



Welcome to the Live Art Development Agency's 2016-17 Annual Review



Live Art is a way of *thinking* about what art is: drawing from performance art, visual art, theatre and dance, Live Art is driven by artists who are working across disciplines, contexts and sites to open up new artistic models, new languages for the representation of ideas and identities, new ways of animating spaces and places, new approaches to engaging audiences and intervening in public life, and new strategies of creative resistance.

“LADA’s work makes me excited about performance and its potential to challenge, inspire, entertain”

David Micklem, Producer



**Live Art
Development
Agency**

Cover: *PLAYING UP*, Play-In at Tate Modern, London.
Photo image, Seraphina Neville; card design, David Caines. See pages 3-7.
Above: *Performance Magazine Online*, cover images. See page 16.

LADA is a Centre for Live Art:

- a knowledge and research centre;
- a production centre for programmes and publications;
- an online centre for digital experimentation, representation and dissemination.

As the world’s leading organisation for Live Art, LADA supports everyone who makes, watches, researches, studies, teaches, produces, presents and writes about Live Art in the UK and internationally.

Through a portfolio of **Projects, Opportunities, Resources and Publishing**, we create new artistic frameworks, legitimise unclassifiable art forms, and give agency to underrepresented artists. Our work sets artists and ideas in motion, serves as a research lab for mass culture, and contributes to mainstream culture in the long-term in ways which can’t be foreseen.

2016-17 was another packed year for LADA with activities taking place across the UK and internationally, new publications and online projects, professional development opportunities for artists, and a range of resources and research initiatives.

We send our thanks and appreciation to everyone who has supported and engaged with our work.

Best wishes,

Handwritten signatures of Lois Keidan and CJ Mitchell.

Lois Keidan and CJ Mitchell
Directors

LIVE ART AND CHILDREN

In 2016-17, LADA developed new initiatives on Live Art and children, involving artists, partners and audiences around the UK.

It's only relatively recently that the potential for children to engage with Live Art has been explored, with a proliferation of new ways of thinking and making that understand the connections between how children explore the world and what Live Art does.

As a cultural strategy, Live Art offers rich possibilities for cross-generational work for, by and with children. Live Art is more a way of thinking and doing than a rigid artistic discipline. Much of its cultural value lies in its experiential and exploratory nature – in its approaches to, and negotiation of, ideas, experiences and things. This resonates clearly with the characteristics of childhood. This does not only predestine Live Art for children, it also makes children perfect accomplices for practicing Live Art.

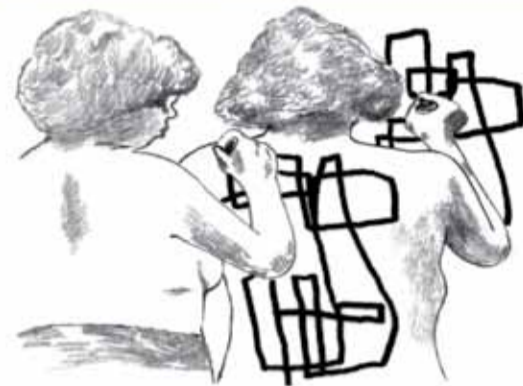
continues over...

Below: *PLAYING UP*, test day. Photo image, Alex Eisenberg; related *PLAYING UP* card design, David Caines.

DENNIS AND ERIC OPPENHEIM
TWO STAGE TRANSFER DRAWING (1971)



BODY & PERCEPTION



Live Art deals with the everyday, the domestic, with games, food, tinkering, misbehaving and all of that. So, doesn't this sound like children would have been involved from the beginning? Strangely, that is not the case. In fact, very few works of early Live Art were made together with children. One of them is *Two Stage Transfer Drawing (Towards a Future State)*, a piece made by Dennis Oppenheim and his son Eric Oppenheim in 1971. Usually only Dennis Oppenheim, the father, is credited for it, though Eric was drawing *through his father* in this piece. What is that supposed to mean? You will see.

Instruction: The adult(s) of the team take off their shirts. They sit on the floor, each facing a big piece of paper attached to the wall. Kids then sit on the floor behind the adults. Adults and kids are equipped with felt tip pens. Now the kids slowly draw a picture on the bare back of the adults. The adults try to reproduce the drawing on the paper in front of them.

Note: Is there a gap between the two pictures? How are they different? Why? Would you like to take turns now? This would be part two of the piece called *(Returning to a Past State)*.



PLAYING UP: Live Art for kids and adults



Created by Sibylle Peters of Theatre of Research (Germany), *PLAYING UP* is an artwork exploring the potential of Live Art to bridge generations and suggest different ways of looking at the world. Based on Live Art themes and key works, it takes the form of a game that kids and adults play together to invent their own piece of Live Art and perform it.

Make clothes out of food, lie on top of cars, dance with animals, try bagism, make a ketchup fight, follow a random passerby through the city, remote control your parents, invent your own sports, search for miracles, create an alter ego of the opposite gender, deconstruct electrical devices, and build what-happens-next-machines!

“Kids are explorers of the everyday. For them to light a match can be something extraordinary that needs focus and time and creates an experience. The same is true for everyone who practices Live Art. For us kids are perfect accomplices. And in return Live Art can provide something that is essential to all of us, but especially to kids and their well being: the acknowledgement of their action and their thinking, the reassurance that everything counts, that everything can make a difference, the frame of beauty and reflection and the experience that we can set it up anytime and anywhere we want. *PLAYING UP* is a playful, hands-on introduction to Live Art for everyone”

Sibylle Peters

PLAYING UP was launched at Tate Modern, London, with a three day public Play-In in the Turbine Hall on 1-3 April 2016, facilitated by pupils from Wapping High School and attended by over 1,200 kids and adults. The launch was followed by a major symposium at Tate on 4 April with leading thinkers and practitioners in the field.

2016-17 Play-Ins of *PLAYING UP* took place at:

- Latitude Festival, Suffolk, July 2016
- Cambridge Junction, September 2016
- SPILL Festival of Performance, Ipswich, October 2016
- Hijack Festival, Brighton, October 2016
- Compass Live Art Festival, Leeds, November 2016
- In Between Time International Festival, Bristol, February 2017


Look out for Play-Ins in 2017-18 across the UK and internationally.

“I didn’t know playing a game could be art”

Oshin Biswas (age 10)



STEPHEN CRIPPS
ROUNDAABOUT FOR A CRASHED HELICOPTER (1977)



Do you sometimes want to throw your phone against the wall? Do you walk on top of cars in your dreams trying to cause as much damage as possible? In Live Art you can explore these wishes, Stephen Cripps did. For him, things were nothing but events in slow motion. His lab was full of broken equipment like dentist chairs and parts of a helicopter, which he combined and transformed into something different that was moving in slightly unpredictable ways. Sadly, Stephen Cripps died at the age of 29, but his performances are still legend, as more than once he almost let the gallery space go up in flames. His sculpture *Roundabout for a Crashed Helicopter* was a rotation device that damaged the wall of the gallery in every turn.

Instruction: Find an electric device or two and take them apart. Build something new out of the parts. Find a name for your sculpture. Is there a way it might move?

Note: Be sure, that you do not only unplug, but cut off the plug entirely, before you undo an electrical advice! You can take a really destructive approach to the device if you like, but be safe: wear goggles and gloves. Don't undo old-fashioned TVs or fridges as they are tricky.

