



Performance Matters is a creative research project exploring the contemporary values of performance at a time when it has increased visibility in cultural institutions and discourses.

The cultural status and presence of performance are shifting through the curatorial embrace of live art in museums and galleries, and the burgeoning interest in performance and performativity within academic theory. Performance art and its aesthetics are now featured prominently in contemporary work within the visual arts, theatre, and dance, as they are within other cultural practices hitherto marginalized in performance studies, such as club performance. Against the backdrop of this increased prevalence of live art and performance, *Performance Matters* asks whether such forms are now being taken seriously in culture more broadly. It considers whether such practices are reshaping the ways in which we ascribe

value in contemporary culture; and thinks again about how, and why, things matter in the contemporary world.

Between 2009 and 2012 *Performance Matters* will explore the relations between performance theory and practice by moving through three themed years of interlinked research activities, *Performing Idea* (2009/10), *Trashing Performance* (2010/11), and *Potentials of Performance* (2011/2012). All three years will variously pursue innovative research practices involving artists, scholars and other cultural practitioners in experimental exchanges. These research activities will be given public form in various events organized in London over the course of three years.

Performance Matters is aimed at scholars, artists, curators, cultural workers and audiences across the fields of visual art, performance, theatre and dance. By addressing such a diverse constituency in this manner, *Performance Matters* seeks to generate a new field of possibilities for research on, and as, contemporary performance.

Performance Matters is a collaboration between the Live Art Development Agency; Goldsmiths, University of London; and Roehampton University. Supported by Visiting Arts and funded by the Arts and Humanities Research Council.

supported by



www.thisisperformancematters.co.uk

Performing Idea

(2009/10)

At a time when performance and live art have increased visibility in the worlds of art, theatre, dance and the academy, *Performing Idea* asks how such experimental performance forms signal changes in understandings of both art and the world beyond. The project's activities pursue the many ways in which contemporary artists and thinkers have come to refashion understandings of art, but also the ways in which we produce and value the world of 'ideas'.

Performing Idea seeks to explore the consequences for traditional notions of knowledge when contemporary art actions, immaterial performances and social exchanges are routinely presented as valuable ways of knowing. What challenges do such practices present for the keepers, institutions and edifices of knowledge: the intellectuals and art arbiters, the academic institutions, and archives and libraries? Might the current forms of critical practice – of 'creative research' and 'discursive events' – represent new models of knowledge exchange and thoughtful relation, and suggest something more provisional and trans-active in the ways in which we might hold something dear?

"When it's time to escape regulation, performance is how the fugitive disappears. Any time, all the time, performance is a refuge for the disappeared."

Fred Moten

Performing Idea

Public Programme

2nd to 9th October 2010

Performing Idea is a programme of events at Whitechapel Gallery and Toynbee Studios that investigate the shifting relations between performance practice and discourse, event and writing.

The programme comprises a five-day symposium with leading writers, thinkers and artists; a series of new performance lectures and redos by UK and international artists; and a sound and video archive of seminal performance lectures.

"Performance is art in the charged, tense and always to a certain extent unruly context of the social. Doers and watchers in the same room, sharing air to breathe and a constant negotiation of what takes place, what's at stake and its importance. We go there for fragility, liveness, blood and breath. It's also the designated space of disorder, reversal and play – the place of upturned convention and misrule. We go there for the laughs and the trouble afterwards."

Tim Etchells

Performing Idea Symposium

Tuesday 5th to Saturday 9th October 2010
3.00pm to 7.30pm daily
Toynbee Studios

The *Performing Idea* international symposium brings together key thinkers and artists in experimental forms of public exchange.

Each of the five days is dedicated to a specific thematic:
Other Durations, Living Archives, Reciprocal Aesthetics,
Performative Writing and Dialogues.

Tuesday 5th October

Other Durations

Time in Western Cultures continues to accelerate and a slower unregulated life is seemingly nowhere to be found. Contemporary art has seen a resurgence of performances of long and short durations and a re-valuation of historical works of duration. Artists are increasingly playing with, inhabiting and transforming the time of the artwork. Speakers will address questions of how we can now think of the time of performance? What are the relations between performance, time and cultural value? How is performance reconfiguring and othering our understandings and experiences of time?

