

WADA



“LADA is a place for people who don’t know their place.”

Marcia Farquhar, artist

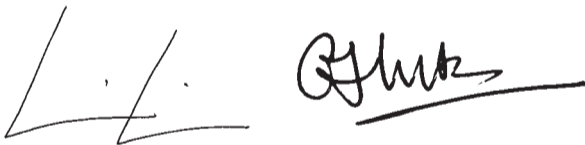
Welcome to the Live Art Development Agency’s 2014-15 Annual Review.

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.

LADA celebrated its 15th Anniversary in 2014, and our 2014-15 Annual Review summarizes our recent Projects, Opportunities, Resources and Publishing.

best wishes,



Lois Keidan and CJ Mitchell
Directors



**Live Art
Development
Agency**

Front and Back cover: Harold Offeh and Manuel Vason, *Double Exposures*, London, 2013

This page, LADA’s 15th Anniversary Editions:
Top: Zierle & Carter, *Under Cover*

(photography, Dayna Danger)

Middle: Rosa Frank, *Throwing the Body Into the Fight*
(image: Raimund Hoghe)

Bottom: Hugo Glendinning, *Tea Break/Illusion*
(image: Forced Entertainment)



LADA'S 15th ANNIVERSARY



LADA marked its 15th anniversary in 2014 and we celebrated with year-round activities in collaboration with some of the extraordinary artists we have worked with since 1999.

ALAG: A Live Art Gala
– an unprecedented celebration of all things Live Art at London's Royal Vauxhall Tavern, October 2014.

MC'd by David Hoyle, with Joshua Sofaer as Auctioneer and Lucy McCormick as a Glamorous Assistant, ALAG featured...

...performances by Neil Bartlett, Anne Bean & Richard Wilson, Ansuman Biswas, George Chakravarthi, Marcia Farquhar, French & Mottershead, Susannah Hewlett, Stacy Makishi, Ursula Martinez, La Ribot, Lucy McCormick, Harold Offeh, The Famous Lauren Barri Holstein & Martin O'Brien, and Lois Weaver (on film).

...and Tombola and Live & Silent Auctions of artworks and experiences by Marina Abramović, Oreet Ashery, Bobby Baker, Julia Bardsley, Stuart Brisley, Richard DeDomenici, The Disabled Avant-Garde, The Institute for the Art and Practice of Dissent at Home, Tim Etchells, Sheila Ghelani, Raimund Hoghe, jamie lewis hadley, Brian Lobel, Rajni Shah, Amy Sharrocks and Manuel Vason.

Thanks to the generosity of our audiences, ALAG raised over £10,000 which is being used to support LADA's 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.

"If you are going to hold a fundraising gala, this is how to do it... Fun, brave and bristling with energy, ALAG was a joyous reminder of how important this work is, in the margins and beyond."
Mary Paterson, writer

"...it was great fun, it had the right political tone and it was a genuine privilege to take part in... It is brilliant to own a piece of Live Art history – an extraordinary opportunity."
Jayne Knight, ALAG attendee

"Your hard work throughout the years has changed many lives... here's to many more!"
Stacy Makishi, artist

ALAG: A Live Art Gala
Left: ALAG MC David Hoyle, image by Holly Revell
Right: ALAG performer Stacy Makishi, image by Holly Revell

15th Anniversary Editions
– new artworks in limited edition prints of 15

Double Exposures by Manuel Vason and Hugo Glendinning
Under Cover by Zierle & Carter
Raimund Hoghe by Rosa Frank
LOOK AWAY by Tim Etchells
Barflies by George Chakravarthi
Tea Break/Illusion by Hugo Glendinning
Buy at www.thisisunbound.co.uk

15th Anniversary Podcasts
– 15 minute dialogues between artists and thinkers

Lois Keidan and Lois Weaver on Support For Artists
Maddy Costa and Mary Paterson on Critical Writing
Dickie Beau and Gavin Butt on Research
Joshua Sofaer and Stacy Makishi on Professional Development
French & Mottershead and Pope & Guthrie on Socially Engaged Practices
Bean, Benjamin Sebastian and Jordan McKenzie on Artist Run Spaces
Dominic Johnson and Jen Harvie on Publishing
Jane Trowell and Gary Anderson on Activism

Listen at www.thisisliveart.co.uk

LIVE ART, POTENTIAL AND CHANGING THE WORLD BY MARY PATERSON

At its core, art is about potential. Or, in the philosopher Brian Massumi's words, "the aesthetic has to do with the overfulness with potential of what actually happens, and the renewal that comes of it."¹ Art does not make meaning, it explodes it. Art does not tell you what to think. It inspires you to think again.

