

# LIVE ART IN 2013

## LIVE ART UK ASSOCIATES

### GATHERING

FRIDAY OCTOBER 4 2013  
11.30AM - 6PM

Live Art UK welcomes you to its second Annual Associates Gathering, an opportunity to network and share information about activities, issues and models of best practice regarding experiential and experimental practices with presenters and producers from across the UK, and with key representatives from Higher Education, Arts Council England and other funders.

The first Associates Gathering took place at BAC, London in 2012 and looked at the idea of Live Art in 'unfamiliar places' by reflecting on the extraordinarily diverse range of contexts in which Live Art is now thriving in the UK.

2013's Associates Gathering has been organized by Live Art UK member Fierce and is about Live Art and the future. Invited artists, thinkers and activists will offer visions of the future from their specialist subject areas and breakout sessions will consider the relation of Live Art to alternative economies, the city and networks, the body, emergent technologies and education.

Live Art UK is a national network of 24 venues, festivals and facilitators who collectively represent a range of practices and are concerned with all aspects of the development of the Live Art sector across the UK. The network works together to create new models and partnerships for the promotion of Live Art; explores new ways to increase the national and international visibility of Live Art; initiates strategies for a more sustainable future for Live Art practitioners and promoters; and aims to provide a representative voice for the Live Art Sector in the UK.

Current Live Art UK members are 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, hÅb, home live art, In Between Time, LIFT (London International Festival of Theatre), Live Art Development Agency, Live at LICA, ]performance s p a c e[, SPILL Festival of Performance and Wunderbar. The network is coordinated by the Live Art Development Agency and supported through its NPO grant from Arts Council England.

Live Art UK members work collectively and individually on a range of projects and initiatives. Past activities include a touring programme and publication on Chinese performance, 'China Live' (2006); strategic touring commissions by Joshua Sofaer and Susannah Hewlett (2006); a professional development programme for new writers or writers new to Live Art, 'Writing From Live Art' (2006 -2008); a free publication of Live Art case studies, 'In Time' (2010); and the groundbreaking symposium and free online publication 'Getting It Out There', in collaboration with Live at LICA (2012). At today's Gathering, we will present two new Live Art UK publication projects: a free online publication, 'I See A Fake Moon Rising', on Live Art in the public realm in collaboration with In Between Time (2013); and the free publication 'Paper Stages', in collaboration with Forest Fringe (2013).

Complementing the core members of Live Art UK, are over 200 invited Associates, representing a wider cross section of key presenters and producers from across the UK. The concept of the Associates is central to Live Art UK's aspiration to deepen the

connections across and beyond the Live Art sector. Associates are invited to the Annual Live Art UK Associates Gathering, receive regular updates from the network and are encouraged to collaborate with Live Art UK members on specific initiatives and issues. We are delighted that so many Associates are able to join us for today's Gathering.  
[www.liveartuk.org](http://www.liveartuk.org)

## ABOUT FIERCE FESTIVAL

Fierce Festival is annual international festival of live art that takes place across Birmingham. For 15 years, Fierce Festival has established an international reputation for risk-taking, excellence and innovation and is now widely recognized as one of the UK's most important contemporary arts festivals. Since 2009, Laura McDermott and Harun Morrison have been joint artistic directors of Fierce.  
[www.wearefierce.org](http://www.wearefierce.org)

## CREDITS & THANKS

'LIVE ART IN 2113', the Live Art UK Associates Gathering produced by Fierce on behalf of Live Art UK.

### FIERCE

Harun Morrison & Laura McDermott

### DOCUMENTATION

British Library / Katja Ogrin

WITH THANKS TO ALL CONTRIBUTORS, to Live Art UK colleagues and volunteers, to Joshua Sofaer, to mac for hosting the Gathering and for all their support and enthusiasm, and to Stephen Cleary and Eva Del Rey of British Library.

Live Art UK is supported through the Live Art Development Agency's status as a National Portfolio Organisation of Arts Council England.

### FOR THE LIVE ART DEVELOPMENT AGENCY

Directors, Lois Keidan and CJ Mitchell  
Programmes Manager, Aaron Wright  
Coordinator, Katy Baird  
Digital Manager, Alex Eisenberg

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

fierce



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ENGLAND**



Live Art UK



Live Art  
Development  
Agency

# CONTRIBUTORS' BIOGRAPHIES

## VISIONS OF THE FUTURE

**TAMAR KASRIEL** is a futurist who helps organisations across the world be future-ready, from luxury businesses to beverage brands to religious orders thousands of years old. She has been interested in the impact of technology ever since working at The Guardian newspaper's Medialab (now Guardian Online) at a time when even sensible people were describing the internet as a series of tubes. She is the author of 'Futurescaping: Using Business Insight to Plan Your Life'.