3pm to 4.20pm

Introduction: Adrian Heathfield
Presentation: Fred Moten

Break

4.40pm to 6pm

**Presentation: Lara Shalson (Chair),
Bojana Kunst and Boyan Manchev**

Break

6.15pm to 7.30pm

**In conversation: Janine Antoni
and Matthew Goulish**

Wednesday 6th October

Living Archives

Gripped by a kind of 'archive fever', contemporary art and culture is driven by the desire to document, store and preserve. The archive is now a vast global edifice, crossing cultures and forms and reaching further and further into the past. Fleeting exchanges and moments are everywhere evidenced in contemporary art's multiple but unstable papers, artefacts and traces. But what happens to the life of art in its archival forms? What is the archive doing with performance, performers with the archive? Speakers will address the relation between artists and the archival drive, the artist's experiences and body as a kind of living archive.

3pm to 4.20pm

Introduction: Gavin Butt
Presentation: Janez Janša

Break

4.40pm to 6pm

**Presentation: Heike Roms (Chair),
Anne Bean and Rose English**

Break

6.15pm to 7.30pm

**In conversation: Hannah Hurtzig
and Lois Keidan**

Thursday 7th October

Reciprocal Aesthetics

The participation of the spectator in making the meaning of the work of art has been a staple of art and performance practices long before the recent charged debates on 'relational aesthetics.' Yet art, however solitary, is arguably always a kind of collaboration and involves itself in some form of exchange. What can be at stake in this exchange? Speakers will examine the limits of the idea that contemporary Live Art is a reciprocal affair. They will ask what gets transacted in contemporary art? What is given and what is taken, what is shared and what cannot be shared?

3pm to 4.20pm

Introduction: Adrian Heathfield
Presentation: Shannon Jackson

Break

4.40pm to 6pm

**Presentation:
Maaïke Bleeker and Wafaa Bilal**

Break

6.15pm to 7.30pm

**In conversation: Julie Tolentino
and Ron Athey**

“Performance asks us to think about the value of things that have no value. It gives little to show: merely the matter of the body in time, carried by the ether of ideas. Performance is an immemorial gesture, singular and new, through which life is extended. As force-work it redispersed and revives the social body. Performance brings to attention that which is found at the limits of sense.”

Adrian Heathfield

Friday 8th October

Performative Writing

New forms of writing on and around contemporary art and performance have emerged in recent years, alongside the emergence of the artist as cultural critic and curator. These forms of writing often problematize the notion of critical distance, deploying creative, dialogic and autobiographical strategies to engage with the multiple affects of the artwork. To what extent may critical thinking and writing be an art form? Speakers will examine the histories, limits and possibilities of the forms of ‘performative writing’, the dynamics of the performing idea.

3pm to 4.00pm

Introduction: Adrian Heathfield
Presentation: H  l  ne Cixous in conversation (video by Hugo Glendinning)

Break

4.20pm to 6pm

Introduction: Matthew Goulsh
Presentation: Peggy Phelan

Break

“Live Art is the most vital creative practice - a research engine driven by artists who are working across forms, contexts and spaces to open up new artistic models, new languages for the representation of ideas, new ways of activating audiences, and new strategies for intervening in public life.”

Lois Keidan

Saturday 9th October

Dialogues

Performing Idea has commissioned three creative dialogues between artists, thinkers and cultural practitioners.

Adrian Heathfield and Jonathan Burrows’ dialogue project *Moving-Writing* will be presented as part of the evening programme of Performance Lectures and Redos on 4th October.

For the final day of the *Symposium*, Joe Kelleher and Tim Etchells present findings from their dialogue projects:

3pm to 5pm Promises.

A dialogue between Joe Kelleher and Giulia Palladini and Silvia Bottiroli, writers and curators of Italian contemporary performance.

Read Joe Kelleher’s *Performance Matters* weblog here - <http://www.thisisperformancematters.co.uk/words-and-images.25.html>

Break

5.30pm to 7.30pm In Silence.