SCIENCE & TINKERING

“I like the inspiring way of talking about possibilities, and new ways of dealing with things and each other”

Amy Sharrocks (artist and parent)

“In a time of political apathy, particularly among young people squeezed through the sausage machine of education with so much emphasis on league tables and so little on creativity, and when both schools and parents are increasingly risk adverse, *PLAYING UP* offers the tools to take risks, wrest back agency and question power relationships. All while having fun and making art”

The Guardian

Buy a copy of *PLAYING UP* from Unbound for £12 to play with your family, friends and neighbours.

Visit the dedicated *PLAYING UP* website and view documentation of Play-Ins and the *PLAYING UP* Symposium www.playingup.thisisliveart.co.uk

PLAYING UP is produced and published in a collaboration between the Live Art Development Agency (LADA, UK), FUNDUS THEATER / Theatre of Research (Germany), Tate Early Years and Family Programme (UK), Best Biennial (Sweden) and Live Art UK, with the generous support of the Goethe-Institut London. *PLAYING UP* forms part of LADA's contribution to the Collaborative Arts Partnership Programme (CAPP) supported by Creative Europe Programme of the European Union.

Building on the success of *PLAYING UP*, LADA collaborated with Sibylle Peters throughout 2016-17 on other initiatives:

- A Study Room research residency exploring Live Art practices and methodologies in relation to intergenerational practices and working with children. This was part of our *Restock Reflect Rethink Four* project on Live Art and Privilege, and contributed to the Collaborative Arts Partnership Programme (CAPP) on collaborative practices within socially engaged contexts.

Sibylle's residency has generated two key resources for everyone interested in Live Art by, with, and for children and young people: a Study Room Guide on intergenerational practices and a toolkit of methodologies.

- A collaboration with Theatre of Research and Tate Early Years and Family Programme on *The Transgenerational Academy*, the first academy that includes members of all ages, where children, as well as adults, will explore and experiment, think and act together. The first *Transgenerational Academy* will be *KAPUTT: The Academy of Destruction* taking place at Tate Exchange at Tate Modern in October 2017.

PLAYING UP

by Mary Paterson



MAMMALIAN DIVING REFLEX
HAIRCUTS BY CHILDREN (2006)



DARE & DANGER

Have you often been asked what you would like to be in the future, when you are grown up? Why does nobody ever ask what you would like to be right now? For example an astronaut – why can't children be astronauts? At least they can be artists, just like everybody else. In Toronto, Canada there is a group of artists called Mammalian Diving Reflex, which consists of adults and youngsters, who work closely together. They found that Live Art gives kids a chance to take on roles they wouldn't usually have access to. The kids of that group have, for example, formed a jury of art critics and of restaurant critics. But it all started with them being hairdressers. In the piece *Haircuts by Children* they ran a salon and cut the hair of lots of adults.

Instruction: Adults, could your hair use a little trim?
Have the kids of your team cut your hair!

Note: Of course, how much hair is going to be cut is negotiable. Maybe just a tiny little bit?

From 1 to 3 April 2016, over 1,200 children and adults were 'Playing Up' in Tate Modern. Part game, part artwork, part learning resource, *PLAYING UP* – as its name suggests – is both a model for bringing people together and a tool for breaking down conventions. Co-commissioned by the Live Art Development Agency (LADA), Tate Early Years and Families Programme, Live Art UK (LAUK) and Best Biennial in Sweden, *PLAYING UP* was created by the artist Sibylle Peters as a game for children and adults to play together.

It comes as a box set of 37 cards, each describing a different work of Live Art alongside an instruction to interpret some of its ideas, in teams of two or more people aged seven and over. A short description of Marina Abramovic's *Freeing the Voice* (1976), for example, is followed by the instruction: "Set an alarm to go off in five minutes. Lie down on the floor with your heads tilted backwards. Start screaming, and don't stop until the alarm goes off." A card about Marcel Duchamp's female alter ego, Rose Sélavy, asks players to, "Dress as a person of the opposite gender and invent names for him/her. Take a photo and come up with ideas for his or her story."

The weekend 'play in' at Tate Modern was the launch event for *PLAYING UP*, in which props and equipment, giant versions of the cards and hundreds of people occupied Tate

Modern's Turbine Hall bridge, as well as the gallery's gangways, stairwells and front lawn. Child Guides from Wapping High School, who had been working with Sibylle Peters and testing *PLAYING UP* at school, were on hand to facilitate, instruct and answer questions, and players were invited to document their experiences online through photos, videos and tweets. The weekend was followed by a day-long symposium, also held at Tate Modern, inviting artists and arts professionals to reflect on the relationships between Live Art and children.

This launch was, then, both an exemplary use of the *PLAYING UP* resource and a one-off event that will never happen again – not just for practical reasons, but also because of the power of Tate as a cultural frame that can bring in an audience of 1,200. Within Tate's respected brand, you are always and already having an art experience; a Tate Modern art experience, in turn, is always and already worthy of global art attention. This kind of interdependence between an institution (however real or imaginary) and an activity is also a structuring principle of *PLAYING UP*. "It is one of the secrets of Live Art," say the instructions, "that to commit to a task can set you free." The rules of this game are simply to follow the rules, which are less like rules and more like permissions. Here, 'Live Art' becomes the cultural frame that sanctions the players' ability to take risks. But

this safety is a trick. Within the game, just as within the walls of Tate Modern, the real secret is that anything could happen. In the words of some of the Wapping High students asked to describe their experiences: "It's a chance for the children to take control, instead of the adults." "Anyone can make it." And, "Isn't Live Art just anything that comes up?"¹

The real secret, in other words, is that the freedoms and responsibilities of art are never just the preserve of the people or places that look like they're in charge. In fact, in the relationships between the activities of the institution and the activities of art, these freedoms and responsibilities travel both ways.

The artist duo known as Mad for Real have been escorted off the premises of both Tate Britain and Tate Modern for attempting to interact with exhibits: in 1999 they jumped on Tracey Emin's *My Bed* (which is an installation of an unmade bed), and in 2000 they tried to urinate in Duchamp's *Fountain* (a urinal). In 2016, however, their work *Soya Sauce and Ketchup Fight* (1999) was referenced in *PLAYING UP*, and dozens of people were invited to emulate them in condiment fights on Tate Modern's lawn. This change in the relationship between the artists and the institution is partly due to the fact that the condiment fights were orchestrated by Tate itself and did not involve any damage



MAD FOR REAL
SOYA SAUCE AND KETCHUP FIGHT (1999)




Have you heard rumours about something called Action Painting, where artists mess around with colours in a way you would never be allowed to do? These rumours are true. Action Painting became famous through the work of Jackson Pollock in the 1950s. His paintings don't depict anything but are traces and leftovers of the action of painting itself: the action of painting was the artwork, the painting became the document. In 1999 the artists Cai Yuan and Jian Jun Xi who call themselves Mad for Real decided that it was not necessary to call it Action painting anymore and that you don't even have to use colours. They called their piece *Soya Sauce and Ketchup Fight*. It got so wild and became so popular, that they have performed it all around the world ever since.

Instruction: Go to the kitchen and choose your weapons. One bottle each. Maybe you have to stock up in the next shop? Put old clothes on and make yourself coats out of big bin bags. Bathing caps are also a good idea. Find a place outside that will not suffer from sauce flying around. Agree on the playing field. Start fighting and don't leave the field until the last bottle is empty.

Note: You might want to take a picture before and after the fight.

to property. But it is also because *PLAYING UP* is explicitly, strategically, about breaking the rules. This much is clear to its players right from the start: the name, “sounds like a naughty thing,” says a Wapping High student, “and at times, naughty is good.”

Sibylle Peters has been working with children and Live Art for years, through Theatre of Research (Forschungstheater) in Hamburg. What started as an ethnographic study of children and art, connected to a university, quickly became an ongoing form of action research in which, she says, “we discovered that kids are the experts.” In this discovery, Sibylle’s work draws on two parallel histories at once: Live Art as a form of creative practice, and pedagogy – the theory of teaching.

