

Welcome to the Live Art Development Agency's 2017-18 Annual Review

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 and representation.

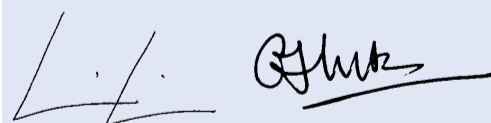
LADA supports everyone who makes, watches, researches, studies, teaches, produces, presents and writes about Live Art in the UK and internationally.

Through **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 the wider culture in the long-term in ways which can't be foreseen.

2017-18 was another packed year for LADA: we moved to a new home at The Garrett Centre in East London; collaborated on a wide range of events and activities; produced a host of new publications, online projects, and professional development opportunities for artists; and developed new resources and research initiatives.

We send our thanks and appreciation to everyone who has supported and engaged with our work, and all the artists who make everything we do possible.

Best wishes,



Lois Keidan and CJ Mitchell
Directors

Live Art is a way of *thinking* about what art is, what it can do, and where and how it can be experienced: 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.

“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.”

LADA (*The Guardian*, 2015)



Live Art
Development
Agency

LADA AT THE GARRETT CENTRE

In September 2017 LADA moved from its base in The White Building in Hackney Wick to a new home in The Garrett Centre in Bethnal Green, East London to begin a new chapter in our history.

The Garrett Centre in Mansford Street is a former Unitarian mission that began as a centre for social action in the late 19th century. Managed by The Chalice Foundation, the building has been a hub for working with local communities and recently relaunched as The Garrett Centre, hosting arts, ethical and community focused groups and social action projects. The Garrett Centre shares many of LADA's values and concerns around issues of equality, feminism, displacement, study and research. LADA and The Garrett Centre are looking forward to a positive future working together.

Photo by LADA

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LADA AT THE GARRETT CENTRE



The Garrett Centre is LADA's biggest venue yet, offering us more space to welcome Study Room users and to present expanded public programmes, events and screenings. We are also able to host residencies, our first physical Unbound shop, and a new 'desk space' scheme for Live Art producers, curators, researchers and artists, and to develop opportunities for local engagement with individuals, communities and neighbourhood organisations in Bethnal Green.

Our relocation to The Garrett Centre was hugely enhanced by a Small Capital Grant from Arts Council England, which supported the purchase of a leasehold interest on our new facility for six years and equipment/fittings for the space to improve the experiences of our audiences and Study Room users.

We marked our move with two launch events at The Garrett Centre in October 2017 featuring presentations and performances by the artists Tim Etchells & Aisha Orazbayeva, Anne Bean & Hugo Danino, Richard Dedomenici, Stacy Makishi, Jade Monserrat, Lois Weaver and Claire MacDonald; LADA Board members Amit Rai and Cecilia Wee; Producers Xavier De Sousa and Afreena Islam; Erich Wagner of The Chalice Foundation; Alison Clark of Arts Council England; and London's Night Tsar Amy Lamé.

To help us settle in to our new home and new neighbourhood we instigated an annual Garrett Centre Commission. Following an open call for proposals, the first commission was awarded to those 'cunning folk', the artists Sheaf+Barley, to create a stained glass window, *The Mansford Window*, in collaboration with all kinds of locals. Sheaf+Barley are also undertaking a residency with us responding to our relocation in which they are taking a journey into our history through the plants that have grown in and around our former homes in the East End.

"Being around LADA as they've gone through their move has shown the qualities that make them special among the landscape of arts organisations: the ability to be flexible and to change plans, the willingness to take risks with themselves on behalf of others, the self-scrutiny and suspicion of power. These are precious and delicate things that are worth protecting, and their explicit renewed commitment to the people they work with and the ecology of the space they inhabit is another necessary form."

Sheaf+Barley, artists

LADA AT THE GARRETT CENTRE



Complementing The Garrett Centre residency by Sheaf+Barley, we are also hosting the Thinkers in Residence Hester Chillingworth and Claire MacDonald. Hester is focused on Young People, Gender and Live Art (see page 7) while Claire is working with us exploring ideas for different ways of working and testing new approaches to engaging with local people and communities.

“LADA is an incredibly responsive organisation committed to supporting the connections and conversations that enable new kinds of creative expression. Live Art has become just that, a living, ongoing practice of doing, being, thinking that keeps reimagining how to do art through people working together. As a Thinker in Residence I am being housed to do the work of ‘commoning’ – a word I got from the green activist and writer David Bollier – conversing with people, doing stuff with them, listening, writing, connecting

people, even cooking together, so that we keep on growing resources and community. We are the new commoners, making a new place for collaboration and connection in an old space. When I come in to The Garrett Centre, I think that the people who set this up a hundred years ago would love it too – we inhabit a tradition of creative social activism and art that LADA is constantly expanding.”

Claire MacDonald, artist, writer, Unitarian Minister and LADA Thinker in Residence

With a bigger base we have been able to offer subsidised desk space to six independent artists and producers: Fox Irving, Ana Godhino De Matos, Shabnam Shabazi, Deborah Pearson, Flora Wellesley Wesley and Susannah Hewlett.

“The desk scheme is a space that I use and access in multiple ways at different times: it is an incubation period to envision where I am going next; it keeps me anchored and connected to a ‘community’; working alongside LADA it brings inspiration through research and knowledge exchange on Live Art and contemporary arts practices. Notably it brings me visibility, support, and community.”

Shabnam Shabazi, Maker & Enabler

LADA AT THE GARRETT CENTRE

On the occasion of our move, Lydia Ashman interviewed LADA's Lois Keidan for the online magazine a-n and we are pleased to include excerpts from the interview here.

Known for supporting challenging, radical art practices that sit outside of the mainstream, the recent relocation of the Live Art Development Agency heralds a significant new chapter for the organisation.

“Originally, we were just looking for a space, but during the course of the conversations we realised that, actually, we were looking for collaborators and a context,” says LADA's co-founder and Director Lois Keidan on the recent move to The Garrett Centre, a former Unitarian mission in Bethnal Green, London.

As well as its home for the next ten years, LADA will be using its position as a centre for Live Art to develop The Garrett Centre's remit as a community-focused hub for social action. The centre itself is also home to Simple Gifts, a volunteer-run programme which provides lunches for isolated older people, after-school clubs for children and English language classes.

Keidan says the new building nearly doubles the space of its previous home, and this increased capacity will accommodate an expanded events programme, a physical iteration of its previously online shop, Unbound, and a subsidised-desk scheme

for six artists and producers. At the heart of the space is LADA's open access Study Room, an ever-growing repository of publications, DVDs and videos devoted to Live Art practices.

Since it began in 1999, LADA – vulnerable to rising rents and increased pressure on real estate – has relocated a number of times across the East End. “It's partly to do with the crisis of cultural spaces in London”, explains Keidan. “The other issue is that small organisations like us don't have our own buildings.”

