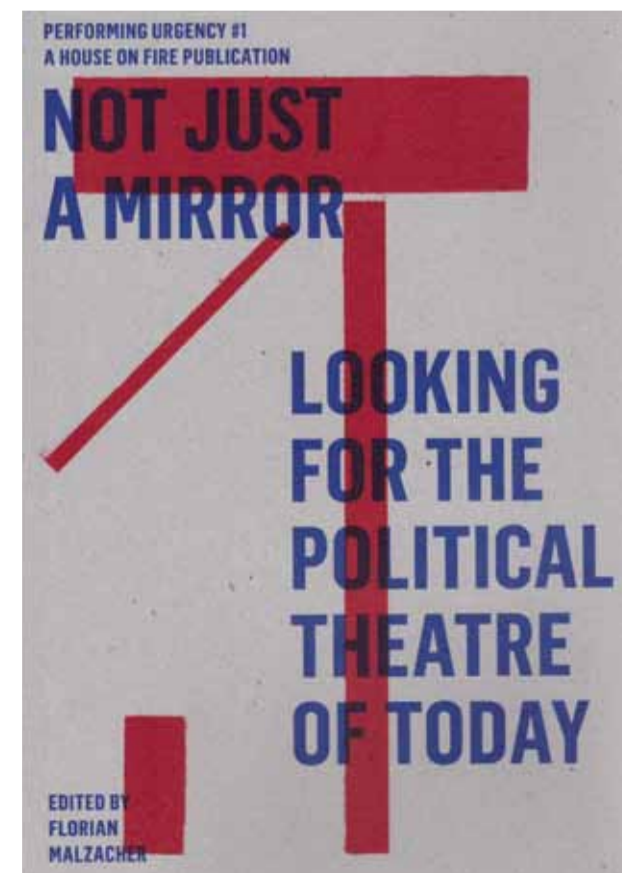
Mik Scarlet, *Huffington Post*

Not Just a Mirror: Looking for the Political Theatre of Today

Edited by Florian Malzacher

Not Just a Mirror maps a movement of artists from all over the world searching for the political theatre of today. Through essays, interviews, and case studies of political theatre makers, it investigates the performing arts as a political laboratory of the present and explores how theatre, dance, and performance have the potential to actively change society.

Co-published in collaboration with House on Fire and Alexander Verlag.



Remote Performances in Nature and Architecture

Edited by Bruce Gilchrist, Jo Joelson and Tracey Warr

Outlandia is an off-grid artists' fieldstation, a treehouse situated in Glen Nevis. This book explores the relationship between place and forms of thought and creative activity based on a series of residencies and radio broadcasts produced by London Fieldworks in collaboration with Resonance 104.4fm and 20 artists at Outlandia.

Co-published with Ashgate Publishing.

Out of Now: The Lifeworks of Tehching Hsieh

Adrian Heathfield and Tehching Hsieh

Paperback edition

The first major publication on an extraordinary artist, who, in the late 1970s and early 1980s, created five one-year-long performances. *Out of Now* is an extensive critical account of these remarkable works, featuring writings by leading art theorists Peggy Phelan and Carol Becker, and the internationally acclaimed artists Marina Abramović, Santiago Sierra, and Tim Etchells.

Co-published with The MIT Press.

"A handsome and imposing volume, demanding proper room on one's bookshelf just as much as the artworks it concerns demand their place in histories of performance and art."

Contemporary Theatre Review

LADA SUPPORT FOR ARTISTS

DIY

DIY is LADA's flagship professional development programme, offering opportunities for artists to conceive and run collaborative workshops for other artists based on unusual, challenging, and outlandish ideas and methodologies.

2015 saw 20 projects involving over 200 participating artists taking place across the UK and produced in collaboration with 18 national partner organizations.

2015's projects were the most politicized and diverse to date exploring issues and ideas such as race, ritual, financial systems, home, feminism, performance for children, solidarity, participation, and awkwardness. Projects took many forms including dreaming of the impossible in St Helens, a very awkward imaginary camping trip, a DIY University for artists, a week-long retreat in a totally unknown destination, an exploration of queerness, sex and children, an interrogation of safe spaces and much more.