If Live Art is a strategy, rather than a medium, then this is its strategy: to think differently. Whether it takes the form of a whispered choreography of books in a library, a pop concert that never reaches its climax, or a walk through the city at night led by a teenager, Live Art intervenes in the day-to-day machinery of life. Precisely because it is 'live' – embodied instead of displayed, experienced instead of reproduced – this approach interrupts the micro-performances of culture, and creates alternate worlds.

Often, when Live Art or its strategies are particularly effective, it is not known as Live Art anymore. Jeremy Deller's Turner Prize winning *Battle of Orgreave*, for example, is a film and an archive of the re-enactment of a bloody confrontation during the 1984 Miners' Strike. It is performative, multi-layered, self-critical, interdisciplinary, expansive; and known, simply, as 'art.' The 'bail-in' actions coordinated by the #ukuncut movement occupy bailed-out banks and turn them into more community-minded recipients of public funds – schools, libraries, hospitals. These protests playfully imagine an alternate world where people are prized over profit; the protests are known, simply, as 'politics.'

Sometimes, this relative anonymity can give Live Art a spurious sense of marginalisation. In fact, it is proof of the opposite. Live Art is everywhere. Each time one of its ideas is assimilated into the language of the mainstream, it's a sign of Live Art's strategic success. And it's also a spur to Live Artists to dive back into the pools of the in-between and the yet-to-be-defined, in order to invent new pockets of potential.

If there is a threat to this strategic slipperiness, this ability to disrupt meaning by swimming between established ways of thinking, it is the so-called 'experience economy'. 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.

To return to Massumi: "The question is to experiment with modulating complicity, to learn how to inflect [capitalism] towards other kinds of emergences which, at the limit, might be capable of composing a purely qualitative alter-economy of life-value."² Even when potential is commoditised, then, Live Art has the power to change. This is a powerful position, indeed. It means that Live Art can sit in the same warm chair as capitalism (and its trailing robes of influence and control), and still imagine difference.

Like Massumi, I'm interested in a purely qualitative alter-economy of life-value. And I'm interested in any technique that opens up spaces for difference and dissent. But you don't have to share my politics to believe that Live Art can change the world; you don't even have to like any of the changes that Live Artists have made, so far. The radical potential of this loose affiliation of practices we call Live Art is simply their desire to entice you and everyone you meet into the act of thinking.

What will change? It's yet to be discovered.

Written for WEATHERING THE STORM, the Live Art UK Associates Gathering, Watershed, Bristol, February 2015

DIY 11: 2014

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.

2014 was a bumper DIY year: 23 projects involving over 200 participating artists taking place across the UK and produced in collaboration with 23 national partner organizations.

Projects took many forms, from the creation of a temporary biker gang in Cambridge, astrology in Yorkshire Sculpture Park, eavesdropping in Bournemouth, a workshop for assholes in Glasgow, and a superhero weekender in Colchester. Between them they covered diverse subjects of investigation, including chance, plagiarism, archives, the weather, criticism, feminism, participation, ageing, documentation, wages and more.

**"I felt rejuvenated after such a great weekend. Everything was so good for me, I would like to say that it was one of the best experiences I ever had in England."
Veronica Cordova de la Rosa,
Call & Response, Participant**

"Thank you LADA for encouraging these developmental events, which enable artists to really grow from working with each other in a supportive environment."

Geraldine Pilgrim, A World of Their Own, Lead Artist

1. Brian Massumi and Adrian Heathfield, 'Movements of Thought' in *No Such Thing as a Rest*, Adrian Heathfield and Hugo Glendinning (Performance Matters, 2013)

2. *Ibid.*, p. 16.