A conversation between Tim Etchells and Graeme Miller investigating the phenomenon of silence, its dynamics and uses in the cultural sphere.

Read Tim Etchells’ *Performance Matters* weblog here - www.thisisperformancematters.co.uk/words-and-images.24.html

Performance Lectures and Redos

Monday 4th to Saturday 9th October

8.30pm

Toynbee Studios

A series of UK premieres and new works by UK and international artists whose practices span a range of disciplines from theatre and dance, to performance art and activism. Across five nights the artists explore the possibilities of the performance lecture and the re-enactment of artworks and experiences as forms of cultural practice.

Monday 4th October

Moving-Writing

**Adrian Heathfield
& Jonathan Burrows**

Adrian Heathfield and Jonathan Burrows will present *Moving - Writing*, a dialogue around the relationship between writing and dancing. What are the relative weights of gestures and words in a performance space? How can each open to the other? What place does music occupy in a negotiation between muted movements and sonorous words? What might be some principles of composition for a generative relation between creative writing and choreography?

Tuesday 5th October

Musical Pieces /

I Wanna Be in That Show

**A double bill by
Augusto Corrieri & Owen Parry**

Part of an ongoing investigation into solo performance, *Musical Pieces* explores the deceptive qualities of perception and attention offered by the theatre, playing with different forms of on-stage concealment and trickery.

I Wanna Be in that Show is a performance about wanting to be in a performance. It draws on the feeling of seeing a performance and recognising one's own desire to be in it or to have created it. It's about art that drives you to make more art, to revel in its forms and textures and to question the bodies that occupy it.

Wednesday 6th October

**Approximating the Art
of Stuart Sherman**

Robin Deacon

A series of re-enacted performances based on the works of the late American artist Stuart Sherman (1945 - 2001), a seminal though underexposed figure in the history of performance art. Described as "the Buster Keaton of linguistics", his performances involved complex manipulations of objects that explored time, place, language and meaning. This piece will explore the conundrum of Sherman's methodology through Robin Deacon's transcription and physical re-enactment of the artist's performances from the original documentation.

Friday 8th October

Angola Project, Part II

Cabula 6

Based on Jeremy Xido of Cabula6's true life adventures of trying to make a feature film in Angola, the *Angola Project* is a performance lecture that takes us on a dizzying journey through the history of colonial Portugal, the Travelogues of Burton Holmes, the films of Bruce Lee and Jim Kelly, the Detroit race riots/rebellion, Berlin documentary film crews in Africa and the blood-thirsty mechanisms of international film finance.

Saturday 9th October

**The Inhabitants
of Images**

Rabih Mroué

Rabih Mroué will present his new video-lecture: *The Inhabitants of Images* (2009), a playful complex analysis of the use and misuse of images for political and ideological purposes in Lebanon and the Middle East.

A coproduction between Tanzquartier-Wien, Bidoun Magazine and Ashkal Alwan/Beirut.

"Performance matters because matter performs. Performance reminds us that nothing is static, all is in flux and thus, a continual awareness and responsiveness is innate."

Anne Bean

Performing Idea Archive

Saturday 2nd to Saturday 9th October

10am to 6pm daily (closed Monday)

Free, no booking required.

Whitechapel Gallery

A small sound and video archive looking at examples of the performance lecture as a form of artistic and critical expression and its potential to address a broad range of cultural issues and philosophical ideas

Marina Abramović

Performing Body,
Live Culture
(2003, 118 minutes)

John Baldessari

Sings Lewitt
(1972, 13 minutes)

Jérôme Bel

The Last Performance
(2004, 80 minutes)

Mel Brimfield

This Is Performance Art
– Performed Sculpture and Dance
(2010, 35 minutes)

Tania Bruguera

Tatlin's Whisper #6
(Havana version, 2009, 53 minutes)

William S. Burroughs and Allen Ginsberg

Lecture on Public Discourse
(1980, audiotape, 90 minutes)

Marcia Parquhar

To The Shelter
(2010, 10 minutes)

Goat Island

Lecture in a Stair Shape
Diminishing
(2001, audiotape, 62 minutes)