Live Art, according to the art historian RoseLee Goldberg, has its routes in avant-garde art practices that try to shock people out of the compliance of everyday life; at the same time, it draws on long-felt traditions of the carnival and the grotesque, which imagine alternate worlds as a way of understanding this one.² LADA, meanwhile, has a more succinct working definition – Live Art is a cultural strategy that questions everything.³ Since the 1960s (in the same period as Live Art has been gaining visibility as an art form) radical pedagogical theories have challenged the traditional, hierarchical relationships between a teacher

and her students, along with the presumptions of knowledge and non-knowledge they imply. Understanding education to have a social rather than an individual function, the French philosopher Jacques Rancière says, “[A]n emancipated community is made up of narrators and translators.”⁴ What both these histories have in common, then, is a desire to think in new ways. They search for ideas that must defy, as a matter of definition, formal conventions – of what constitutes the real world, of what constitutes knowledge, and of who has the power to decide either way.

If the Mad for Real artists were a public nuisance in 1999, in the context of *PLAYING UP* they become sparks of creative inspiration. And if Tate was the guardian of cultural meaning 17 years ago, in the context of *PLAYING UP* it becomes the fertile soil for multiple and co-existing systems of value. Whilst benefiting from Tate’s cultural capital, *PLAYING UP* also bestows the cultural licence of Live Art onto Tate as an experimental strategy. Whether you think this kind of artistic intervention is more powerful in or outside the real or symbolic walls of an art gallery is one of the questions their collaboration poses: like the artistic and pedagogical histories it draws on, *PLAYING UP* picks a delicate path between changing the world and finding a better way to live in it.

Mary Paterson is a writer and curator who works across inter-disciplinary practices. www.marypaterson.tumblr.com

Mary Paterson was commissioned to reflect on the *PLAYING UP* launch and symposium. This is an extract from that writing; the full text can be read on the *PLAYING UP* website: <http://playingup.thisisliveart.co.uk/>

1. All comments taken from interviews with Wapping High Students on the *PLAYING UP* website <http://playingup.thisisliveart.co.uk/wapping-high-school-students/> (accessed 12 May 2016).
2. RoseLee Goldberg *Performance Art* (London: Thames & Hudson, 2011), passim
3. <http://www.thisisliveart.co.uk/about/what-is-live-art/> (accessed 12 May 2016)
4. Jacques Rancière *The Emancipated Spectator* (London: Verso, 2009), p. 22

Page 6: *PLAYING UP*, Play-In at IBT17 Festival, Bristol. Image, Manuel Vason.
Above: *PLAYING UP*, Play-In at Tate Modern, London. Image, Seraphina Neville.

LADA PROGRAMMES AND PARTNERSHIPS

LADA works on programmes, screenings and symposia that support the creative practices of artists, develop new approaches to public engagement, contribute to digital practice and thinking, support diverse cultural experiences, legitimise challenging practices, and further international dialogues.

SCREENINGS

LADA Screens

LADA Screens are free, monthly online presentations of seminal performance documentation, works to camera, short films/video and archival footage, each launched with a live event.

LADA Screens 2016-17 featured films by and about Franko B, Forced Entertainment, Miss High Leg Kick, Curious, Adrian Howells, Oreet Ashery, Liberate Tate, Marcia Farquhar & Reynir Hutber, Johanna Went, Adrian Heathfield & Hugo Glendinning, and Nando Messias.

“These screenings are just fantastic. Even when we can’t make it to London, it’s so excellent to be able to see important and sometimes rare works in our little private constellations around the country...”

**Sara Jane Bailes,
University of Sussex**

“LADA reaches out deep and wide to both artists and audiences, getting to places that other arts organisations can only dream of. They are exactly the sort of creative, responsive and responsible organisation that we need to keep the arts in this country moving forwards in difficult times”

Neil Bartlett, artist



Unpacked screenings

Ouch is a collection of documentation and artists’ films looking at pain and performance. Featuring Marina Abramovic, Ron Athey, Marcel.Li Antunez Roca, Franko B, Wafaa Bilal, Rocio Boliver, Cassils, Bob Flanagan, Regina Jose Galindo, jamie lewis hadley, Nicola Hunter & Ernst Fischer, Oleg Kulik, Martin O’Brien, Kira O’Reilly, ORLAN and Petr Pavlensky.

Ouch was presented at the Wellcome Collection’s *In Pursuit of Pain* (London, July 2016), at the *3rd Venice International Performance Art Week* (December 2016) and Aksioma Gallery, Ljubljana (March 2017).

“An outstanding anthology”

**Andrea Pagnes, Venice
International Performance
Art Week**

Live Art &... is a collection of short films, video documentation and images reflecting recent histories of Live Art in the UK – the territories and ideas artists have been occupying and exploring, and what they have been doing with them.

Live Art &... was presented at IBT17, Bristol International Festival (February 2017), and features Liberate Tate, Mad For Real, The Famous Lauren Barri Holstein, Duckie, The Disabled Avant-Garde, George Chakravarthi, Jade Montserrat, Harold Offeh, Richard Dedomenici, Joshua Sofaer, Phoebe Davies, Franko B, jamie lewis hadley, Liz Aggiss, Lucy Hutson, Nando Messias, the vacuum cleaner, Jamal Gerald, and a film by Manuel Vason about *Double Exposures*.

“A progressive, thoughtful and ambitious showcase of great artists”
Audience member

Above: from *Ouch* screening programme: Cassils. Image, Cassils & Robin Black.
Page 9, all LADA Screens: Liberate Tate. Image, the artists.
Nando Messias. Image, Holly Revell.
Franko B. Image, Nathaniel Walters.



PROGRAMMES

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

Restock, Rethink, Reflect (RRR) has run since 2006, mapping and marking underrepresented artists, practices and histories whilst also investing in future generations.

Following RRR programmes on Race (2006-08), Disability (2009-11) and Feminism (2013-15), RRR4 (2016-18) is looking at cultural privilege and issues of access, knowledge, agency and inclusion in relation to the disempowered constituencies of the young, the old, the displaced, and the economically and socially excluded.

The first year of RRR4 was research based, and supported four Study Room residencies with Sibylle Peters, Lois Weaver, Elena Marchevska and Kelly Green exploring Live Art practices and methodologies.

- Sibylle's residency on working with the young and intergenerational practices involved *My First Live Art*, a public event in which attendees were invited to recall their first performance pieces.
- Lois' residency on the old connects with her role as a Wellcome Engagement Fellow, and explored Live Art practices and methodologies in relation to working with older individuals and communities.
- Elena's residency on displacement facilitated the first UK presentation of Tanja Ostojic's *Misplaced Women?* project, involving a workshop in which participants unpacked their bag in a public place which signified displacement.
- Kelly's residency on the excluded was a collaboration with Canterbury Christ Church University and involved her working with Valley Kids, Wales, and Astor College, Dover on *Fairground*, a programme of events on ideas of class, politics and exclusion at the Sidney Cooper Gallery, Canterbury.

Each residency has generated a Study Room Guide and a toolkit of methodologies, which are accessible through LADA's website and in our Study Room. The residencies were part of the Collaborative Arts Partnership Programme (CAPP; see later).

The Collaborative Arts Partnership Programme (CAPP)

CAPP is a transnational programme focusing on collaborative practices with the aim of enhancing mobility and exchange for artists and engaging new publics. The programme consists of national and international professional development opportunities (2015), artist residencies (2016), commissioned works, public presentations and debates (2017), and a major showcase in Dublin (2018).