When it became apparent that their previous base at The White Building in Hackney Wick – currently managed by SPACE – may not be a tenable long-term option, the organisation began the hunt for a new home.

It was through a serendipitous connection with Claire MacDonald, artist, researcher and Unitarian Minister, that LADA learnt about The Garrett Centre, and began to discover the parallels between them and the Unitarians. “We're about as secular as they come,” concedes Keidan, “but actually there are huge connections between the Unitarians and us.”

Unitarianism, generally understood to have its roots in Christianity but inclusive to all faiths, is characterised by its tolerance and liberalism. Unitarians have been performing same-sex marriage blessings for over 30 years, and have had female ministers for more than a hundred years.

Explains Keidan: “In a way, we do similar things but in very different ways. Ultimately, LADA are all about supporting underrepresented artists, practices and histories, looking at the dispossessed and the disempowered. And the Unitarians are really pioneering in terms of feminism, social justice and gay rights.”

“There are really interesting new alliances happening everywhere in the cultural and social spheres, just to deal with the crisis of the times,” she adds.

With collaboration and research at LADA's core, the organisation is seeking to involve others in its relocation to ensure a thoughtful approach, informed by the local context. “We didn't want to move into a neighbourhood and start doing stuff straight away,” says Keidan. “We wanted to tread gently and really look at what our role here could be.”... LADA's commitment to the area is clear. “We want to have relationships with everybody, be friends with everybody, and then see who we can be most useful to.”



Photo, Extravagant Bodies by LADA

LADA RESEARCH

Restock, Rethink Reflect Four on Live Art and Privilege (2016-18)

RRR4 is a collaboration with Amit Rai of Queen Mary University, London and aims to mark and map the ways in which Live Art has developed new forms of access to, and understandings of, knowledge, agency, and inclusion in relation to under-represented, marginalized and disenfranchised constituencies.

Following a series of research residencies, in 2017-18 we produced Study Room Guides and Toolkits of Methodologies by Sibylle Peters on working with the young, Lois Weaver on collaborating with older individuals and communities, Elena Marchevka on engaging with issues of displacement, and Kelly Green on issues of class and privilege (see page 16).

The *Library of Performing Rights* (LPR) was originally developed in 2006 for *PSi:12 Performing Rights* as a unique resource of materials examining the intersection between performance and Human Rights, and has been housed at LADA since 2007. In 2017 we reactivated and reimagined the LPR in collaboration with the artists/researchers Lois Weaver and Elena Marchevska, as a place of action, a place of knowledge exchange, a repository of experience, and a resource and a context that others can use to support and advance their own work.

As well as a range of new activities and resources we instigated an annual commission in partnership with the Study Room in Exile in Liverpool, which in 2018 will contribute to RRR4. The first LPR commission was awarded to Barby Asante whose project, a *Declaration of Independence* on the present-day legacies of slavery and colonialism will be realised in Summer 2018. In 2018 we also hosted the first *Library of Performing Rights Open*, opportunities for debate, knowledge exchange, and the research and discussion of new LPR related materials.

RRR4 will conclude in late 2018 with a collaboration with Scottee on *Scottee 10*, a book, fanzine and retrospective marking his ten years of survival as an artist and the ways his work engages with issues of fatness, queerness and class.



Young People, Gender & Live Art

Since May 2017 Hester Chillingworth has been a LADA Thinker in Residence, with a focus on Young People, Gender and Live Art.

Hester has been researching what the existing access points to Live Art are for young people and thinking about how access might be improved and extended, particularly for gender-questioning and gender-variant young people who want to explore how Live Art can allow for the processes of navigating and investigating the trans experience.

Hester has been writing blogs about their research for LADA's website, including an essay on *Piss, Shit and Live Art*.

“I’m thinking about how Live Art’s square-jawed pride in the value of bodily fluids, substances, mess, effluence could be important for gender-questioning young people... about how Live Art, with its affinity and comfort with effluence, could be a positive and generative mindscape for gender questioning young people, whose shame about pissing and shitting may be doubled, tripled, quadrupled due to the binary rules of the spaces we do it in... a discipline which honours the abject could be a place of sanctuary, resistance and articulation for young people who are shown continually that they do not belong in this binary world and that even in the Shame-iest House In Town, there is no place for them.”

**Hester Chillingworth,
(extract from *Piss, Shit
and Live Art*)**

Photo (top) Barby Asante
Photo (bottom) Shorty by Ivan Denia

LADA PROGRAMMES AND PARTNERSHIPS

LADA works on programmes, projects, screenings, and events 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.

In 2017-18 we produced programmes in partnership with artists, institutions and organisations in the UK and internationally, and, from October 2017, presented a range of public events in our new home at The Garrett Centre.

AT THE GARRETT CENTRE:

MAP 3: Archiving 'Asia'

A weekend programme curated by Something Human to mark their donation of a special collection of Southeast Asian performance materials to LADA's Study Room. The event featured performative interventions, workshops, presentations and panels exploring the themes and issues that are connected with building this archive and its relationship with its contributors within the context of London.

Contributors included: Noel Ed De Leon, Ray Langenbach, Dominic Johnson, DARC, Eva Bentcheva, Hammad Nasar, Raju Rage, Erika Tan (with Whiskey Chow, Jess Heritage and Michael Taiwo), Sung Tieu, and Loo Zihan.

Something Human are developing a LADA Study Room Guide on Southeast Asian performance.

Nando Messias A Post-Sissy Event

Following Nando's trilogy of Sissy performances (2008-17), this event considered the ways in which queer artists have attempted to make sense of their identities, their bodies, their visibility, their social erasure and their political struggles through their practice, and discussed how male effeminacy (or queer femininity) has – or has not – been discussed, passed on, historicised and archived.

Nando is developing a LADA Study Room Guide around these issues.

Ron Vawter's *Roy Cohn/ Jack Smith* – a screening and a conversation

To mark World AIDS Day 2017 and the 25th anniversary of Ron Vawter's extraordinary solo show *Roy Cohn/ Jack Smith*, we screened the documentation of Vawter's performance at the ICA in 1993 as part of LIFT, followed by a conversation between the writer, performer, director, and LADA Patron Neil Bartlett, and the writer, former Wooster Group performer and close friend of Vawter, Nancy Reilly. There was also a presentation from sex-positive, queer, healthcare and human rights activist Dan Glass about the World AIDS Day Bang Bus Tour

Roy Cohn/ Jack Smith was one of the seminal theatrical events of the 1990s, in which Vawter portrayed the power-broker, right-wing activist, and Trump family lawyer Roy Cohn and the celebrated queer film and theatre maker Jack Smith – two men who had very different relationships with their sexuality and both of whom died of AIDS in the 1980s. Vawter himself died of AIDS in 1994.