Guillermo Gómez-Peña

Live Culture Symposium Lecture
(2003, 60 minutes)

Raimund Hoghe

Throwing The Body Into The Fight
(2000, 75 minutes)

Lone Twin

Walk With Me, Walk With Me,
Will Somebody Please Walk With Me
(2000, 70 minutes)

William Pope.L

Live Culture Symposium Lecture
(2003, 26 minutes)

John Waters

This Filthy World
(2007, 86 minutes)

Performing Idea

Archive presentation

Thursday 7th October
8.00pm

£6/£4 – bookings

www.whitechapelgallery.org

Zilkha Auditorium,
Whitechapel Gallery

Gavin Butt and Lois Keidan present and discuss a selection of items from the *Performing Idea Archive*.

“Performance mattered most for him, he came to realize, when its matter, or material, was most clearly time – when it made the effects of time visible and palpable, made the structures of time ‘perceptible to the heart.’ Time performed, perceived in all its ordinary and insistent passing, slowing him, speeding him, causing a dissonance, comfort or discomfort: that he could not ignore, and later could not easily forget.”

Matthew Goulish

“Sometimes there is no other choice but to perform.”

Janine Antoni

Unbound - Performing Idea Specials

Unbound is the Live Art Development Agency's online shop for Live Art related dvds, publications, and limited editions.

Throughout the week of *Performing Idea* events *Unbound* will feature a special selection of titles including works by *Performing Idea* contributors and featured artists Marina Abramović, Ron Athey, Anne Bean, Wafaa Bilal, Maaïke Bleeker, Jonathan Burrows, Hélène Cixous, Gavin Butt, Robin Deacon, Tim Etchells, Marcia Farquhar, Matthew Goulish, Guillermo Gómez-Peña, Adrian Heathfield, Shannon Jackson, Joe Kelleher, Fred Moten, Peggy Phelan, William Pope.L, Heike Roms and Julie Tolentino.

Titles will be available online on the *Unbound Performing Idea* shelf and on the *Unbound* stall at Toynebee Studios.

www.thisisUnbound.co.uk

"Performance is a prime site for reflection on the risks and paradoxes of the social itself. Because performance negotiates both the encumbering realm of material making as well as the ephemeral realm of motion and affect it is a place to investigate the paradoxes of social innovation and social obligation. It anticipates a future that cannot be known but on whose unfolding its identity depends."

Shannon Jackson

"Performance demonstrates the riches of the self-conscious narcissist, permitting pleasure in and as its protest."

Owen Parry

"My work is often dealing with these two zones - the comfort zone and the conflict zone - so through performance I leverage the presence and power of the body to connect viscerally with the audience lodged in the comfort zone, to engage their bodies through their subconscious identification with the vulnerability of my own body thus to bring them closer to the conflict zone. Performance engages the audience on a corporal level, rather than just an intellectual level."

Wafaa Bilal

Contributors Biographies

Janine Antoni

Janine Antoni was born in Freeport, Bahamas. Her work blurs the distinction between performance and sculpture. Transforming everyday activities such as eating, bathing, and sleeping into ways of making art, Antoni's primary tool for making sculpture has always been her own body. Antoni has had major exhibitions of her work at the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, S.I.T.E. Santa Fe, inIVA, London, England and the Irish Museum of Modern Art, Dublin. Janine Antoni currently lives in New York.

Oreet Ashery

Oreet Ashery exhibits, performs, intervenes and screens her work extensively in an international context, both in highly established art contexts, as well as in highly experimental public spaces or situations. Ashery published three books in 2009:

The Novel of Nonel and Vovel (Charta), a joint graphic novel and an expanded project with the Palestinian artist Larissa Sansour about two compromised super heroes trying to save Palestine; *Dancing with Men* (Live Art Development Agency), ten years of interactive performances, interactions and other artworks; and *Staying: Dream, Bin, Soft Stud and Other Stories* (Artangel), a participatory project and a live event with women seeking asylum in the UK.
oreetashery.net