LADA's 2016 CAPP residency programme supported four Study Room research residencies by Sibylle Peters, Lois Weaver, Elena Marchevska and Kelly Green (see *Restock, Rethink, Reflect*).

In March 2017, LADA hosted the first CAPP Staging Post event - *Practice, Participation, Politics*: a public gathering to explore the possibilities of collaborative practices within socially engaged contexts - to reflect on the CAPP residencies that took place across Europe throughout 2016, and to discuss issues of public engagement, participation, social responsibility, politics and activism.

CAPP partners: Create-Ireland (coordinating lead partner), Agora Collective (Berlin), Hablarenarte (Madrid), Heart of Glass (St Helens), Kunsthalle Osnabrück (Osnabrück), Live Art Development Agency (London), Ludwig Museum (Budapest), M-Cult (Helsinki), and Tate Liverpool (Liverpool).

CAPP is supported by Creative Europe.



The Residents

Four artists' residencies in the Wellcome Collection's Reading Room in Autumn 2016. Each artist worked with a different theme, exploring Reading Room materials and resources in relation to their own practice, and leading to public presentations of their findings and conversations with invited experts.

The Residents were:

- Selina Thompson on Food, and in conversation with food blogger and activist Jack Monroe.
- Joshua Sofaer on Face, and in conversation with death mask expert Natasha McEnroe.
- Stacy Makishi on Faith, and in conversation with Unitarian Minister Claire MacDonald (in Summer 2017).
- Tim Bromage on Alchemy, and in conversation with Zoe Laughlin of The Institute of Making and Library of Materials.

ABsence: Awkward Bastards 2 Symposium

A symposium which brought together artists, activists, thinkers, and producers to rethink ideas around diversity, in collaboration with DASH and mac, Birmingham in March 2017.

With invited speakers: Frances Morris (Tate Modern), Tony Heaton (Shape), Mohammed Ali (artist), Rachel Anderson (Idle Women), Daniel Oliver (artist), Jamila Johnson Small (artist), Simon Casson (Duckie), Tanya Raabe-Webber (artist), Sue Austin (artist), Melanie Keen (Iniva), Nick Llewellyn & Cian Binchy (Access All Areas), David A Bailey (International Curators Forum), Aaron Wright (Fierce Festival), Helga Henry (Birmingham Hippodrome), Rachael Savage (artist, Vamos Theatre), Sarah Watson & Thompson Hall (Creative Minds), Rachel Gadsden (artist), Katherine Araniello & Aaron Williamson (The Disabled Avant-Garde), and Julie McNamara (artist).

With 'open mic' provocations by: Vera Boysova, Alex Leggett, Catherine Hoffmann, Jane Thakoordin & Riffat Bashir, Lewis Devey, Sexcentenary, Nicholas Tee, Faye Claridge, Rinkoo Barpaga, Priya Mistry, and Ben Spatz.

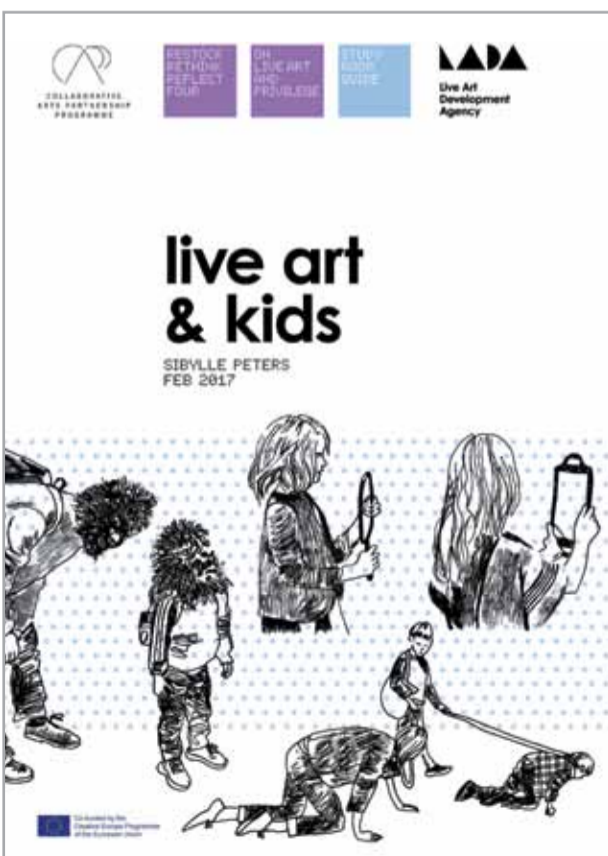
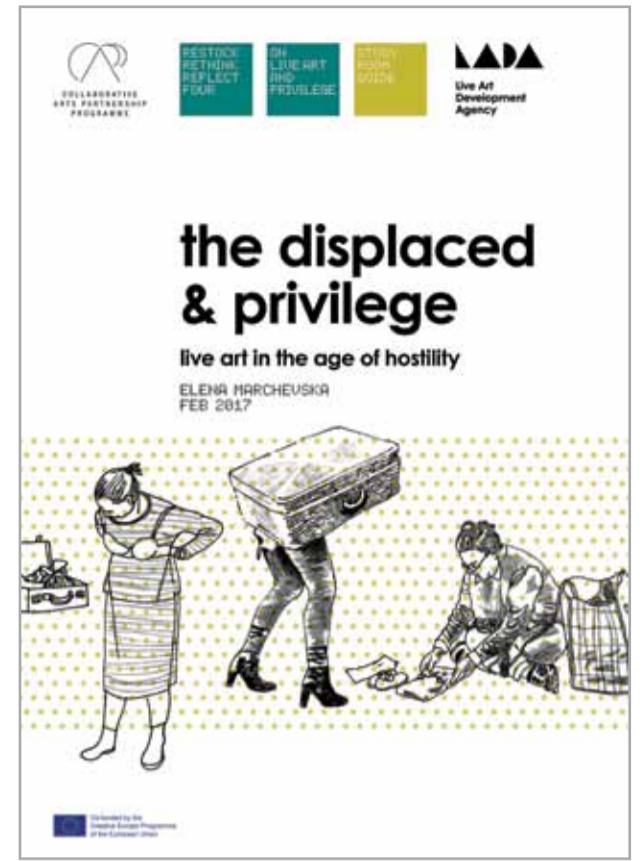
"It's not the checkbox of diversity that feels good about the event, it is how diversity is facilitating me to understand and think about things in a way that I hadn't before. Isn't that what art is supposed to be about, after all?"

Poppy Noor, writer

Walking Women

A programme of events at Somerset House (London, July 2016) curated by the artists Amy Sharrocks and Clare Qualmann, that placed women at the centre of discussions and debates about walking and art.

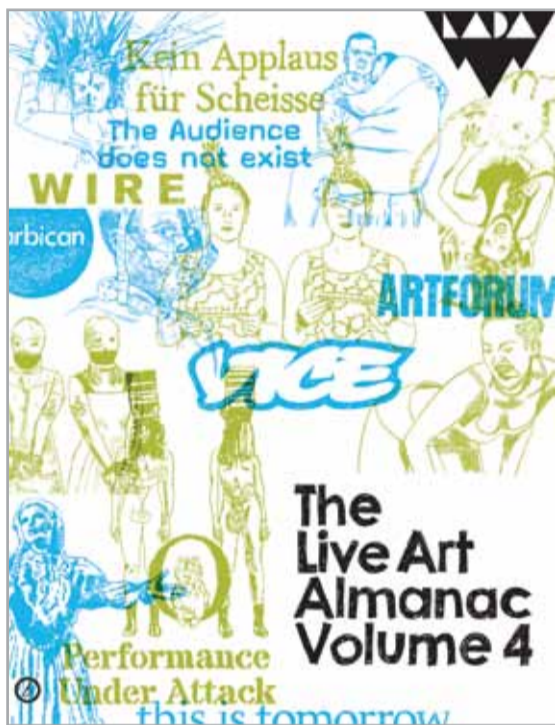
Page 11, top: *The Residents*, Selina Thompson. Image, Andrew Whittuck.
Middle: *The Residents*, Joshua Sofaer. Image, Christa Holka.
Bottom: *ABsence*, Noemi Lakmaier. Image, Joy Stanley & Thomas Williams. Along with four *Restock, Rethink, Reflect* Study Room Guide covers. Design, David Caines.