**HEATHER CASSILS** is an artist who uses the physical body as sculptural mass with which to rupture societal norms. Drawing on conceptualism, feminism, body art, gay male aesthetics, and Hollywood cinema, Cassils creates a visual language that is at once emotionally striking and conceptually incisive. Bashing through binaries, Cassils performs trans not as something about crossing from one sex to another, but rather as a continual becoming, a process oriented way of being that works in a space of indeterminacy, spasm and slipperiness. Forging a series of powerfully trained bodies for different performative and formal purposes, it is with sweat, blood and sinew that Cassils constructs a visual critique and discourse around physical and gender ideologies and histories. Cassils' received an MFA in 2002 for Art and Integrated Media, from the California Institute of the Arts, Cassils currently has a large scale solo exhibition up at Ronald Feldman Fine Art in New York till Oct 12th.

**STEVE SHAW** was born in England but grew up in Sydney, Australia. He studied Economics at Exeter University and then worked in the city as a business consultant. He then got into political campaigning, working for Friends of the Earth and an All Party Parliamentary Group before becoming a freelance political campaigner. His political work has included the campaigns that succeeded in seeing the Sustainable Communities Act and the Climate Change Act passed by parliament. He is now campaigning to reform the democratic process by introducing a citizen right to recall.

**ANTONIO ROBERTS** is a new-media artist and curator based in Birmingham, UK. His work focuses on the errors and glitches generated by digital technology. Since 2007 he has curated a number of exhibitions and projects including 'fizzPOP' (2009 - 2010), 'GLI.TC/H Birmingham' (2011), the Birmingham edition of 'Bring Your Own Beamer' (2012) and 'Dirty New Media' (2013). As a performer and visual artist his work has been featured at galleries and festivals around the world including Databit.me in Arles, France, Laptops Meet Musicians Festival in Venice, Italy, Notacon in Cleveland, Ohio, US, Leeds International Film Festival in the UK, and the Barber Institute of Fine Arts in Birmingham, UK.

**CATH LAMBERT's** teaching and research activities reflect her longstanding interest in education, and include the development of critical methods for researching, writing and teaching. Cath is currently Director of Undergraduate Studies in the Sociology Department and co-ordinates the Department's Culture, Media and Representation Research cluster. Cath also works in the areas of gender and sexuality. She is an active member of the Centre for the Study of Women and Gender (Warwick), a founder member of the Queer Theory Study Group (Warwick) and founder member of FAAB Educational Collective. Her most recent work draws on the theoretical ideas of Jacques Ranciere and she is currently working with the live art organisation Fierce Festival to explore the pedagogic value of live art in urban space and time.

**MARIANA VIADA** is an active member of the Cyborg Foundation, a non profit organization that aims to help people extend their senses by applying cybernetics to the organism; defend cyborg rights and promote Cyborgism as an artistic and social movement. She will also present the work of its founders Neil Harbisson and Moon Ribas.

**JAYNE BRADLEY** is the Founder Director of Edible Eastside, an urban food garden in the heart of Digbeth. She began her career in art and urban regeneration, where she commissioned public art and develop community led design methodologies. The shift into food projects started in response to the growing environmental and health issues associated with an unsustainable food culture combined with her growing interest in food as art. She established the garden in a former industrial gas station which she describes as her biggest piece of public art yet. At the garden you can learn food growing, cookery and urban foraging. Next year she opens a cookery school and sustainable restaurant, which she says will be programmed, like any arts centre, with a rolling programme of contemporary chefs.

**CATHY WADE** is an interdisciplinary artist who works through collaboration, curation and research. She has exhibited extensively in both the UK and internationally working with galleries and projects including Vertigo Gallery, Vivid, Toomey Tourell Gallery, Curfew Tower, Newlyn Art Gallery, Capsule, EC Arts, and Clarke Gallery. She is currently Research Director at Edible Eastside and Curator at A3 Project Space.

## BREAKOUT DISCUSSIONS

**LAURA DELANEY** is a visual artist based in Melbourne, Australia. Delaney has exhibited at various Melbourne galleries, presented site-specific projects with Next Wave Festival in 2010 & 2012, created public commissions throughout Melbourne and co-run SEVENTH

Gallery in Fitzroy, Melbourne, Delaney's practice examines society and its nature, its habits, environments and systems of communication. It incorporates community narratives both past and present, underpinned by a culmination of social, cultural and historical references. Delaney's projects respond intimately to site and the reciprocal relationships she forms within a site's community. Laura will be exploring Birmingham's Victorian public baths.