2015 DIY lead artists: Adam James, Agency for Agency, Alexandrina Hemsley, Catherine Long and Brian Lobel, Daniel Oliver, Eilidh MacAskill and Rosana Cade, Geraldine Pilgrim, Joshua Sofaer and Karen Christopher, Katharine Araniello, Katie Etheridge and Simon Persighetti, Marcia Farquhar, Owen G. Parry, Selina Thompson and Ria Hartley, Simon Farid, Tania El Khoury and Abigail Conway, They Are Here, Tim Bromage, Ursula Martinez, and Zierle & Carter and Christina Georgiou.

2015 DIY partners: Abandon Normal Devices (North West), Artsadmin (national), Chelsea Theatre (London), Colchester Arts Centre, Compass Live Art (Yorkshire), Contact Manchester, Create Ireland, Folkestone Fringe, Home Live Art, hÅb & STUN (Manchester), Live at LICA (Lancaster), National Theatre Studio (London), Norwich Arts Centre, N(orth Contemporary Arts (Warrington), Sound and Music (national), Unlimited (national), and Heart of Glass (St Helens).

DIY 2015 formed part of LADA's contribution to the Collaborative Arts Programme Partnership (CAPP), a four-year research project on collaborative practices funded by Creative Europe. (See page 6.).

“Live Art Development Agency's DIY umbrella of workshops [is] a brilliant constellation of on-going initiatives that inspire and nurture a spirit of experiment and adventure that activates the liminal spaces and communities of learning, particularly acknowledging learning as a life-long process.”

Katie Etheridge and Simon Persighetti, University of DIY lead artists

“One of the most rewarding experiences I have ever had in my professional practice.”

Owen Parry, Fans of Live Art lead artist

“The project was a great educational and personal experience. I had the opportunity to try something completely out of my comfort zone and explore new abilities and possibilities! It was definitely a starting point for something new and I feel very happy that I was a part of it.”

Participant in Excursions: Creative writing for performance

Arthole Artist's Award

Arthole is a new initiative intended to plug a hole in art funding for open-ended research and professional development.

The annual Award supports a groundbreaking and inspirational UK-based artist working in Live Art with £10,000 to undertake a self determined year-long research and artistic development programme. The Award particularly encourages research into a range of critical, cultural, and practical concepts; dialogues and intergenerational collaborations; and ideas of legacy and future potentials.

The recipient of the first ever *Arthole Artist's Award*, for 2016/17, is Marcia Farquhar, a London-based artist known for her work in performance, installation, video and object making.

The *Arthole Artist's Award* was conceived by the artist Joshua Sofaer, and developed by LADA in collaboration with Gary Carter. The *Arthole Artist's Award* 2016/17 Patron is Lucio A C Shala.

Double Your Money

Double Your Money was a project in which Scottee addressed the complexities of public funding, class, and luck, by buying £1,000 worth of lottery tickets and, in front of a live audience at the Royal Vauxhall Tavern (London), attempting to win big during a broadcast of the National Lottery draw.

Scottee developed the project in response to LADA's open call for proposals for an artist-led fundraising initiative that would critique and test ideas of fundraising and patronage in the artworld by offering an award of £1,000 with an invitation for an artist to double it.

Scottee didn't win the Lottery.

“I tried and failed, but hopefully it started a discussion about how our work is funded, who funds it and what alternative funding revenues could exist if and when the public purse should run dry.”

Scottee

Arthole and *Double Your Money* were developed for, and supported in part by, LADA's fundraising research, and particularly ethical fundraising, as part of Art Council England's Catalyst Programme in collaboration with Artsadmin and Home Live Art.



Clockwise from top left: Tania El Khoury & Abigail Conway DIY. Image the artists; Shaun Caton DIY. Image Julius Beltrame; Zierle & Carter DIY. Image the artists; *Arthole* Cockle Medal for Live Art Philanthropy. Image Joshua Sofaer.