LADA PUBLICATIONS

LADA is one of the world's leading Live Art publishers, specialising in critical titles on influential practitioners and artist-led publications.

The Live Art Almanac Volume 4 Edited by Harriet Curtis, Lois Keidan and Aaron Wright



A collection of 'found' writings that reflect the dynamic, international contexts that Live Art occupies through seven themed sections: Locating Performance; Performance Under Attack; Speaking Up/Speaking Out; Show Me the Money; High Art in Low Places; Reviews; and Dearly Departed.

Volume 4 includes writings by and about: Ai Weiwei, Pussy Riot, Tim Etchells, Karen Finley, Vaginal Davis, Ann Magnuson, Shaheen Merali, Jennifer Doyle, Marilyn Arsem, Guy Brett, Nigel Charnock, Claire Bishop, Bryony Kimmings, Matthew Barney, Coco Fusco, Stuart Hall, Miley Cyrus, Petr Pavlensky, Reverend Billy, Ron Athey, Mike Kelley, Oreet Ashery, CHRISTEENE, Marcia Farquhar, Morgan Quaintance, Adrian Howells, Amelia Abraham, Brian Boucher, Rose Finn-Kelcey, Mat Fraser, José Esteban Muñoz, Kembra Pfahler, Hennessy Youngman, Joan Rivers, Mykki Blanco, Monica Ross, Wu Tsang, boychild, Wendy Houstoun, the vacuum cleaner and many more.

Co-published with Oberon Books.

PLAYING UP

An artwork by Sibylle Peters exploring the potential of Live Art to bridge generations and suggesting different ways of looking at the world. Based on Live Art themes and key works, it takes the form of a game that kids and adults play together to create their own piece of Live Art.

Co-published with FUNDUS THEATER / Theatre of Research (Germany), Tate Early Years and Family Programme (UK), Best Biennial (Sweden) and Live Art UK, with the support of Goethe-Institut London and the Collaborative Arts Partnership Programme (CAPP).

“Without a doubt one of the most important resources available for Live Art and young people IN THE WORLD”

**Robert Daniels,
writer and lecturer**

Performing Urgency A House on Fire series

A series focused on the relationship between theatre and politics to stimulate broader discussions of the conditions, aesthetics, concepts, and topics of contemporary performing arts.

The first three titles in the series:

- *Not Just a Mirror: Looking for the Political Theatre of Today*, edited by Florian Malzacher
- *Turn, Turtle! Reenacting The Institute*, edited by Elke Van Campenhout & Lilia Mestre
- *Joined Forces: Audience Participation in Theatre*, edited by Anna R. Burzyńska

Co-published with House on Fire and supported by the Culture Programme of European Union.

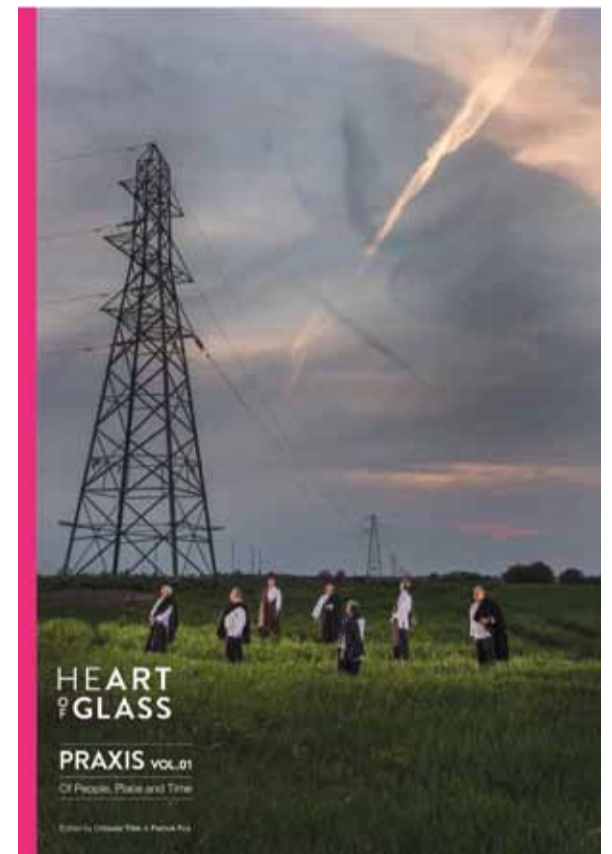
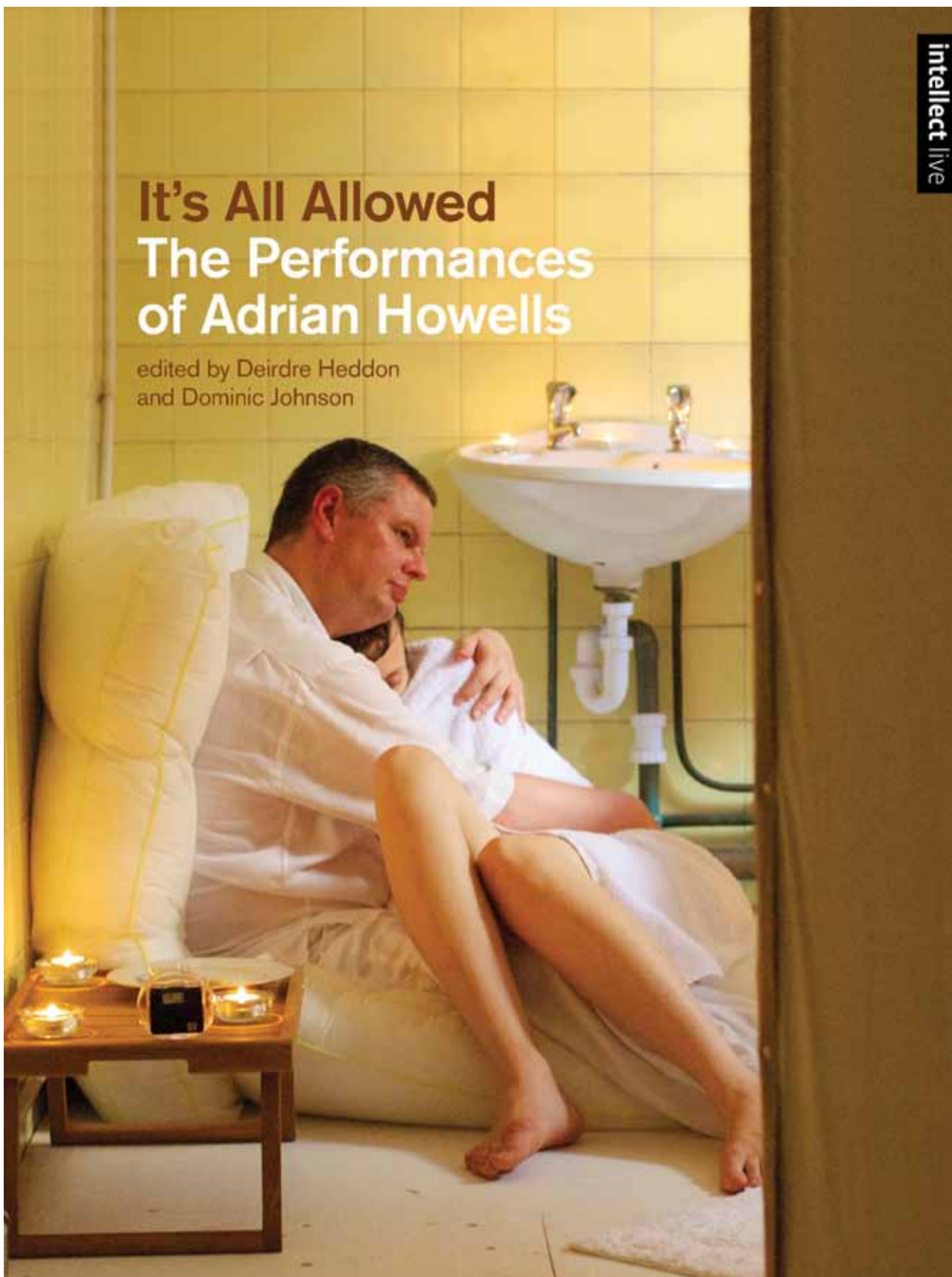
It's All Allowed: The Performances of Adrian Howells Edited by Deirdre Heddon and Dominic Johnson