**TREVOR PITT** is an artist and independent curator based in Birmingham who has been devising projects for galleries and in the public sphere for over 15 years. Although his practice is fundamentally that of an artist he works as a curator, commissioner, project developer and a researcher dependent on the nature of the role he takes within the dynamic of the project. In 2007 he founded POD Projects as a platform for his collaborative ventures with artists, organisations and publics. In 2012 he set up A3 Project Space and Studios based in Digbeth. His ways of working span from responding to a social or spatial context and making work that sets out to invoke curiosity and questioning about the given situation through to taking approaches whereby the work is defined by the interests and concerns of the group he is working with and nurturing their creative ventures. His work always involves people as collaborators and active agents in the making of the work and the making of meaning.

**EVA MEYER-KELLER** works mainly on performances and has been showing her work throughout Europe and America, in galleries and theatres. Before she graduated from the School for New Dance Development (SNDD) in Amsterdam she studied photography and visual art in Berlin and London. Eva's work is versatile. She often works on several projects at the same time, makes performances, organises festivals/ events, develops projects together with other people and makes increasingly video works. She has also worked for projects of other people or groups such as Baktruppen, Jerome Bel, Christine De Smedt/ les Ballets C de la B and others.

**ALINAH AZADEH** is an interdisciplinary artist, working across borders of medium and culture. Her public installation works act as containers for narrative exchanges and self-reflection in response to the central themes of human experience, rooted in live processes such as communal ritual, gift and exchange. Works include 'The Loom', Networked Bodies, 2005, 'The Bibliomancer's Dream', South Bank Centre, 2009, 'The Gifts', Bristol Museum, 2010, Zhejiang Museum, China, 2013, and 'Portraits of the Unseen', National Portrait Gallery, 2011. Azadeh – acting as collector, scribe and confessor – is beginning a national tour of 'Burning the Books', a live encounter project supported by ACE. It offers a deeply human dialogue around debt in its many forms – financial, social, emotional, ecological and spiritual – by inviting online and on-street contributions to 'The Book of Debts', one Volume per location, which will then be publicly recited and ritually burned.

**BRETT SCOTT** is a campaigner, former derivatives broker, and author of 'The Heretic's Guide to Global Finance: Hacking the Future of Money'. He's been involved in various financial campaigns, such as MoveYourMoneyUK, and is a Fellow of the Finance Innovation Lab. He's written for publications like The Guardian, The New Internationalist, and The Ecologist, and has appeared on channels like the BBC. He's currently in the process of setting up the London School for Financial Activism.

**BRIAN LOBEL** creates performances about isolated bodies and the dilemma of community and interactivity. After having cancer as a young adult, he became fascinated by unique bodily experience and how it is conceived, discussed and witnessed by others, leading directly to his current performance practice and his recently completed PhD research at Queen Mary, University of London, entitled 'Playing the Cancer Card: Documentation, Illness and Performance'.

**MARIALAURA GHIDINI** is a curator, researcher and writer. She is founder and director of or-bits.com, a web-based curatorial platform devoted to supporting practices and dialogues around artistic production, display and distribution online, [www.or-bits.com](http://www.or-bits.com). Marialaura is currently a doctoral researcher with CRUMB (Curatorial Resource for Upstart Media Bliss) at the University of Sunderland, researching in the field of online curating.

[www.marialaura-ghidini.hotglue.me](http://www.marialaura-ghidini.hotglue.me)

## COMMISSIONED FILMS

**TANIA EL KHOURY** [www.taniaelkhoury.com](http://www.taniaelkhoury.com)

**DEBORAH PEARSON** [www.deborahpearson.com](http://www.deborahpearson.com)

**MAMORU IRIGUCHI** [www.iriguchi.co.uk](http://www.iriguchi.co.uk)

# SCHEDULE

11.30

Teas and coffees; welcomes and introductions

12.00

## VISIONS OF THE FUTURE

Jayne Bradley & Cathy Wade, Heather Cassils, Tamar Kasriel,  
Dr Cath Lambert, Antonio Roberts, Steve Shaw, Mariana Viada

13.30

Lunch

14.30

Breakout discussions

Please choose from the five breakout options below, and attend two:

14.30 Breakout discussion 1 (40 mins)

15.15 Breakout discussion 2 (40 mins)

### LIVE ART & CITIES/NETWORKS

with Laura Delaney and Trevor Pitt  
moderated by Andy Field, Forest Fringe/Live Art UK  
Location: Foyle Studio