Extravagant Bodies: Crime and Punishment

LADA has collaborated with Kontejner, Croatia on their *Extravagant Bodies* festivals since 2007. In 2017, in collaboration with Kontejner and KIOSK, Serbia, we presented the London iteration of *Extravagant Bodies: Crime and Punishment*, looking at the social, legislative, scientific and ideological constructions of criminality and social norms that delineate criminal from non-criminal behavior.

The London programme featured work by artists based in Croatia, Serbia, and the UK: Sinisa Labrović and Nenad Stipanac, My Dad's Strip Club, Jack Tan, Branko Milisković, Božidar Katić, Marko Marković, Tania El Khoury, Richard DeDomenici, and Zoran Todorović.

Gut Reactions: Watch, Read, Chat

Gut Reactions are Study Room sessions with curator and researcher Phoebe Patey-Ferguson – opportunities to take some time to watch and discover exciting material from the archives in a relaxed and open setting. In 2017-18 *Gut Reactions* sessions looked at the work of artists including Yoko Ono, Laurie Anderson, and Ana Mendieta.

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 in 2017-18 featured

The Unwell (Martin O'Brien)

Swagga (Project O, Charlotte Cooper, Kay Hyatt and Katarzyna Perlak)

Outside Again (Tehching Hsieh, Adrian Heathfield and Hugo Glendinning)

Proliferations, part of FOXES and other works (Liz Rosenfeld)

Hotel Obscura (Die Fabrikanten)

Spirit Labour (Janine Antoni, Anna Halprin, Adrian Heathfield and Hugo Glendinning)

Future Histories (Áine Phillips and Niamh Murphy)

Cherophobia (Noëmi Lakmaier)

A Vision of Love Revealed in Sleep (Neil Bartlett)

A Film About Performance Magazine (Hugo Glendinning, Alex Eisenberg)

“Brilliant video, powerful, subversive and funny. Clever on so many levels.”

Audience member on *Swagga*

Photo (top left) Nando Messias by Holly Revell

Photo (top right) Neil Bartlett (British Library video excerpt)

Photo (middle) *Swagga* by Katarzyna Perlak

Photo (bottom left) Franko B by Manuel Vason

Photo (bottom right) *Future Histories* by Joe Carr



ELSEWHERE:

Blood Counts

A programme of events exploring blood in performance for *BLOOD: Life Uncut*, a season of work for the new Science Gallery, London.

Looking at blood as a signifier of identity and being, as a marker of fragility and illness, as a form of protest and resistance, as a manifestation of bodily functions, and as a test of the limits of the body, *Blood Counts* involved an evening of presentations, provocations and discussions around the aesthetics, ethics, biomedical and cultural contexts of blood and performance at Guy's Chapel, Kings College, and a screening of short films and documentation of key performance works involving blood at the Copeland Gallery in Peckham.

Contributing artists included: Ernst Fischer & Nicola Hunter, Marisa Carnesky, Jamie Lewis Hadley, Martin O'Brien, Franko B, Regina Jose Galindo, Ron Athey, Kira O'Reilly, La Ribot, and Rocio Boliver

Neil Bartlett's *A Vision of Love Revealed in Sleep*

A collaboration with Tate Britain on a presentation of Neil Bartlett's one-man homage to the defiant life and work of pre-Raphaelite painter Simeon Solomon. *A Vision of Love Revealed in Sleep* was acclaimed as one of the defining queer performances of the decade when Bartlett originally created it at the height of the first wave of the British AIDS epidemic in 1987. To celebrate the inclusion of Solomon's work in Tate Britain's *Queer British Art 1861-1967* exhibition, Bartlett revived the piece for one night only, performing it amidst the masterpieces of the nineteenth century gallery of Tate Britain.

"Spotlighting the profound societal changes we've lived through since the end of the last century – in medication, in legislation – in turn, reflecting upon changes from the century before through the lens of Simeon Solomon's life and work. It was an exquisite telescopic feat. And one of those rare occasions when you realise you've experienced something that can never be repeated, that can never be unshared with those with whom you experienced it."

Nathan Evans, artist and facilitator

KAPUTT: The Academy of Destruction

A collaboration with Sibylle Peters of Theatre of Research and Tate Families & Early Years that took place at Tate Exchange in Tate Modern.

"We are not supposed to speak too loud, to write on walls, to eat too much sugar, to tear our schoolbooks apart, to smash the china, to cut ourselves, to step out of line. We are not supposed to destroy anything. We are supposed to be productive and creative and safe. Children, adults, all of us. Strangely, while we try hard to be good, we see all kinds of things around us being destroyed. So, who decides what is destruction and what is not? Who has permission to destroy?"
Sibylle Peters, Theatre of Research.

KAPUTT asked if we can see destruction in a different way if we look at it through the lens of Live Art. Does Live Art help us see that destruction is not only about violence, hatred and rage, but can be a cultural strategy that is marvellous, manifold, careful and mindful?

KAPUTT explored these questions through a transgenerational team of six children and six adult artists working as equal members. For three days they experimented, thought and acted together and shared their practices, experiences and concepts of destruction in six public sessions at Tate Exchange.

Visitors to *KAPUTT* were invited to take a trip through the Academy's facilities: from its Reception to its Library, on to its Assembly Hall where they watched the members of the Academy in action, and finally to the Common Room where they created a research assignment and received their very own *KAPUTT* diploma.

KAPUTT's academicians were Sibylle Peters, Heike Roms, Zoe Laughlin, Martin O'Brien, Malik Nashad Sharpe, Ansuman Biswas, Sam (Jazsam), Rubie (Gurrubie), Splendour & Najiba (Splenjiba), Tolu (Principal Tolu the G.O.A.T.), Ruqiya (R.P.H.D.) and Chese (Red Pool). The academicians were supported by the *KAPUTT* faculty members Hester Chillingworth, Katharina Duve, Zainab (Fidget Zalla) and Tyrell (the acrobatic zombie killer).

Together, they created a *Transgenerational Manifesto of Destruction* – a film that can be viewed on LADA's website.

KAPUTT was dedicated to Gustav Metzger (1926-2017).

KAPUTT formed part of LADA's contribution to the Collaborative Arts Partnership Programme (CAPP) supported by Creative Europe Programme of the European Union.

"KAPUTT was a fascinating crucible in which it seemed possible to exercise a slightly less clenched grip on our self-definitions as experts or novices, teachers or learners, leaders or followers. Amazing new relationships began to emerge from the ashes of the old ones. Destruction revealed itself to be an important principle which can constantly open up potentialities for new forms and relationships while minimising the danger of getting stuck in any of them."

Ansuman Biswas

"I expected the 'destruction' of KAPUTT to out-perform the 'academy', but in fact I find it is the other way round. The deliberate frame of the Academy distributes destruction to everyone participating in its community of thought. This is a form of institutional critique that doubles back on itself – the Academy of Destruction is both the subject and the method of enquiry... Looking out over a city that is busy paving private spaces over public ones, KAPUTT enacts an expansive mode of inclusion that does not limit or even protect the communities it is drawn from. It describes itself as 'transgenerational', for example – using 'trans', from the Latin meaning 'across', 'beyond', 'through.' This is not just a space for different generations to be together, then, but for what lies across, beyond, through the generations. Across difference, perhaps; through participation. Beyond chaos."