The first book devoted to one of the world's leading figures in the field of one-to-one performance practice. Testifying to the methodological, thematic and historiographical challenges posed by Howells' performances, the book includes essays by Deirdre Heddon and Dominic Johnson, Stewart Laing, Jon Cairns, Caridad Svich, Helen Iball, Rachel Zerihan, Marcia Farquhar, Kathleen Gough, Robert Walton, Rosana Cade, Fintan Walsh, Lucy Gaizely, Gary Gardiner, Ian Johnston, Shelley Hastings and Jackie Wylie, Stephen Greer, Tim Crouch, Laura Bissell, Jess Thorpe and others, Nic Green, and Jennifer Doyle.

Co-published with Intellect Books, as the fourth title in the Intellect Live series.

“The publication is a not just equally fascinating and important; for those wanting to engage in acts of intimate performance, it's possibly the most comprehensive reference book available... As I read, the thing that struck me most was how we need this collection of essays, opinions, perspectives”

Jo Verrent, Huffington Post

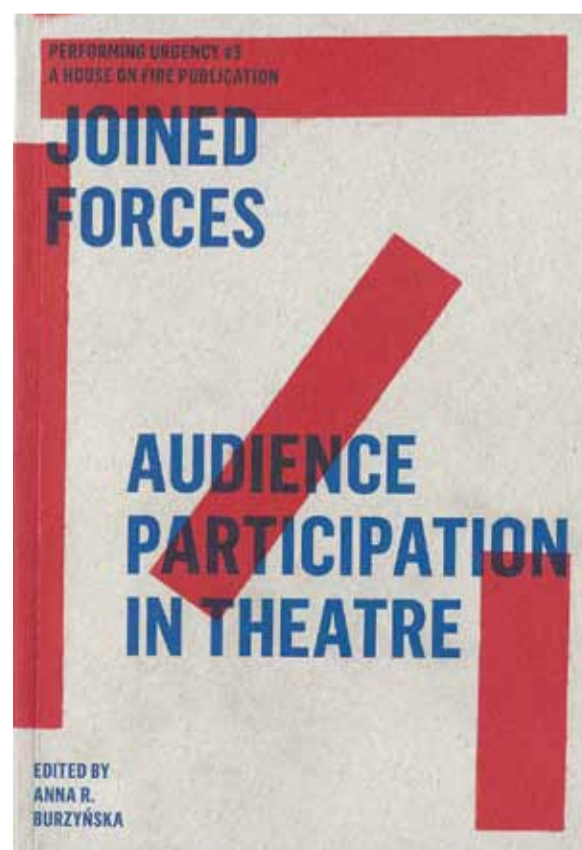
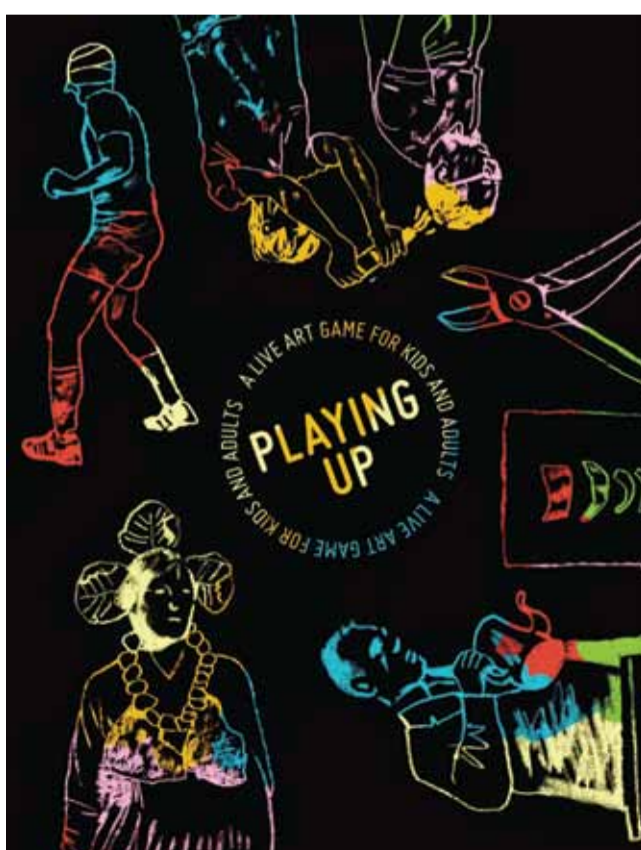


Praxis, Vol 1: Of People, Place and Time
Edited by Chrissie Tiller and Patrick Fox

PRAXIS Vol 1 is an invitation to a conversation about community, engagement, collaboration and co-creation. A conversation about art and place, and who gets to make art and where it gets made.

Taking the first two years of Heart of Glass' initiatives in St Helens as its starting point, it looks at St Helens as a specific place and St Helens as every place: drawing on its rich history and heritage to ask new questions, unearth new work and set down new challenges. And in sharing both actions and learning, it is an invitation to readers to join Heart of Glass in questioning what role art and artists might play in a time of such political, social and economic turmoil.

A co-publication with Heart of Glass.



LADA SUPPORT FOR ARTISTS

DIY 13: 2016

An annual programme for artists to conceive and run professional development projects for other artists that explore innovative and provocative ideas and test new methodologies.

DIY 13 saw 20 projects take place across the UK and Ireland between July and November 2016, in collaboration with 20 partner organisations.

From stargazing with David Bowie in Colchester to canine collaboration in Plymouth, and from round-the-clock performative writing in Edinburgh to an 'affectionate movement' of radical representation created entirely online, DIY 13 included some of our most transformative projects yet.

2016 lead DIY artists were Oreet Ashery & Anna Colin, Aaron Williamson, Katherine Araniello & Laura Dee Milnes, FK Alexander, Rhiannon Armstrong, Angela Bartram, Season Butler, Seke Chimutengwende & Alexandrina Hemsley, Karen Christopher, Curious, Katie Etheridge & Simon Persighetti, Eloise Fornieles, Hunt & Darton, Stephen Hodge, immigrants and animals, Stacy Makishi, Jade Montserrat & Ria Hartley, Louise Orwin, Sexcentenary, and James Stenhouse.