2014 DIY lead artists: Anne Bean, Dickie Beau, Madeleine Botet de Lacaze, Mel Brimfield & Gwyneth Herbert, Nicola Canavan, Abigail Conway, Katie Etheridge & Simon Persighetti, Andy Field, Ernst Fischer, French & Mottershead, Lauren Barri Holstein & Martin O'Brien, Jason & Becky, Tim Jeeves, Alana Jelinek, Gillie Kleiman, Johanna Linsley, Lucky Pierre, Stacy Makishi, Nando Messias, Harold Offeh, Geraldine Pilgrim, Anthony Schrag, and Manuel Vason.

2014 DIY partners: Abandon Normal Devices (North West), The Arches and BUZZCUT (Glasgow), Artsadmin (national), Arts Pavillion Bournemouth, Cambridge Junction, Chelsea Theatre (London), Colchester Arts Centre, Compass Live Art (Yorkshire), Contact Manchester, Create Ireland, Duckie (London), Folkestone Fringe, Forest Fringe (Scotland), hÅb (Manchester), KARST (Plymouth), Live at LICA (Lancaster), National Theatre Studio (London), National Theatre Wales, Norwich Arts Centre, Sound and Music (national), STUN (Manchester) and Yorkshire Sculpture Park.



DIY11: 2014

Top: Nicola Canavan's DIY *Raising the Skirt*, image by Dawn Felicia Knox

Middle: Dickie Beau's DIY *The House of Strange Loops*

Bottom: Katie Etheridge & Simon Persighetti's DIY *Atmospheric pressure: Performance vs Weather*

LADA PUBLICATIONS

Double Exposures

Edited by David Evans

Manuel Vason and over forty of the most visually arresting artists in the UK set out new ways of bridging performance and photography. Co-published with Intellect Books.

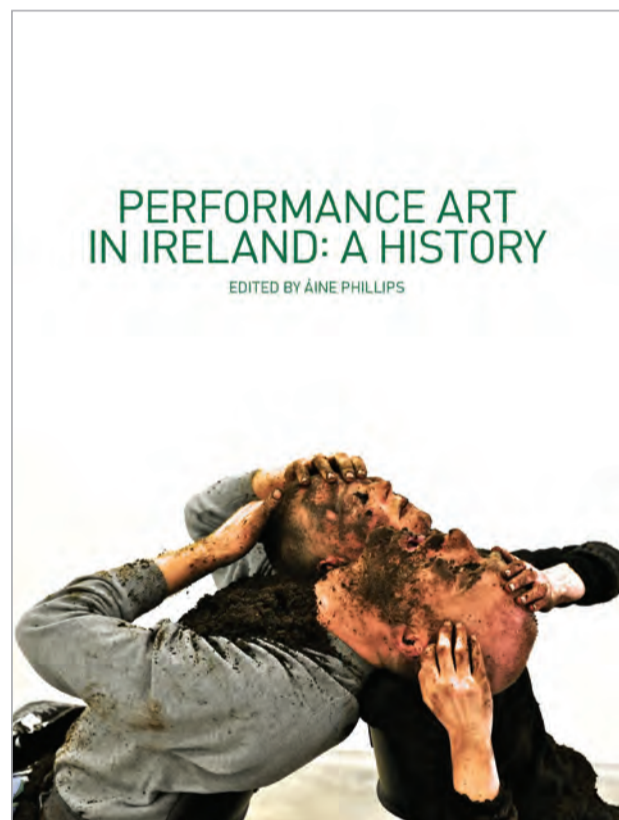
“One of the photography books of the year.”

Source Magazine

Performance Art in Ireland: A History

Edited by Áine Phillips

The first book devoted to performance art in the north and south of Ireland, with contributions by leading Irish artists and academics. Co-published with Intellect Books.



“The collection makes a convincing case for the distinctiveness of Irish performance art, arising from the manner in which performance allowed artists in Ireland to address the specificity of their political, cultural and historical situation... long overdue.”

Professor Heike Roms

re.act.feminism #2 – a performing archive

Edited by Bettina Knaup and Beatrice Ellen Stammer

A seminal publication exploring feminist, gender-critical and queer performance art from the 1960s to the beginning of the 1980s, and contemporary positions from Eastern and Western Europe, the Mediterranean, the Middle East, the USA and Latin America. Co-published with Verlag fur Moderne Kunst.