Mary Paterson, writer



ACADEMY OF DESTRUCTION

Afterlives

A collaboration with artist Dave Stephens and Dominic Johnson of Queen Mary University, London, considering archives and legacies through the art and lives of four extraordinary and influential artists who have died in recent years – Ian Hinchliffe, Rose Finn-Kelcey, Lol Coxhill and Roger Ely.

The evening featured screenings of Helen Petts' *Solo Soprano - a Portrait of Lol Coxhill*, Matt Page's *HINCH: a film about Ian Hinchliffe*, and Elisabeth Wilding's film of one of Roger Ely's final performances *Endings are Beginnings are Endings*, and talks by the artists, scholars and curators Anne Bean, Dave Stephens, Eleanor Roberts, Helen Petts, Nikki Milican and Dominic Johnson.

“Afterlives was a strangely uplifting evening --not gloomy but incredibly life enhancing as people encounter the presence of their beloveds, friends and colleagues and experience their lives again, telling their stories, sharing their music.”

Anne Bean

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 original editor, Rob La Frenais, on a new online archive of the magazine and specially commissioned films and texts responding to and re-contextualising the magazine for the 21st century, which were launched with an event at the British Library.

The event included a screening of a film by Hugo Glendinning and Alex Eisenberg about the magazine's history and legacy, a screening of a spoken letter to former editor Steve Rogers by Claire MacDonald, and commissioned performances by Hester Reeve and Nahum Mantra. These films and documentation of the performances now feature on the online archive alongside all sixty-six digitized editions of the magazine, a film of a collaborative performance 'with' the magazine by Anne Bean, and essays by Lynne MacRitchie and Diana Damian Martin.



“This project enabled me to assess my own early involvement in Performance Magazine and that of some of my contemporaries in the context of the younger artists and writers who are interested in the magazine today, a chance both to revisit the past and inform my understanding of performance in the present – invaluable!”

Lynn MacRitchie, writer

LADA PUBLICATIONS

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

Kira O'Reilly: Untitled (Bodies) Edited by Harriet Curtis & Martin Hargreaves

Kira O'Reilly's work approaches the uncertain boundaries of bodies as the starting point for enquiry, and asks what kind of societies become possible in collaborations across species, organisms, and bodies.

Bringing together newly commissioned and other writings by thinkers in and beyond visual and performance studies, and extensive documentation of the artist's work from two decades of practice, this first major survey of O'Reilly's work navigates through and between performance, biotechnical practices, image-making, and writing.

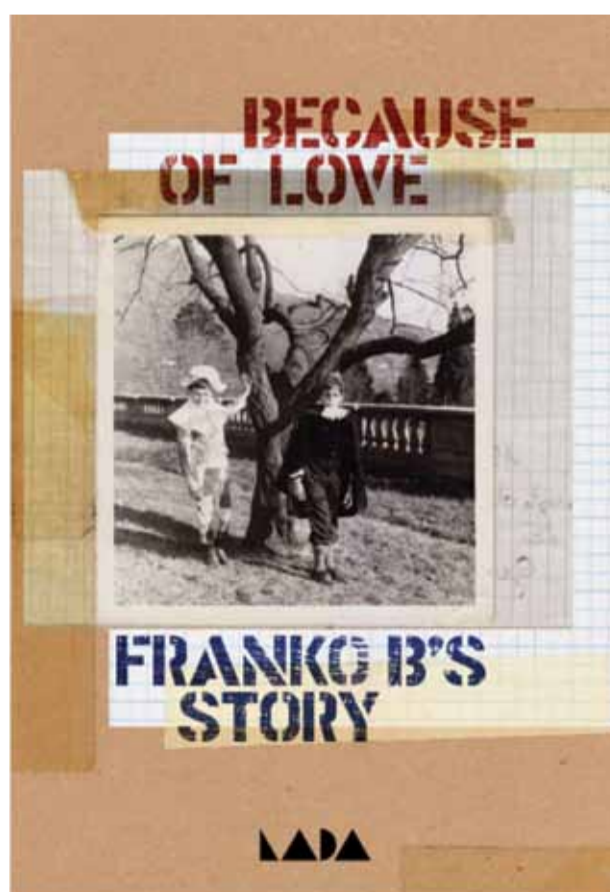
With contributions from Amanda Coogan, Shannon Bell, Tracey Warr, Rob La Frenais, Marina Abramovic, Franko B, Rebecca French, and Linda Montano.

The fifth in the Intellect Live book series, a collaboration between LADA and Intellect Books.



Because Of Love, Franko B's Story

Franko B is an extraordinary, internationally acclaimed artist who has been making drawings, installations, sculptures, and performances for over 30 years. *Because of Love* tells the story of his childhood in Italy in an orphanage and at the hands of his abusive family, his journey to London as a young man, his return to Italy many years later as an accomplished artist, and, in between, the story of his life and loves and his becoming an artist.



"It's a truly bewildering journey, brutal at times both as life and as punk literature – a back and forth from orphanage to abusive family home, to squat, to rave, club scene, AIDS activism, political protest and art practice – a trail that manages to be alien and yet somehow entirely recognisable."
Tim Etchells, artist (from Preface)

LADA PUBLICATIONS

Lexicon of Tanjas Ostojić Edited by Tanja Ostojić

Tanja Ostojić is an influential Berlin-based, Serbian artist who, since 1994, has created research-led, performative projects that engage with issues of gender politics and feminism, of migration and displacement, and of labour.

This publication is based upon the *Lexicon of Tanjas Ostojić* (2011-17), an interdisciplinary participatory research art project that included academic and artistic research, creative workshops, public events and performances, and two exhibitions involving more than 30 women from around the world all named Tanja Ostojić.

Co published with Museum of Modern and Contemporary Art, Rijeka.

“In using a particular feminist methodology, *Lexicon* gives primacy to women’s agency and proposes a sustained, growing forms of resistance by privileging close social interaction, non-instrumentalized forms of labor, leisure, sharing, economy of care and equitable distribution of income.”

**Dr Bojana Videkanic,
Journal Sociologic**

The Artist’s Borderpanic Compendium Curated by Leslie Hill & Helen Paris

In 2016 Curious ran a workshop in Hastings called *Private Keep Out* as part of LADA’s DIY scheme. Following that DIY they created a new performative publication, *The Artist’s Borderpanic Compendium*.

Enabling a rich array of theatrical and artistic scores that can be performed at a moment’s notice, *The Artist’s Borderpanic Compendium* can be used by artists and non-artists in need of creative succour and survival.

This publication was developed using a DIY Progression grant supported by Jerwood Charitable Foundation.