2016's partner organisations were Artsadmin, Attenborough Centre for the Creative Arts, Chapter, Colchester Arts Centre, Compass Live Art, Create, DaDaFest, Delfina Foundation, Folkestone Fringe, Forest Fringe, hÅb, Heart of Glass, Home Live Art, KARST, Live Art Bistro, The Marlborough Theatre, National Theatre Studio, Southbank Centre, Tate (Early Years and Family) and Yorkshire Sculpture Park.

Responses, images and video documentation of DIY 13 can be viewed on LADA's website

"The range of artists we worked with all brought really pertinent issues and creative responses with them. The conversations and creative work around issues and politics of trespass, immigration, asylum, refugee status and experience, borders, nationalism were incredibly strong"

Curious, DIY13 lead artists

"The diverse workshop exercises placed me out of my comfort zone and was just what I was looking for to challenge myself in to new ways of thinking and making"

DIY Participant, Eloise Fornieles' *You're An Animal!*

Arthole Artist's Award

A biennial initiative to plug the gap in funding for open-ended research and artistic development.

Arthole supports a groundbreaking and inspirational artist with £10,000 to undertake a self-determined professional development programme, particularly involving research into diverse concepts, intergenerational dialogues, and ideas of legacy and future potentials.

The first *Arthole* recipient, Marcia Farquhar, recorded weekly 7-minute podcasts charting her *Arthole* experiences, and *Vox Box*, a jukebox housing a growing collection of 7" vinyl records of recent audio interviews conducted by Marcia with friends and colleagues recalling the work of 1970s artists, activists and performers.

Arthole was conceived by Joshua Sofaer and developed in collaboration with Gary Carter. The *Arthole Artist's Award* 2016/17 Patron is Lucio AC Shala.

"LADA works with care and courage to support artists who dare to take risks, and the arts in this country is a much more interesting place because of them"

Mark Ball, Artistic Director, LIFT



Left: DIY project, *Unfunky UFO*, Seke Chimutengwende and Alexandrina Hemsley. Image, Paula Varjack.

Above: *Arthole* recipient, Marcia Farquhar. Image, Jem Finer.

Page 15, top: DIY project, *Be Your Dog*, Angela Bartram. Image, Dom Moore.

Bottom: DIY lead artist, *Josephine and the Leopard*, Jade Montserrat. Film still, Webb-Ellis.



LADA RESOURCES

Study Room

With over 7,000 catalogued items, including books, journals, DVDs, digital files and unique 'collections', LADA's Study Room in London is the world's largest publicly accessible library of Live Art publications and documentation, and a space for screenings, gatherings and residencies.

"The LADA Study Room is a place that invites talking as well as studying. It is a paradox, like all libraries, because it contains more ideas than you will ever get your head around, more perspectives than you will ever have time to see and more conversations than you will ever be able to finish"

Mary Paterson, writer

Study Room Ambassadors

Our Study Room Ambassadors are a diverse group of artists and researchers who open up the Study Room to the public on evenings and weekends, and use the space for their own research and events.

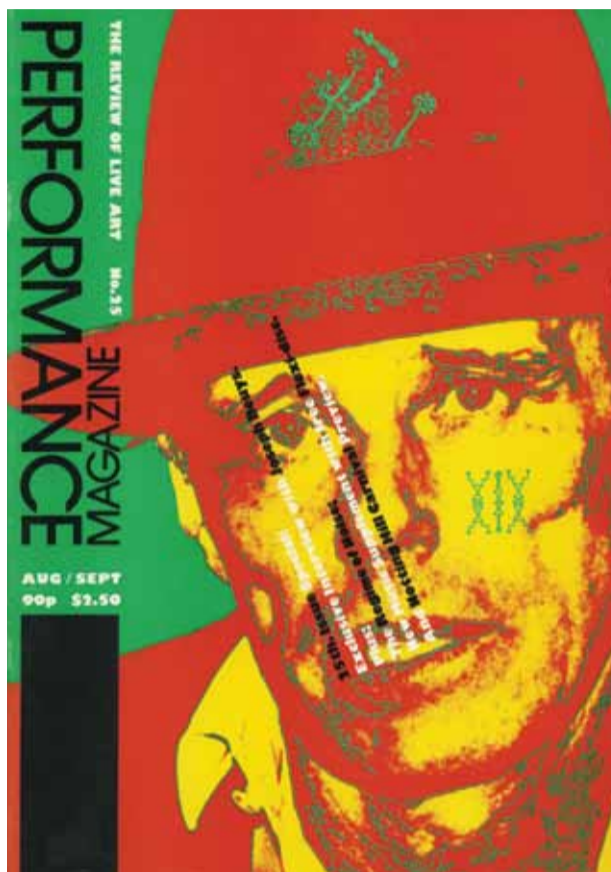
Gut Reactions

In 2016, Study Room Ambassador Phoebe Patey-Ferguson launched *Gut Reactions*, regular Study Room events on the work of an artist or an art movement. *Gut Reactions* particularly focus on performances and related events that have been controversial and accompanied by scandal, censorship, obscenity charges, moral panic and taboo or stigma, and explore how these groundbreaking works have led the way for significant cultural, social, political and artistic developments.

Live Online

A series of online channels featuring short films selected from LADA's Study Room or generated through our programmes.

'Artists on' Channels include: *Being An Artist, Live Art, Collecting, Disability and Documentation*.



Performance Magazine Online

Between 1979-1992, Performance Magazine documented an extraordinary period in the development of art in the UK.

LADA has collaborated with the magazine's original editor, Rob La Frenais, on a project that involves a new online archive of the magazine, a film by Hugo Glendinning and Alex Eisenberg about its history and legacy, and commissioned performances by Anne Bean, Hester Reeves and Nahum Mantra which respond to and re-contextualise the magazine for the 21st Century.

Performance Magazine Online was launched in Hull in March 2017 as part of Hull 2017, City of Culture's *ReROOTed* Festival on the legacy of the influential former commissioning agency, Hull Time Based Arts (HTBA).

Study Room in Exile

A satellite Study Room housed in the Institute for the Art and Practice of Dissent at Home in Liverpool. The Study Room in Exile hosts public events and is an open access resource for researchers.

Study Room Guides

We commission artists and thinkers to research and write guides around specific themes to help navigate users through the materials we hold.

New Study Room Guides in 2016-17:

- *Performing Borders*, on physical and conceptual borders within Live Art, by Alessandra Cianetti
- *Live Art and Motherhood*, on Live Art and the Maternal, by Emily Underwood-Lee and Lena Šimić
- *Food & Performance*, on eating and dining as explored in performance, a Gorge Project, compiled & written by I'm With You
- *Glimpses of Before*, an online guide on UK performance art in the 1970s, by Helena Goldwater
- *Live Art and Privilege*, four Study Room Guides and toolkits of methodologies, by Sibylle Peters, Lois Weaver, Elena Marchevska and Kelly Green, developed from *RRR4 Live Art & Privilege* (see previous page).

Unbound

The world's only online shop dedicated to Live Art, Unbound sells many exclusive titles and features a blog with news item, artists' profiles, interviews, and extracts from key publications.

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

The monthly Unbound email newsletter highlights new titles and exclusive offers. Sign-up at www.thisisunbound.co.uk

Above: *Performance Magazine Online*, cover of issue 25, Aug/Sep 1983. Cover star: Joseph Beuys.

Page 17: *Shorty*, Hester Chillingworth. Image, Ivan Denia. The monthly LAUK newsletter featured a report from Hester on her work related to issues of Live Art, Children and Gender.