“In the flurry of interest around performance art and its temporal, archival, and historical visions, what *re.act.feminism* #2 does is giving flesh to the urgency of pumping newer and older blood into a reanimated engagement with, and investment in ‘feminisms’. Disrupting weaves and sending ripples, this comprehensive assemblage of loose and connective bodies of work glides across times and spaces, always plural, eliciting a real sense of ‘alive’ performance; open without being ended.”

Annalaura Alifuoco, writer



Pleading in the Blood: The Art and Performances of Ron Athey

Edited by Dominic Johnson

A new paperback edition of the first monograph dedicated to Ron Athey, an iconic figure in contemporary art and performance.

“... a wonderful and rich example of how to do a history of performance art... Without a doubt, the standard for any future writings on Athey will be the challenging, poly-vocal, and powerful testament offered by *Pleading in the Blood*.”

Contemporary Theatre Review



Hinch DVD

From absurd performances in streets, public transport, social clubs, theatres, festivals, pubs, churches and art galleries, this film introduces the strange and wonderful world of Ian Hinchliffe (1942-2011)



“A beautiful package.”

Roger Ely, artist



Life II [In Progress]

By Janez Janša

Based on an ongoing project that repeats a single-staged sequence year in and year out following a group of women through pregnancy and motherhood.

Co-published with Maska (Ljubljana) and the International Centre of Graphic Arts Ljubljana.

LADA publications are available to buy on Unbound www.thisisunbound.co.uk

Main image: Mat Fraser and Manuel Vason, *Double Exposures*, London, 2013

LADA PROJECTS

LADA presents a wide range of projects, programme partnerships and events in the UK and internationally. 2014-15 highlights:

Access All Areas: Live Art and Disability (New York City Edition) Abrons Arts Centre, March 2014

A landmark event about the radical approaches to the representation of disability by contemporary performance artists in the UK and USA.

“Robust, challenging discourse that left us informed and inspired... a LADA Hallmark of Excellence.”

Salette Gresett, British Council, USA

The Library of Performing Rights at Hemispheric Institute's Encuentro 2014

Concordia University, Montreal, June 2014

LADA collaborator Lois Weaver created an installation of the Library for Encuentro 2014 which referenced old fashioned libraries, and featured performances by librarian personae.

“It was a space to search for and find new stimulus or information, to find partners in dialogue, in struggle, and in creation.”

Lois Weaver, artist

The Floating Cinema London, June-August 2014

LADA collaborated with UP Projects and Somewhere on a new commission, *Contra Band* by Leah Lovett, which brought together musicians and audiences from Brazil and the UK for an experimental live performance of songs censored in both countries between 1964-1985.

Remote Performances Lochaber, Scotland, August 2014

A collaboration with the artists London Fieldworks and Resonance104.4fm on 20 commissioned performances and programmes created with local residents and broadcast live from Outlandia, a unique artists' field-station in Glen Nevis.

Venice International Performance Art Week Palazzo Mora, Venice, December 2014

An installation of books and screenings curated in response to the theme of Ritual Body-Political Body.

“The open-access Study Room and videos that LADA generously provided helped audiences navigate and have an insight into valuable documents, videos and publications, and was very well received by approximately 9,000 people.”

VestAndPage, Curators



Top: Outlandia (Remote Performances), image courtesy of London Fieldworks
Bottom: The Library of Performing Rights, Encuentro, Montreal, image by Dexter Miranda

LADA RESEARCH

Restock Rethink Reflect Three: on Live Art and Feminism

A project mapping and marking the impact of performance on feminist histories and the contribution of artists to discourses around contemporary gender politics. Including:

Are We There Yet? A Study Room Guide on Live Art and Feminism

by Lois Weaver & Eleanor Roberts

Created through an extensive research and digital mapping project, this free multi-layered, multi-voiced Guide takes the form of a website and a free booklet.

Supported by CreativeWorks, London.

"I hope the Study Guide will prove a platform and a bunch of threads, a piece of fabric with no selvedge, a jostling space and a joy."