Survival of the Sickest, the art of Martin O’Brien Edited by Martin O’Brien and David MacDiarmid

Martin O’Brien is known for his long durational solo performances and collaborations with the pioneering body artist Sheree Rose. His performance and video art draws upon his experience of suffering from cystic fibrosis, and is concerned with physical endurance, disgust, long durations and pain based practices in order to address a politics of the sick, queer body and examine what it means to be born with a life-threatening disease, politically and philosophically.

Survival of the Sickest is the first book bringing together writing and documentation on Martin and marking ten years of his work, and includes photographs and essays by the philosophers, performance scholars and art historians Alphonso Lingus, Amelia Jones, Amanda Lopez-Kurtz, Jareh Das, Yetta Howard and Gianna Bouchard, as well as Martin’s own writings.

“While many books are celebrated as ‘timely’, *Survival of the Sickest* demands more of the word: to sound out at volume the urgency and necessity; the love, guts, lungs, glitter, mucus of Martin O’Brien and the work he makes drawn from his experiences of suffering from cystic fibrosis (CF). Published in the year his life expectancy (30) was reached, and exceeded, this extraordinary book – of both critical writings and performance documentation since 2011 – somewhat coincidentally marks, and subtly calls to attention, O’Brien’s significant age. The book exists then on the threshold of another kind of (life)time and plunges its reader deep into this sensorial temporal moment, with the late artist Bob Flanagan – himself a CF sufferer – appearing and reappearing throughout the book: a rebellious presence, a spirit guide, through the pages.”

Ella Finer, researcher

Imagination and Potential: Cherophobia by Noëmi Lakmaier

by Mary Paterson

Cherophobia is a 48-hour durational living installation – an attempt to lift the artist’s bound and immobilised body off the ground using 20,000 helium party balloons. It is a performance and a gathering, intertwining people in their shared suspense and anticipation.

Imagination and Potential explores the proposition presented by the incredible task of suspending a body from helium balloons, the relationship between the performer and the space, the object and the viewer, the possible and the impossible.

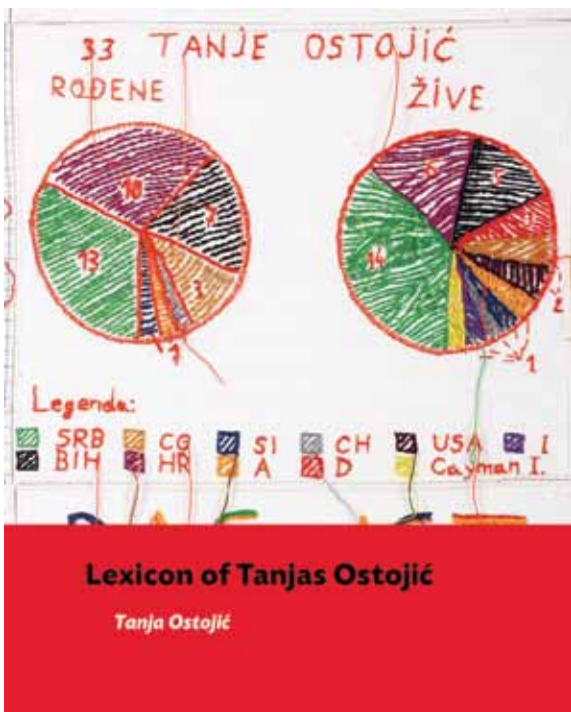
Lexicon for an Affective Archive Edited by Giulia Palladini and Marco Pustianaz

To study an archive or archival materials is to encounter an affective and critical practice involved in the construction of memory. *Lexicon for an Affective Archive* is an international collection of these encounters, offering glimpses into the intimate relations inherent in finding, remembering (or imagining), and creating an archive.

Bringing together voices from a variety of fields across the humanities, performance studies, and contemporary art, and engaging in a multidisciplinary analysis, this volume advances the idea of an “affective archive” as a useful conceptual tool.

With contributions from Zdenka Badovinac, Tina Campt, canecapovolto & Elisa Abela, Claudia Castellucci, Paul Clarke, Heidi & Rolf Abderhalden / Mapa Teatro, Paola Di Cori, Franz Anton Cramer, Ann Cvetkovich, Małgorzata Dziewulska, Tim Etchells, Erik Göngrich, Joe Kelleher, Bettina Knaup, Dorota Krakowska, Elisabeth Lebovici, Alina Marazzi, Annemarie Matzke / She She Pop, Graeme Miller, Rabih Mroué, Kateřina Šedá, Małgorzata Szcześniak, Paolo Vignolo, Alessandra Violi, Ida & Henry Wilde (Keren Ida Nathan & Antonia Baehr).

Co published with Intellect Books and NinA.