WHERE LIVE ART LEADS, OTHERS FOLLOW BY LOIS KEIDAN

For years I've been claiming that if you want to know what the mainstream will be up to in ten years' time, just look at what Live Art is doing now. The claim was partly born out of the frustration of seeing high profile projects by big name artists being heralded as ground breaking by mainstream commentators, when that ground had already been broken by artists working within Live Art. An early example would be the effusive critical responses to Deborah Warner's *The St. Pancras Project*, regardless of how wonderful that piece was, and seemed oblivious to the extraordinary site specific performance works that Geraldine Pilgrim, amongst others, had been pioneering for years. Geraldine still doesn't receive her due acknowledgement, despite her being cited as a pioneer and major influence by Punchdrunk, themselves now mainstream favourites.

Back in 2009, looking at the response to Antony Gormley's *One and Other* project, where he invited members of the public to occupy the fourth plinth in Trafalgar Square, you might easily have believed that Gormley had single handedly developed the concept of participatory practices and that artists like Joshua Sofaer, French & Mottershead and others, who had been placing audiences at the centre of their work for years, simply didn't exist.

These days the claim that where Live Art leads others follow rings true ever more frequently. Look at the debates about gender that are grabbing the headlines. For many culturally, socially and politically underrepresented artists Live Art has offered a space where identities can be constructed, performed and given agency. Live Art has been a particularly fertile site for representations of gender and over the years there's been women performing women, women performing men, and men performing women in the work of artists such as Lois Weaver, Diane Torr, Oreet Ashery, Vaginal Davis and George Chakravarthi, and artists who go beyond the limits of gender altogether, like David Hoyle.

In 2013 LADA curated *Just Like A Woman*, a programme on the performance of gender for the City of Women Festival in Slovenia. We're presenting versions of this programme in London (at Chelsea Theatre as part of *Sacred*) and New York (at Abrons Arts Center) later this year and given the current news stories about the rise in gender fluidity amongst young people, and the media coverage of transgender celebrities like Caitlyn Jenner we've surprised ourselves with the prescience of *Just Like A Woman*.

Live Art is a way of thinking about what art is, what it can say and do, and how it is experienced, and as such it can be seen as a kind of research lab for mass culture. The influence of Live Art on popular culture is probably, for better or worse, most evident in Lady Gaga's appropriations, most notably of ORLAN's horns and Jana Sterbak's meat dress. But it's also there in the experiential nature of much broadcast and online media, in advertising, and in the "experience economy".

The ad director Dermot McPartland once said "as creative people we can get inspiration from this new generation of Live Art", and the kind of immersive experiences pioneered by *moti roti* and *Blast Theory* in the 1990s, and more recently by artists like *You Me Bum Bum Train*, can be felt in many pieces across the country.

Live Art doesn't 'get' much in return, but, as Mary Paterson writes "the experience economy is capitalism's latest adventure in the conquest to commoditise and, like Live Art, it thrives on the generative potential of ideas and experience – or appears to. But of course, all of capitalism's ideas are the same idea: money. And all of its performances are the production of capital. Artists, luckily, have a wider repertoire."

The impact of artist-activists like *The Yes Men*, *Pussy Riot* and *Liberate Tate* reflects this wider repertoire and Live Art's capacity to take on issues of social and environmental justice and other challenges of our times through embodied actions.

Since 2010 *Liberate Tate* has led the way in creative resistance to the "social license to operate" afforded to the oil industry in their sponsorship of the arts, a resistance that is increasingly supported by names such as Mark Ravenhill embraced by high profile organisations like the Royal Court, and covered seriously in the mainstream media. Meanwhile, *Duckie*, and artists like Ursula Martinez, and Marisa Carensky have been significant in the cabaret and burlesque revivals: you could say that Carnesky's *Ghost Train* (2004) haunted *Dismaland*.