Claire MacDonald, writer

Fem Fresh

Queen Mary, University of
London, June 2014

Intergenerational performances, dialogues and presentations on, about, and around feminism and age in Live Art. With Liz Aggiss, Chloe Alfred, Oreet Ashery, Anne Bean, Bobby Baker, Tania El Khoury, Marcia Farquhar, Feminist Women's Institute, New Noveta, Hannah Stephens, Priya Saujani & Kate Spence, Emily Underwood-Lee, and Jess Williams.

"One of the great pleasures of the afternoon was hearing established women artists generously passing on their expertise to a rising generation... Some of these women were in their 50s and 60s, and none showed any sign of giving up or shutting up. They have had long and sustained careers and are all still making work that breaks boundaries and challenges stereotypes."

Lyn Gardner, The Guardian





Old Dears: performance, conversation and films about feminism and age

Camden People's Theatre, September 2014

Liz Aggiss' performance *A Bit of Slap and Tickle* and a screening of works by 'older' artists, including Bobby Baker, Anne Bean, Rocio Boliver, Pauline Cummings & Frances Mezetti, Monica Ross, and Lois Weaver.

"Old Dears was fantastic."

Fergus Evans, Producer

Take the money and run? an event about ethics, funding and art

January 2015

A day of presentations, provocations and discussions on the challenges of fundraising ethically, with contributions from artists, activists, academics, producers and journalists: Clara Paillard, Dave Beech, Rachel Spence, Mel Evans, Eriel Deranger, Kelli McCluskey, Mark Ravenhill, Jess Worth, Jen Harvie, Judith Knight, David Cross, Glen Tarman, and Ackroyd & Harvey.

Produced by LADA, Home Live Art and Artsadmin in collaboration with Platform, the event represented the culmination of our collective work on ethical funding issues supported by Arts Council England's Catalyst programme.

"You are taking something that could be overheavy and bringing energy, insight, humour and action to it. It's wonderful... the collective creativity and learning here is stunning."

Lucy Neal, Artist and Writer

Documenting Intimacy

A research initiative led by Brian Lobel and Marisa Zanotti of the University of Chichester exploring the documentation of one-to-one performance from the perspective of artists. In collaboration with the artists Oreet Ashery, Tania El Khoury, Taylan Halici and Amy Rosa.
www.documentingintimacy.co.uk

Top left: Lois Weaver, Claire McDonald and Jen Harvie at the Study Room Guide Launch, image by Alex Eisenberg

Bottom left: Helena Walsh, *Mapping Feminism*, from Study Room Guide

Top right: Liberate Tate, *Sunflower* (detail), image by Jeffrey Blackler (see Take the money and run?)

Bottom right: Liz Aggiss, image courtesy of the artist



LIVE ART UK

Live Art UK is a national network of 24 venues, festivals and facilitators working collectively to support the Live Art sector across the UK. The network is coordinated by LADA. 2014-15 highlights:

Weathering The Storm

The third Live Art UK Associates Gathering took place in Bristol in February 2015 in collaboration with In Between Time. Weathering The Storm considered the idea of the Storm as a metaphor for change, and the ways that artists and producers are creating spaces to voice disquiet and act as catalyst for change.

With Jordan McKenzie (artist), Steve Bull & Kelli McCluskey (artists, PVI Collective), Ria Hartley (artist), Veronica Kaup-Hasler (Steirischer Herbst Festival), Skinder Hundal (New Art Exchange), Satu Herrala (Baltic Circle & Make Arts Policy), Lois Weaver (artist) and Guillermo Gómez-Peña (artist, on film).

The Live Art UK Associates represent a wide cross section of presenters and producers from across the UK who engage with aspects of Live Art programming.

Think Tank Workbook

Edited by Robert Pacitti,
Lucy Walker and Deveril

A publication highlighting artistic methodologies and philosophical principles that have been tested and shared in Pacitti Company's Think Tank space in Ipswich.

A Pacitti Company, Live Art UK co-publication, available to buy on Unbound: www.thisisunbound.co.uk

Unruly Utterances, Participation, Criticality and Compass Festival 2014 Edited by Yvonne Carmichael and Amelia Crouch

A publication featuring essays responding to the Yorkshire-based Compass Festival 2014 with the aim of widening the critical debate around temporary, one off and site-specific practices.