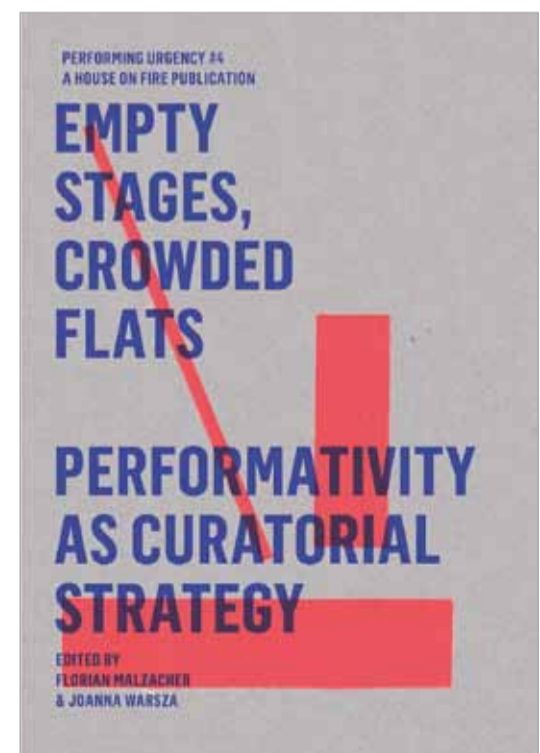
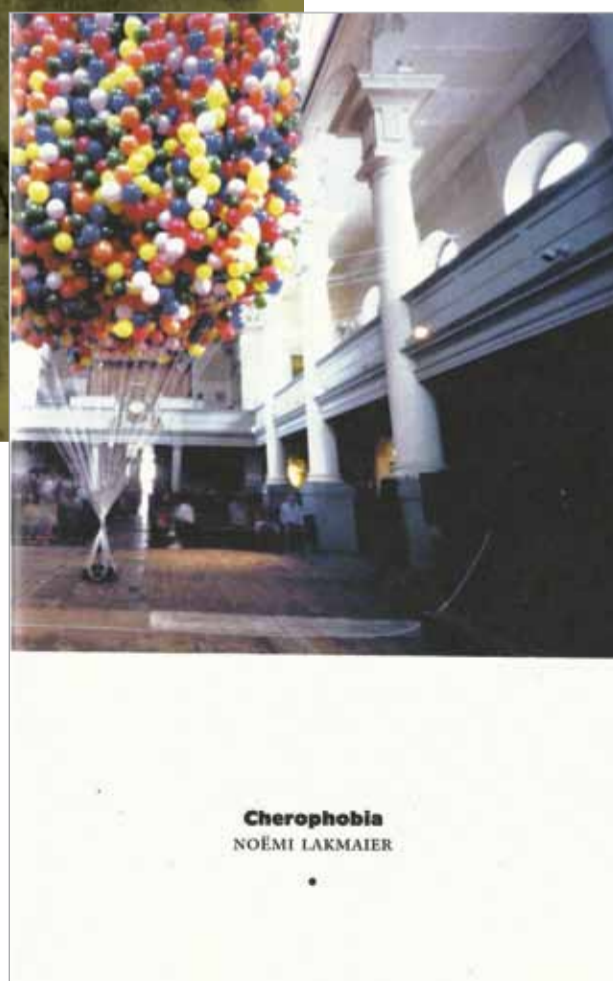
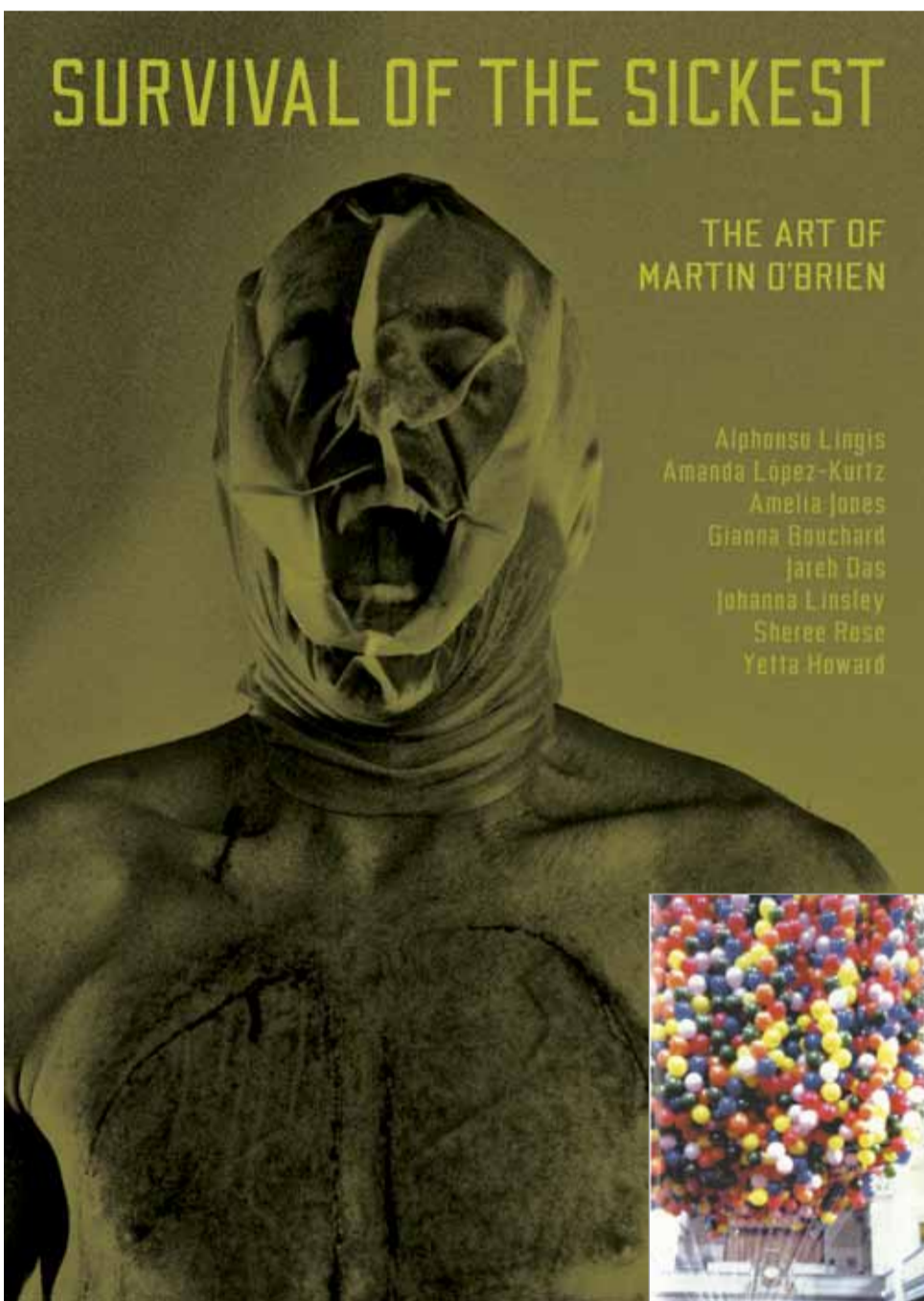
Performing Urgency A House on Fire series

Empty Stages, Crowded Flats: Performativity as Curatorial Strategy, edited by Florian Malzacher and Joanna Warsza, is the final title in a four-part series focused on the relationship between theatre and politics to stimulate broader discussions of the conditions, aesthetics, concepts, and topics of contemporary performing arts.

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

“By documenting a selection of ‘staged situations’, pilot projects and radical experiments, the compilation demonstrates the sheer wealth of possibilities within the curation of performance today... a brilliant insight into the practice of curating performance and prompted many questions that will undoubtedly gain weight in the years to come.”

Beatrix Joyce, writer



LADA RESOURCES

Study Room

With over 7,500 catalogued items, including books, journals, DVDs, digital files and unique 'collections', LADA's Study Room is the world's largest publicly accessible library of Live Art publications and documentation, and a space for events, screenings, gatherings and residencies.

The Study Room welcomes individual and group visitors.

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, and to help us research titles we should acquire.

For *Restock, Rethink Reflect Four on Live Art and Privilege*, and as part of our contribution to the Collaborative Arts Partnership Programme (CAPP), Lois Weaver, Sibylle Peters, Elena Marchevska and Kelly Green undertook research residencies in the Study Room on ways of working with the young, the old, the displaced, and those excluded through social and economic barriers, and created a series of Study Room Guide and Toolkits of Methodologies –

Live Art & Kids – a Guide by the artist and researcher Sibylle Peters looking at key issues and works in relation to Live Art by, for, and with, children.

Performing Research – a Toolkit of Methodologies by Sibylle Peters on how to conduct research projects with kids and adults using Live Art strategies.

Know How – a Guide by the artist and activist Lois Weaver looking at key issues and works in relation to working with older constituencies

Action Recipes – a Toolkit of Methodologies by Lois Weaver for working with older constituencies.