Ron Athey

Ron Athey is an artist and writer from Los Angeles, now based in London. He is artist-in-resident at Queen Mary University, just having finished a series of Leverhulme Trust-funded talks through the Centre for the History of Emotions, and continuing in October in the Department of Drama. His performance work has been shown at festivals, art centres and museums internationally, and has investigated issues of disease, the post-AIDS body, and automatic writing. His visual art work is represented by Western-Projects in Los Angeles.
www.ronathey.com

Anne Bean

For 40 years, Anne Bean has undertaken numerous solo and collaborative projects worldwide, in diverse media including performance, installation, drawing, photography, video and sound, using materials that range from fire, wind, steam and honey to laughter and breath. In 2009 she received a British Council Creative Collaborations and Visiting Arts award to bring together women from Iraq, Croatia, Israel and N. Ireland to make work in each other's countries resulting in a commission, called PAVES, for NRLA, Glasgow. She works in numerous artists' collectives including Power Plant, commissioned to produce work in Australia and Hong Kong in 2011. She is currently a *Legacy: Thinker in Residence* (2009-2010) at Tate Research and Live Art Development Agency in London.
www.annebean.net

Bird la Bird

Bird la Bird is a show-woman and Mama of Bird Club, a Queer Lady cabaret night for 21st Century Marthas and Arthurs. Bird Club aims to showcase queer femininity featuring feminist strippers on roller skates, political parody, pomo queer burlesque, sloganeering and brainwashing. Bird favours collaboration to create multimedia spectacles straddling stand-up comedy and performance art. As well as performing Bird is a designer and works with illustrator Alexar Lazar to create spoof political campaigns and club memorabilia.

Wafaa Bilal

Iraqi born artist Wafaa Bilal is an assistant professor of art at New York University's Tisch School of the Arts who has exhibited and lectured worldwide. Bilal's 2007 dynamic installation *Domestic Tension* placed him on the receiving end of a paintball gun that was accessible online to a worldwide audience. His 2010 project *...And Counting* uses tattoo as a medium to represent Iraqi and American war casualties, creating dialogue around the invisibility of Iraqis killed in the war. He published *Shoot an Iraqi: Art, Life and Resistance Under the Gun* with Kari Lydersen in 2008 (City Lights).
www.wafaabilal.com

Maaïke Bleeker

Maaïke Bleeker is a professor of Theatre Studies at Utrecht University. She combines her academic work with a practice as dramaturge, collaborating with various theatre directors, choreographers and visual artists. She was an Artist in Residence at the Amsterdam School for the Arts, performed in several lecture performances, and ran her own theatre company. Her research first focused on the mediations of theatre and performance as apparatuses of vision (*Visuality in the Theatre*, Palgrave, 2008) and the embodied character of perception and cognition (*Anatomy Live. Performance and the Operating Theatre*, Amsterdam University Press, 2008).

"I'm interested in the perverse faith which performance sometimes requires us to have in actions and things which others disregard or dismiss. In finding importance where others find none, it's often difficult to decide whether performance is merely cultish or an engine of democracy. However, in making play of the hitherto denigrated and overlooked, it wallows in the murk and frequently comes up with gems."

Gavin Butt

Silvia Bottirolì

Silvia Bottirolì works as a scholar, curator and administrator in the field of performing arts. She is the author of the monograph *Marco Baliani* (Editrice Zona, 2005). Since 2003 she has lectured at the Universities of Urbino and Pisa and the Catholic University of Milan. She has been involved in critical and curatorial projects with Santarcangelo dei Teatri, Emilia Romagna Theatre Foundation, Ente Teatrale Italiano, IRIS/Associazione Sud Europea per la Creazione Contemporanea and Masque Teatro (Crisalide festival). She is currently working with Societas Raffaello Sanzio and co-managing the Santarcangelo Festival. She worked as an advisor at DasArts (2010) and founded the group Sguscio: public and participatory arts projects with Ofelia Bartolucci.

Mel Brimfield

Mel Brimfield is an artist and producer. Her Camden Arts Centre residency this year produced *This Is Performance Art: Part One: Performed Sculpture and Dance*, a film and collaborative performance. It is the basis of her forthcoming 2011 solo exhibition at Yorkshire Sculpture Park. Recent exhibitions include *Locate* with Aura Satz and Sarah Pickering at Jerwood Visual Arts, *Waiter, Waiter, There's a Sculpture in My Soup – Performance Art and comedy from Gutai to the Present* at Ceri Hand Gallery, Liverpool and Pump House gallery, London.