A Compass Live Art, Live Art UK co-publication, available as free download: www.liveartuk.org

Live Art UK Members

The Arches, Arnolfini, Artsadmin, BAC, The Basement, the Bluecoat, Cambridge Junction, Chapter Arts Centre, Chelsea Theatre, Colchester Arts Centre, Contact, Compass Live Art, Fierce Festival, Forest Fringe, Hatch, hAb, home live art, In Between Time, LIFT (London International Festival of Theatre), Live Art Development Agency, Live at LICA,]performance space[, SPILL Festival of Performance and Wunderbar.

LADA RESOURCES



The world's only online shop dedicated to Live Art.

In October 2014, we launched a new Unbound website with a fresh look, easy navigation, and an enhanced range of exciting, and often exclusive, products. All proceeds are put back into LADA's publication and research projects.

"A brilliant new website."

Bex Carrington, Live Art Archive

Study Room

The world's largest publicly accessible collection of Live Art publications and documentation, and a space for screenings, gatherings and residencies. Over 6,500 catalogued items.

The Study Room tours nationally and internationally in the form of curated and themed Study Boxes. In 2014-15, this included Tempting Failure (Bristol), Live Collision (Dublin), Folkestone Fringe, and Venice International Performance Art Week.

In 2014-15, over 10,000 people engaged with the Study Room at LADA's base and on tour.

**"A wonderful space -
a true treasure island!"**

Jumana Emil Abboud, artist

Top left: 2015 Live Art UK Associates Gathering: Weathering The Storm, image by Alex Eisenberg
Top right: Tania El Khoury, image courtesy of the artist (see Documenting Intimacy, page 11)
Middle left: Guillermo Gómez-Peña, on film at Weathering The Storm
Middle right: Lisa O'Brien, Remote Performances, image by London Fieldworks
Bottom: Bram Thomas Arnold, *Swearing an Oath to a Scottish Glen*, part of *Actions For and Against Nature*, image by London Fieldworks (see Remote Performances, page 8)



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The Live Art Development Agency is funded as a National Portfolio Organisation by Arts Council England, and is supported by the British Council and the Creative Europe programme of the European Union.

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

In 2014-15, LADA worked with 2,932 artists through a range of events, artist development support, publishing and networking opportunities. We presented 127 events in 12 countries, and engaged with a diverse range of audiences of over 25,000 and an additional online audience of over 125,000. We also published eight books and DVDs, and over 10,000 people accessed our resources.

**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**

LADA IN 2015

**Forthcoming publications,
projects and opportunities:**

**The Only Way Home is
Through the Show: Performance
Work of Lois Weaver**
Edited by Jen Harvie
and Lois Weaver

The first book on one of the world's leading figures in feminist and lesbian performance. The third title in LADA's Intellect Live series.



Remote Performances in Nature and Architecture

Edited by Tracey Warr, and
Bruce Gilchrist and Jo Joelson
of London Fieldworks

A book developed from commissioned performances and programmes at Outlandia. Co-published with Ashgate Publishing.

Just Like A Woman (New York City Edition)

Restock, Rethink, Reflect Three on Live Art and Feminism continues with a programme on the performance of gender with leading UK and US artists at Abrons Arts Center, supported by British Council, USA.

DIY12: 2015

DIY projects taking place across the UK, including projects on issues of Money, Collaboration, and Disability.

COLLAB Arts Partnership Programme

2015 is the first year of our four-year Creative Europe funded COLLAB Arts Partnership Programme (CAPP) supporting artists who work collaboratively. Led by Create-Ireland, CAPP partner organisations are AGORA Collective (Germany), Hablarenarte (Spain), Kunsthalle Osnabruck (Germany), Live Art Development Agency (UK), Ludwig Museum – Museum of Contemporary Art (Hungary), M-Cult (Finland), and Tate Liverpool (UK).

Live Online

LADA's new online resource, profiling a range of videos, films and digital materials from LADA's Study Room.



**LIVE ART
DEVELOPMENT
AGENCY:
A CENTRE
FOR LIVE ART
ANNUAL
REVIEW
2014-15**

www.thisisliveart.co.uk