The Displaced & Privilege (Live Art in the age of hostility) – a Guide by the artist and researcher Elena Marchevska looking at key issues and works in relation to displacement and working with the displaced.

Toolkit for Itinerant Artists – a Toolkit of Methodologies by Elena Marchevska for working with the displaced.

Let's Get Classy – a Guide by the artist and researcher Kelly Green on issues of class and cultural privilege, and a Toolkit

of Methodologies for working with those excluded through social and economic barriers.

These Guides and Toolkits are available as free downloads from our website or in print version on request (Kelly Green's Guide and Toolkit will be available from Summer 2018).

In 2017-18 we also produced *Walking Women*, a Study Room Guide by Amy Sharrocks and Clare Qualmann on women who use walking in their practice, developed from their 2016 *Walking Women* programmes in Edinburgh and London.

Look out for forthcoming Study Room Guides on Live Art and Magic & Deception, Live Art and Neurodivergency, Live Art and the Law, Live Art and the Sissy, Southeast Asian performance, and many more.



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.

Live Online

A free online video channel, featuring content from the Study Room and documentation of LADA programmes, projects and initiatives. In 2017-18 we added multiple archival videos and works alongside documentation of recent programmes. New content and channels include –

Artists on: Being an Artist – we have added even more artists including Marcia Farquhar and Julia Bardsley sharing their experiences, advice and reflections on being an artist working within Live Art as part of 2011's Fresh Tips, a collaboration with Queen Mary University, London.

Artists on: Race – as part of a series of films with artists discussing race and Live Art, we have added the content from our 2008 *Documenting Live* project featuring Barby Asante, David A Bailey, David Medalla, Yara El-Sherbini, Sonia Boyce, Robin Deacon, Keith Khan & Ali Zaidi (moti roti), Malika Booker, Harold Offeh, Harminder Singh Judge, George Chakravarthi, and Emma Wolukau-Wanambwa.

LADA Presents: Louder than Bombs – Art, Action and Activism – documentation of seven week-long artist residencies at the Stanley Picker Gallery in 2012 featuring Áine Phillips, Ansuman Biswas, sean burn, Steven Levon Ounanian & Thomas Thwaites, the vacuum cleaner, Stacy Makishi & Yoshiko Shimada, and Prick Your Finger.

LADA Present: Money Talks – documentation of a series of talks in 2013 and 2014 on fundraising for Live Art, in partnership with Artsadmin and Home Live Art, featuring Deborah Curtis, Bridget McKenzie, CJ Mitchell, Sam Davies and Scottee.

The Posh Club

Notes: Serve warm once a week.

From the kitchen of: Duckie

Feeds: 100 swanky senior citizens, elegant elders & glamorous golden girls

Ingredients

- 1 A shabby church hall in the sticks
- 2 100 gold chairs, crisp white linen, cake stands and vintage crockery from the flea market
- 3 A troupe of volunteer waiters in black tie and patent shoes
- 4 A camp and clubbable hostess with the mostess
- 5 An soprano, a hula hooper and an Elvis Impersonator
- 6 A grant from the council
- 7 A warm welcome

Directions

Find a church hall as far away from the metropolis as possible, preferably surrounded by council estates. Chat up the Vicar. Blag some cash from the local council. Convince some big hearted locals to dress up and help out. Light it like a swanky speakeasy in prohibition times. Press the flesh. Mix the scones with jam and cream and wash them down with a nice cuppa. Crack open the ersatz champagne, bang on the vintage jams and get the joint jumping. Remember the recipe for progressive working class entertainment is 90% wow factor and 10% artistic integrity. Finish before it gets dark.

Repeat weekly for ten years.

IMPORTANT!

Whatever you do, remember, DON'T invite middle class people – they won't enjoy it, and they have their own gaffs.

Unbound

The world's only online shop dedicated to Live Art, Unbound sells many exclusive titles, including artists' books and editions.

Our monthly Unbound email newsletter highlights new titles and exclusive offers. In 2017-18 we introduced a regular series of guest editors for our newsletters who select titles on Unbound that have informed, inspired and shaped their creative practice. Guest editors to date include the artists and writers Julie Tolentino, Andrea Pagnes, Martin O'Brien, and Diana Damian Martin.

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

"I can't think of a better resource anywhere in the world than Unbound for someone who watches, reads about or is interested in performance and some of its most challenging, critical and relevant histories; or someone who teaches Live Art and performance and can't find materials elsewhere; or artists and dreamers who want to know who else made exciting shit that you can't find documented. Unbound is for anyone who is curious, interested, inclusive, impassioned, and ethically minded. Along with LADA itself and all who work there, it's where I know I'll find the materials I need and where I send my students, our librarians and friends. Unbound helps keep bodies and conversations visible."

**Sara Jane Bailes,
University of Sussex**



LADA SUPPORT FOR ARTISTS

DIY 14:2017

DIY is LADA's 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 14 was the biggest programme to date and saw 28 projects take place across the UK and Ireland (and Transylvania) between July and November, produced in collaboration with 26 national partner organisations.

Ranging from GPS Embroidery in Jersey to eco-centric performance in Aberdeenshire, from the performance of the Islamic faith in London to radical body art in Brighton, and from an exploration of otherness in Dublin to a human flea circus in Stockton, DIY 14 included some of our most unusual and transformative projects yet.

With the support of the Jerwood Charitable Foundation we introduced three exciting new initiatives for 2017's programme – DIY+ facilitated more ambitious DIY projects than we have previously been able to support, DIY Gateway enabled smaller artist-led organisations to come on board as partner organisations, and DIY Progression offered 'follow on' funds to develop ideas and methodologies that were born in DIYs. DIY 14 also supported three DIY projects as part of Live Art UK's Diverse Actions initiative.

Artists leading DIY and DIY+ projects in 2017: Bedfellows, Giovanna Maria Casetta, Gareth Cutter & Paul Hughes, Nwando Ebizie & Jonathan Grieve, Tara Fatehi Irani, Bridget Floyer & Susan Merrick, Ellie Griffiths & Greg Sinclair, Madeleine Hodge & Bek Conroy, Catherine Hoffmann, Johanna Linsley & Rebecca Collins, Toni Lewis & Demi Nandhra, Tuuli Malla, Rachel Mars & Greg Wohead, Jessie McLaughlin, Peter McMaster, Jade Montserrat & Daniella Valz Gen, Malik Nashad Sharpe, Martin O'Brien, Daniel Oliver, Lizzie Philips, Katherina Radeva, Fabiola Santana, Sheaf+Barley, Sheree Rose, Jack Tan, Network 11, Zoe Toolan, and Sara Zaltash.

“Facilitating this retreat was an incredibly stimulating and enriching experience. I think it had some of the most profound learning of my journey as an artist so far.”