Live Art could be said to have paved the way, or at least offered a safe space to incubate different ways of doing things, for the expanded possibilities of theatre that we now see everywhere across the country, including in our regional theatres. Forced Entertainment, Neil Bartlett, Rose English, Gary Stevens and countless others who emerged from the intersections and edges of culture, were reimagining what the staging of ideas and the form and function of theatre could be long before *Elevator Repair Service* or *Ivo van Hove* appeared in the West End, or the National Theatre of Scotland was born. *DV8's* journey to the National Theatre started at the National Review of Live Art.

Whilst Live Art remains elusive to most mainstream commentators its influence is pervasive, and intriguingly the concept of performativity – its central tenet – is now so commonplace in public discourse that I just heard Tina Brown refer to Donald Trump as a performance artist on Channel 4 News. I don't know who is more insulted.

(Originally commissioned for *Guardian Online*, October 2015)

LADA ONLINE

Live Online

A new series of curated channels featuring short videos and films selected from LADA's Study Room or generated through our programmes and initiatives.

Channels include *Artists On: Being An Artist*, *Artists On: Live Art*, *Artist On: Collecting*, *Artists On: Disability*, *Artists On: Documentation*.

LADA Screens

Launched in 2015, *LADA Screens* is a series of free, online screenings of seminal performance documentation, works to camera, short films and archival footage. Each screening is available to view for a limited time, and is launched with a special live event in collaboration with the featured artist.

LADA Screens featured films by Shaun Caton, Amy Sharrocks, Katherine Araniello, Tehching Hsieh, Robin Deacon, *The Gluts*, Ron Athey, and Reynir Hutter & Marcia Farquhar.

"As an evening; as a thing to do; as a place to go; and most of all as a thing to think about, I really liked this a lot. More of this sort of thing, please, world."

Andrew Haydon,
Postcards from The Gods,
review of Tehching Hsieh event

Live Art and Feminism in the UK A Google Open Gallery in partnership with the Google Cultural Institute

An online exhibition curated by LADA in collaboration with the feminist scholar Eleanor Roberts, offering a snapshot of some of the key figures and issues of Live Art and Feminism in the UK since 1970. The exhibition presents one journey through a rich and diverse history of works performed by women and feminist artists, including early practices which contribute to the prehistories of Live Art.

"A fantastic achievement."
Anne Bean, artist



LADA RESOURCES

Study Room

With over 6,500 catalogued items, LADA's Study Room is the world's largest publicly accessible collection of Live Art publications and documentation, and a space for screenings, gatherings and residencies.

"The LADA Study Room is in my view the preeminent collection of materials pertaining to the history of Live Art in the UK and internationally."

Alan Read, Professor of Theatre, King's College, London

Study Room Ambassadors

In 2015, LADA launched a Study Room Ambassadors scheme to enhance Study Room access and development. Our Ambassadors are a diverse group of artists and researchers who open up the Study Room to the public on evenings and weekends, whilst using the space for their own research and events.

"Being a Study Room Ambassador enabled me to spend more time in the Study Room at times that suited me. The time spent there was always beneficial, as there is always something new to be discovered – a new book to read, videos to watch or items to explore. Being immersed in the beautifully curated collection is continuously inspiring, and has contributed immeasurably to my PhD research."

Phoebe Patey-Ferguson



Study Room in Exile

Launched in September 2015, the Study Room in Exile is LADA's satellite Study Room housed in the Institute for the Art and Practice of Dissent at Home in Liverpool.

As well as offering free open access for researchers, the Study Room in Exile hosts four public events a year – a study room for all seasons!

www.twoaddthree.org

Study Room Guides

LADA commissions artists and thinkers to research and write Study Room Guides around specific themes to help navigate users through the extensive materials we hold.

There are over 20 Guides on subjects including Live Art and Feminism, Disability, One on One Performances, Participatory Practices, Falling, Journeys, Ethics, Business Sponsorship and Making Art, and many, many more.

UNBOUND

The world's only online shop dedicated to Live Art, offers many titles that are exclusively available on the site.