Jonathan Burrows

Jonathan Burrows formed the Jonathan Burrows Group in 1988 which has gained an international reputation with *Stoics* (1991), *Very* (1992), *Our* (1994), *The Stop Quartet* (1996) and *Things I Don't Know* (1997). In 2001 he collaborated with theatre director Jan Ritsema on *Weak Dance Strong Questions*. Since 2002 he has collaborated with the composer Matteo Fargion on a series of duets: *Both Sitting Duet* (2002), *The Quiet Dance* (2005), *Speaking Dance* (2006) and *Cheap Lecture* (2009) and in 2004 they were awarded a New York Dance And Performance Bessie Award. Other collaborations include works with Sylvie Guillem's (1996) and William Forsythe's Ballet Frankfurt (1997). In 2008 he was Associate Director on Peter Handke's *The Hour We Knew Nothing Of Each Other* for the National Theatre, London. He was an associate artist at Kunstencentrum Vooruit in Gent, Belgium (1992- 2002), Artist-In-Residence at London's South Bank Centre (1998/9), and is currently Artist-In-Residence at Kaaaitheater Brussels. In 2002 he was given an award by the Foundation for Contemporary Performance Arts In New York. www.jonathanburrows.co.uk

Gavin Butt

Gavin Butt is co-director of *Performance Matters* and Reader in the Department of Visual Cultures at Goldsmiths, University of London. He is author of a book on gossip and homosexuality in US art, *Between You and Me: Queer Disclosures in the New York Art World 1948-1963* (Duke University Press, 2005) and editor of *After Criticism: New Responses to Art and Performance* (Blackwell 2004). He is currently working on a new book project provisionally entitled *The Common Turn in Performance*.

Hélène Cixous

Hélène Cixous is a novelist, poet, playwright, critical theorist and one of the foremost writers in the French language. She has published widely, including over twenty-three volumes of poems, six books of essays, five plays, and numerous influential articles. She received honorary degrees from Queen's University (Canada), University of Alberta (Canada), University of York (U.K.), Georgetown University, Northwestern University and the University of Wisconsin-Madison. In 2008 she was appointed as A.D. White Professor-at-Large at Cornell University until June 2014. In 2009, she was awarded the honorary degree of Doctor of Literature by University College London and in 2010 by University College Dublin.

Augusto Corrieri

Augusto Corrieri is a performance artist, choreographer and writer. Since 2005 he has been developing a solo-led practice in the UK and Europe. Recurring themes include the place of the spectator in performance and the use of the theatrical apparatus to frame unspectacular events. He is a researcher for *Performance Matters* and his PhD project investigates ways in which the classical theatre haunts contemporary performance. www.augustocorrieri.com

Robin Deacon

Robin Deacon is an artist, writer, filmmaker and educator based in the UK. Since the early 1990s, his performances and videos have been presented at conferences and festivals in the UK and internationally in Europe and the USA. His early works centred around the visual, before he began questioning the limitations imposed on performance by spatial, temporal and social conventions with a series of interventions in public spaces. Later moving into spoken text, he produced a series of works that emphasized autobiography, racial politics, and notions and definitions of obscenity. Recent work has included performed lectures that explore journalistic and documentary approaches to arts practice, in particular the area of political biography. He is an Associate Artist of Artsadmin and a Senior Lecturer in Drama and Performance Studies at London South Bank University.
home.freeuk.net/robindeacon

Rose English

Rose English has been devising, directing and performing her own work for over thirty-five years in venues as various as the Tate Britain; Royal Court; Queen Elizabeth Hall; the Adelaide Festival and Lincoln Center, New York. Her productions feature a diversity of co-performers including musicians, dancers, circus performers, magicians and horses. Rose is currently working in China and the UK on *Lost in Music* – her new production featuring flying, glass, singing and fire. Rose's performance works of the 1970s featured in the exhibition *WACK! Art and the Feminist Revolution* at MOCA Los Angeles in 2007. Her awards include the Time Out Performance Award, the Wingate Scholarship and the Paul Hamlyn Award for Artists.