**Peter McMaster,
DIY lead artist, 2017**

“It clearly demonstrated that Live Art continues to be as relevant as any other medium that takes poverty and class as its subject and from the perspective of fighting class shame.”

**Claire Brumby,
DIY participant, 2017**

“The workshop was incredibly valuable in bringing new voices to our discussions. It is always useful and energising to meet people working along similar lines and building new relationships from this position.”

**Appau Jnr Boakye-Yiadom of
Network 11, DIY lead artists, 2017**

“Running the DIY has been a positive and affirming experience, it has reinforced and highlighted the fact that as ageing artists we deserve a voice and can look at and design our own working model for ageing on our terms.”

**Giovanna Maria Casetta,
DIY lead artist, 2017**

DIY Progression awards were given to Seke Chimutengwende & Alexandrina Hemsley to run *Unfunky UFO:2100AD*, a retreat for artists of colour; to Curious to produce *The Artist's Borderpanic Compendium* performative publication; and to Daniel Oliver to convene a residency exploring the relationship between dysfunction, neurodivergence, and experimental performance.

DIY 14 partner organisations were:

Access All Areas (London), Agency for Agency (London), ARC Stockton (Stockton), Artsadmin (National), BUZZCUT (Glasgow), Colchester Arts Centre (Colchester), Compass Live Art (Leeds/Yorkshire), Create (Ireland), Fierce Festival (Birmingham), Folkestone Fringe (Folkestone), Heart of Glass (St Helens), The Herbert Art Gallery and Museum (Coventry), Iniva (National), Jersey Arts Trust (Jersey), Lancaster Arts (Lancaster), Live Art Bistro (Leeds), The Marlborough Pub & Theatre (Brighton), National Theatre (London), Norwich Arts Centre (Norwich), Jperformance s p a c e [(Folkestone), Scottish Sculpture Workshop (Aberdeenshire), Snape Maltings (Suffolk), Southbank Centre (London), SPILL Festival (Ipswich), Steakhouse Live (London), and Wunderbar/ NewBridge Project (Newcastle).

With the support of the British Council we piloted a DIY programme in North America, with Dickie Beau and Selina Thompson running workshops in Toronto as part of Theatre Centre's Progress Festival in February 2018. Dickie Beau worked with local artists 2boys.tv on *Blindr*, a project about online queer culture, and Selina Thompson worked with Cara Eastcott on an activation of Selina's *Race Cards* installation.



Photo (top) Sheaf+Barley
Photo (middle) Daniel Oliver
Photo (bottom) Malik Nashad Sharpe by Judit van der Made



LADA NETWORKS

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 2017-18 CAPP programme supported the production of four new Study Room Guides and Toolkits of Methodologies by Sibylle Peters, Lois Weaver, Elena Marchevska and Kelly Green on working with the young, the old, the displaced, and the economically and socially excluded (see page 16); *KAPUTT: The Academy of Destruction* (see page 10); the first Garrett Centre Commission, awarded to Sheaf+Barley (to be realised in 2018); the first Library of Performing Rights Commission awarded to Barby Asante (to be realised in 2018); and *Scottee 10* (to be realised in 2018).

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.



COLLABORATIVE
ARTS PARTNERSHIP
PROGRAMME

Photo (top) Tuuli Malla's DIY by Rosie Lonsdale
Photo (bottom) by Sara Zaltash

LIVE ART UK

Coordinated by LADA, Live Art UK is a national network of 30 venues, festivals and facilitators working collectively to support Live Art across the UK.

Diverse Actions

In 2017-8, Live Art UK members continued to develop exciting projects with a wide range of artists for *Diverse Actions*, an unprecedented initiative to champion culturally diverse ambition, excellence and talent in Live Art, supported by an Arts Council England *Ambition for Excellence* grant. *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 and over three years will realise an extensive programme of bursaries, workshops, residencies, commissions, masterclasses, tours, publications and symposia.

LADA is running the *Diverse Actions* Leadership Bursaries, supporting a new generation of 'skilled-up' leaders from culturally diverse backgrounds, and new models of leadership which will have an impact on the Live Art sector and across the arts.

Following an open call for proposals the 2017-18 Leadership Bursaries were awarded to the writer, performer, dramaturg and artist enabler Season Butler, and the producer and community organizer Joon Lynn Goh.

Live Art UK:Listen

A series of annual podcasts which feature insights from contemporary artists and promoters working across the country, discussing issues and ideas that are both timely and relevant. The second episode, on Live Art in Yorkshire, in particular the different working environments for artists and organisations in cities like Sheffield and Leeds, and smaller towns like Scarborough, was released in 2017.

Subscribe to *LAUK:Listen* via iTunes.

New Members

In 2017-18 we welcomed new Scottish members National Theatre of Scotland and Take Me Somewhere.



“The Diverse Actions Leadership Bursary is at once a unique opportunity and a serious challenge. I hope to spend the next year exploring and generating new models of leadership, which recognise solidarity as a key element of durable change and sustainable progress, particularly among artists for whom survival is already a radical act. For me, diversity entails a collective and ongoing effort to destabilise and ultimately eliminate a subtle, cultural investment in white supremacy. Drawing from work by artists, theorists and other allies, I am excited to see what new aesthetic, emotional, political and intellectual priorities arise through a reorientation away from the primacy of whiteness.”

Season Butler



Membership

Arnolfini
Artsadmin
Attenborough Centre for the Creative Arts
BAC
the 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
National Theatre of Scotland
Norwich Arts Centre
]performance space [
SICK! Festival
SPILL Festival of Performance
Steakhouse Live
Take Me Somewhere
Tempting Failure
Wunderbar

Find out more about Live Art UK and sign-up to receive the monthly Live Art UK newsletter aimed at artists, venues, festivals, promoters, producers, funders and Higher Education contacts at www.liveartuk.org

SUPPORT LADA

Please support LADA and help make great art happen



All LADA events at The Garrett Centre are free to attend, our Study Room offers free access to a wealth of materials, participation in our professional development programmes such as DIY are free, and all our publications are affordably priced.

Your support helps make all this possible.

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.

Make your donation go even further:

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](mailto:cj@thisisliveart.co.uk) 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 doubled my financial support to LADA through the Catalyst Evolve scheme because in an increasingly inhospitable economic climate for experimental art and performance, their work in supporting artists professionally and promoting the value of what they do is needed now more than ever."

**Professor Gavin Butt,
University of Sussex**

Stay connected

Please do sign up to receive monthly LADA and Unbound newsletters and make sure you don't miss out on the kind of news, events and opportunities you've read about in this Annual Review.

From May 2018 new privacy and data protection legislation (GDPR) means that you must consent to receive LADA and Unbound newsletters...without your consent we will not be able to send you our newsletters.

Sign up to LADA Newsletters
www.thisisliveart.co.uk/subscribe

Sign up to Unbound Newsletters
www.thisisunbound.co.uk/pages/subscribe

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

**ANNUAL
REVIEW
2017-18**

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