### LIVE ART & ALTERNATE CURRENCIES

with Alinah Azadeh and Brett Scott  
moderated by Joon Lynn Goh, IBT/Live Art UK  
Location: Hexagon Theatre

### LIVE ART & THE EDUCATION SYSTEM

with Eva Meyer-Keller and Dr Cath Lambert  
moderated by Rosalie White, BAC/Live Art UK  
Location: Pinsent Mason Suite 1

### LIVE ART & THE BODY AS SOCIAL SCULPTURE

with Heather Cassils and Brian Lobel  
moderated by Antony Roberts, Colchester Arts  
Centre/Live Art UK  
Location: Deloitte

### LIVE ART & EMERGENT TECHNOLOGIES

with Mariana Viada and Marialaura Ghidini  
moderated by Jamie Eastman, Arnolfini/Live Art UK  
Location: Pinsent Mason Suite 2

16.00

Teas and coffees, informal networking

Screenings of short films by Tania El Khoury, Deborah Pearson and Mamoru Iriguchi.  
Location: The Hexagon Theatre

Brian Lobel's *FVA WITH CANCER PATIENTS* Exhibition. Produced by Fierce Festival.  
Location: Arena Gallery

17.00

Reports from Breakout discussions

Launch of Forest Fringe's *PAPER STAGES*, IBT13's *I SEE A FAKE MOON RISING*,  
LADA's *LIVE ART ALMANAC VOLUME 3* and the new Live Art UK website.  
Location: Foyle Studio

18.00

Finish

18.15

Multi-seater taxis to Edible Eastside for *BLOOD MOON FEAST*  
Launch of Fierce Festival 6.15pm

# WHAT IS LIVE ART?

There have been many definitions of Live Art over the years and Joshua Sofaer's from 2002 is still one of the best, reproduced here with permission:

What is Live Art? Well, at its most fundamental, Live Art is when an artist chooses to make work directly in front of the audience in space and time. So instead of making an object, or an environment (a painting for example) and leaving it for the audience to encounter in their own time, Live Art comes into being at the actual moment of encounter between artist and spectator. Or at least even if they are not physically present, the artist sets up a situation in which the audience experience the work in a particular space and time, and the notion of 'presence' is key to the concerns of the work.

The term 'Live Art' came into usage in the UK in the mid-1980's, and was born out of a frustration by arts professionals to account for art practices that expanded or escaped the classifications in use. Artists were making work that wasn't quite dance, that couldn't be called theatre, that didn't fit into any of the categories on offer.

While Performance Art had been an established genre in the US since the 1970's, the term 'Live Art' was an attempt to acknowledge the diversity of live based arts practices.

Live Art may incorporate many other elements than performance but is founded in a conceptual framework where the performer, the director, the 'doer', is the artist. The physical body, even if present in the same space as the audience, is not necessarily 'performing'; certainly not in the theatrical sense of 'pretending to be someone else'.

Live Art offers a haven to artists whose work does not comply with the strictures of traditional designations and gives those practices legitimacy within contemporary culture.

But although the term 'Live Art' is relatively new, Live Art practices and methodologies have a clear history and lineage.

There have always been artists who have worked at the margins of their discipline, experimenting outside the established norms of what it means to be a sculptor, a dancer, an actor.

Many artists have left the galleries and the theatres and seek more public and specific sites to make their work. The city itself has become a gallery. For some, this has been a reaction to the commercial art-market, where objects become discrete commodities which are bought as investments, accrue value, and are sold on.

They choose to reject this commodity fetishism by creating work which vanishes once it has been made, that deals with the here and now, and that can rarely be hung on a gallery wall.

A Live Artist may find their concerns rotate around issues of form, experimenting with the possibilities of a performance or an event. They may be concerned with the politic of the body; artists who have found their bodies marginalised (because they are women or black for example) position their bodies at the forefront of their work as a way of taking control of the discourse around their body. In an increasingly technological age, the cyborg artist has extended the body through electronic media; the body becomes just one element in an interconnecting network of processes.

But at least part of the definition of Live Art has to be its resistance to definition. Maybe it's called 'live' precisely because it hasn't yet solidified into a category; it is a live process of change and challenge. In a cultural climate of 'Plain English' and 'Transparency' this slippage, perhaps above all else, makes it a provocative place to be making work at the beginning of the twenty-first century.

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You can watch the performed version of this text on [www.joshuasofaer.com](http://www.joshuasofaer.com)

We also recommend the Live Art Development Agency's What is Live Art on [www.thisisliveart.co.uk](http://www.thisisliveart.co.uk)