In 2015, we launched an Unbound Blog featuring news items, artists' profiles, interviews, and extracts from key publications.

All proceeds from Unbound are put back into LADA's publication and research projects.

Study Room In Exile. Image Alex Eisenberg

Live Art UK

Live Art UK is a national network of venues, festivals and facilitators working collectively to support the Live Art sector across the UK. The network is coordinated by LADA.

Live Art UK Members are Arnolfini, Artsadmin, BAC, the Bluecoat, BUZZCUT, Cambridge Junction, Chapter Arts Centre, Chelsea Theatre, Colchester Arts Centre, Contact, Compass Live Art, Fierce Festival, Forest Fringe, Hatch, hÅb, home live art, In Between Time, Lancaster Arts, LIFT (London International Festival of Theatre), Live Art Development Agency,]performance space, SICK! Festival, SPILL Festival of Performance, and Wunderbar.

Members work collectively and individually on new models and partnerships for the promotion of Live Art; on new ways to increase the national and international visibility of Live Art through writing, publishing and audience development initiatives; on strategies for a more sustainable future for Live Art practitioners and promoters.

Information on Live Art UK publications and activities can be found on www.liveartuk.org

Catalyst

Between 2013 and 2015, LADA, Artsadmin and Home Live Art worked together as a consortium on a programme of capacity building and fundraising related activities as part of Art Council England's Catalyst Programme. The consortium's programme was underpinned by a focus on ethical fundraising, which included work with Platform addressing each organisation's cultural values.

LADA's Catalyst work involved internal development activities (including audience research, staff training, and the development of LADA's Board-approved **Ethical Funding Policy**), commissioning artists to work with us on exploring ideas and approaches, and public activities which engaged with the opportunities, challenges and complexities of fundraising for Live Art practices. In 2015, this work included the *Arthole Artist's Award* and *Double Your Money* (see page 10).

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UPCOMING IN 2016

PLAYING UP: Live Art for Kids and Adults



PLAYING UP is an artwork by Sibylle Peters of Theatre of Research (Germany) exploring the potential of Live Art to bridge generations. Drawing on key Live Art themes and seminal works, *PLAYING UP* takes the form of a game played by adults and kids together.

PLAYING UP will be launched at Tate Modern (London) with a three-day free mass 'play-in' in the Turbine Hall on 1-3 April 2016, followed by a major symposium on 4 April with leading thinkers and practitioners in the field.

The Live Art Almanac Volume 4

A collection of 'found' writings about and around Live Art that were originally published, shared, sent, spread and read between January 2012 and December 2014, reflecting the dynamic, international contexts that Live Art occupies. A co-publication with Oberon Books.

Study Room Guides

Look out for forthcoming Guides on 1970s UK Performance Art, Neurodiversity, Motherhood, and Borders.

Restock, Rethink, Reflect Four: Live Art, Class and Privilege

The fourth iteration of this ongoing series, mapping and marking underrepresented artists, practices and histories.

LADA Screens

Look out for forthcoming events featuring films by Liberate Tate, Adrian Howells, Bernard Steigler & Adrian Heathfield.

CAPP 2016

We will be hosting artist-led residencies exploring issues relating to collaborative practices within socially engaged contexts.

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It's All Allowed: The Performances of Adrian Howells Edited by Deirdre Heddon and Dominic Johnson



Adrian Howells (1962–2014) was one of the world's leading figures in the field of one-to-one performance practice. *It's All Allowed* is the first book devoted to Howells' remarkable

achievements and legacy, and the fourth title in the Intellect Live series, a collaboration between Intellect Books and LADA.

DIY 13: 2016

Look forward to another year of projects in which artists conceive and run collaborative workshops for other artists based on unusual, challenging, and outlandish ideas and methodologies.



**LIVE ART
DEVELOPMENT
AGENCY:
A CENTRE
FOR LIVE ART**

**ANNUAL
REVIEW
2015-16**

www.thisisliveart.co.uk