LIVE ART UK

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



Live Art UK: Listen

A new series of podcasts which feature insights from contemporary artists and promoters working across the country, discussing issues and ideas that are both timely and relevant. The first episode, on Live Art within the UK's festival landscape, was released in August 2016 to coincide with Forest Fringe's 10th anniversary in Edinburgh. The second episode focuses on Live Art in Yorkshire, with more planned for the year ahead.

Subscribe to *LAUK:Listen* via iTunes.

Diverse Actions

In January 2017, Live Art UK was awarded an Arts Council England *Ambition for Excellence* grant for an unprecedented initiative to champion culturally diverse ambition, excellence and talent in Live Art, *Diverse Actions*.

Diverse Actions builds on Live Art's vital role as a practice of artistic innovation and a space to express complex ideas of cultural identity. There are four strands to the programme: Professional Development, New Work, Leadership and Legacy. Over the next three years *Diverse Actions* will support 14 bursaries, 9 workshops, 15 residencies, 15 commissions, 3 international masterclasses, 15 tours, a publication and a symposium.

LAUK newsletter

In Spring 2016, LAUK launched a monthly email newsletter, for artists, venues, festivals, promoters, producers, funders and Higher Education contacts. These emails profile key projects, initiatives and artists around the UK. Sign-up at: www.liveartuk.org

Membership

In 2016-17, Live Art UK expanded its membership to 28 organisations across the UK ranging from festivals and venues to independent artists' initiatives.

Arnolfini
Artsadmin
Attenborough Centre for the Creative Arts
BAC
Bluecoat
Buzzcut
Cambridge Junction
Chapter Arts Centre
Colchester Arts Centre
Contact
Compass Live Art
Fierce Festival
Forest Fringe
hÅb
home live art
In Between Time
Lancaster Arts
LIFT (London International Festival of Theatre)
Live Art Bistro
Live Art Development Agency
The Marlborough Pub and Theatre
Norwich Arts Centre
]performance space [
SICK! Festival
SPILL Festival of Performance
Steakhouse Live
Tempting Failure
Wunderbar

More information on Live Art UK publications and activities: www.liveartuk.org

SUPPORT LADA



Please support LADA and help make great art happen – all donations will be doubled!

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.

Thanks to Arts Council England's Catalyst Evolve scheme, all donations to LADA will be doubled.

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.

With Catalyst support and Gift Aid, a £100 donation will be worth £225 to LADA.

"I have donated money to LADA for the Catalyst Evolve programme, so it can be doubled. I would not be where I am today with my career and practice without LADA"
Oreet Ashery, artist

Above: DIY project, *PRIVATE KEEP OUT!*, Curious. Image, the artists.
Page 19: *Untitled (Bodies)*, Kira O'Reilly publication.
Cover design: David Caines.

UPCOMING IN 2017-18



LADA's new space

LADA will move to a new, larger space in Bethnal Green, London, in September 2017. Please look out for announcements about the space, its address, and our plans for expanded programmes and resources.

DIY 14:2017

Another year of artist-led collaborative workshops based on innovative and unusual ideas and methodologies. DIY 14 has a wide range of new partner organisations and some exciting new developments, including three new strands of DIY activities supported by the Jerwood Charitable Foundation, and three DIYs supported by Live Art UK's *Diverse Actions* initiative.

Study Room Guides

Look out for forthcoming guides on Live Art in Australia, Live Art and Neurodiversity, Live Art and Walking Women, Live Art and Pain, and Live Art and Barbering.

Folkestone

A collaboration with Folkestone Fringe 2017, Quarterhouse and]performance s p a c e[of site specific and participatory performance talks and walks responding to the Folkestone Triennial theme of *Double Edge*.

Publications

New titles: Kira O'Reilly *Untitled (Bodies)*, the fifth title in the Intellect Live series; *The Lexicon of Tanja Ostojic* (in collaboration with Museum of Contemporary Art Belgrade); *Lexicon for an Affective Archive*, edited by Guilia Palladini and Marco Pustianaz (with Intellect Books); *Survival of the Sickest*, *Writings on the Art of Martin O'Brien*; and Zinzi Minott's *What Kind Of Slave Would I Be?*

PLAYING UP

There will be public Play-Ins of *PLAYING UP* across the UK in 2017 including St Helens, Coventry and Folkestone, and a launch of a German language translation.

CAPP 2017

Commissions of collaborative projects in 2017 will include *KAPUTT: The Academy of Destruction* at Tate Exchange in October 2017. The Academy is a partnership with Theatre of Research and Tate Early Years and Family Programme, and the first outing of *The Transgenerational Academy* where children and adults explore, experiment, think and act together. Kira O'Reilly's publication *Untitled (Bodies)* is also supported by a CAPP commission.

CAPP will launch a new series of webinars, CAPP On AIR, online seminars focusing on ideas of knowledge transfer and creative processes in relation to socially engaged practices.

Staff

Katy Baird (until January 2017)
Alex Eisenberg
Lois Keidan
Finn Love (from January 2017)
CJ Mitchell
Amy Poole
Billy Sassi
Megan Vaughan
Aaron Wright (until April 2016)

Board of Directors

Katherine Araniello
Stephen Cleary
Dominic Johnson
Peter Law
Gill Lloyd
Jonathan May
Emmy Minton
Amit Rai
Gini Simpson
Marquard Smith
Cecilia Wee, Chair
Jacob Wright

Patrons

Marina Abramović
Ron Athey
Anne Bean
Sonia Boyce
Tim Etchells
Guillermo Gómez-Peña
Raimund Hoghe
Tehching Hsieh
Isaac Julien
La Ribot

The Live Art Development Agency is funded as a National Portfolio Organisation by Arts Council England.

The Live Art Development Agency is a Company Limited by Guarantee, Registered in England and Wales, number 3651554.

The Live Art Development Agency is a Registered Charity No. 1079943.

Live Art Development Agency
The White Building
Unit 7, Queen's Yard
White Post Lane
London E9 5EN, UK
+44 (0)208 985 2124
info@thisisliveart.co.uk

www.thisisliveart.co.uk
www.thisisunbound.co.uk
www.facebook.com/thisisliveart
Twitter: thisisliveart



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

THE PEOPLE
VARIOUS FORMS OF PROTEST (ONGOING)



DARE & DANGER



Is Live Art a good way to change the world? That's a tough question. What do you think about it? For sure Live Art proved helpful when it comes to protest against something. When, for example, the economy collapsed a few years ago many people wanted to protest against the way bankers used their power. In those days there happened to be a lot of snow in London's financial centre. So, the artists from the Laboratory of Insurrectionary Imagination invited everybody to a snowball fight *The People vs. the Bankers*, in front of the Old and Gas Bank. Or think of the Guerrilla Girls, a group of women artists who were fed up with the fact that in all the big museums there are many more artworks by men on display than there are by women. So, they decided to show up at these institutions in guerrilla masks to protest against it. But ultimately, when it comes to protest, Live Art is not about artists anymore. Instead everybody is invited to use it as an art of action that allows you to make your point and possibly have fun at the same time.

Instruction: How many artworks of children are on display in important art museums? Do you think this should be changed? Surely the Guerrilla Girls wouldn't mind if you made an appearance as Guerrilla Kids in a place like that! Get your masks, write your demands on a big piece of paper and don't forget the tape!

Note: Maybe there is a different, much more important thing on your mind that needs to be changed? Guerrilla Kids can operate in many ways and, of course, they can include adults.

LIVE ART DEVELOPMENT AGENCY: A CENTRE FOR LIVE ART ANNUAL REVIEW 2016-17

www.thisisliveart.co.uk