Tim Etchells

Tim Etchells is an artist and a writer based in the UK. He has worked in a wide variety of contexts, notably with Forced Entertainment and in collaboration with a range of artists including Meg Stuart, Elmgreen & Dragset, Hugo Glendinning, and Vlatka Horvat. He has developed a unique voice in writing for and about performance especially in his monograph *Certain Fragments: Forced Entertainment and Contemporary Performance* (1999). He has also published fiction from *Endland Stories* (1998) to his first novel *The Broken World* (2008). Recently he has had solo shows at Sketch and Butchers (London), as well making contributions to group shows at Art Sheffield, Kunsthaus Graz and in Manifesta 7 (2008) in Rovereto, Italy. He was a Creative Fellow in Theatre Studies at Lancaster University, 2005 - 2008. In 2007 he was awarded an honorary doctorate by Dartington College of Arts. He is currently a *Legacy: Thinker in Residence* (2009-2010) at Tate Research and Live Art Development Agency in London and an Honorary Visiting Professor at Roehampton University, London.
www.timetchells.com

Matthew Goulish

Matthew Goulish co-founded Goat Island in 1987, and collaborated on the creation of all nine of the group's performance pieces. In 2008 he co-founded *Every house has a door* with Lin Hixson. He is the author of *39 Microlectures – in proximity of performance*, and co-editor with Stephen Bottoms of *Small Acts of Repair – Performance, Ecology, and Goat Island. Work from Memory*, his collaboratively written book with the poet Dan Beachy-Quick on Marcel Proust, is forthcoming from Ahsahta Press. He was awarded an Honorary Doctorate from Dartington College of the Arts in 2007. He teaches in the MFA / BFA Writing Program of The School of the Art Institute of Chicago.
www.goatlandperformance.org

Adrian Heathfield

Adrian Heathfield is a writer and curator. He is Professor of Performance and Visual Culture at Roehampton University, London. He recently published the monograph *Out of Now: The Lifeworks of Tehching Hsieh*. He is co-editing *Perform, Repeat, Record: Live Art in History* with Amelia Jones. He is the editor of *Live: Art and Performance, Small Acts* and the box publication *Shattered Anatomies*. He has curated many events, including *Live Culture* (Tate Modern 2003) and *The Frequently Asked* with Tim Etchells, a durational chain dialogue commissioned by Tanzquartier Vienna (2008). He has taught performance practice and theory in many countries across Europe and America. He was President of Performance Studies international (2004-2007).
www.adrianheathfield.com

Hannah Hurtzig

Hannah Hurtzig has been directing the *Mobile Academy* since 1999, a temporary art institution frequently changing its location, combining interdisciplinary courses with fieldwork, theory and activism. As part of *Tulip House*, a company dealing with the construction of public spaces experimenting with new narrative formats for the production and mediation of knowledge, she is presenting installation projects on the thematics and metaphor of archives. Since 2004 she has directed the *Blackmarket For Useful Knowledge And Non-Knowledge*.
www.mobileacademy-berlin.com

Shannon Jackson

Shannon Jackson is Professor of Rhetoric and of Theater, Dance, and Performance Studies at University of California, Berkeley where she is also the Director of the Arts Research Center. Jackson has been thinking about the matter of performance in relation to social reform movements (*Lines of Activity*), in relation to disciplines and institutions (*Professing Performance*), and most recently in relation to social turns in contemporary art (*Social Works: Performing Art, Supporting Publics*, forthcoming from Routledge in early 2011). Jackson has been the principal investigator or coordinator for several projects and symposia, including intermedia residencies with The Builders Association, arts district studies with Berkeley's Center for Community Innovation, and community art projects with Touchable Stories and other Bay Area organizations.

Janez Janša

Janez Janša is a conceptual artist, performer and producer. His work has a strong socio-political connotation and is characterized by an inter-media approach. Janša is the author of numerous videos, performances, installations, documentaries, media projects and editor of the books. He is the artistic director of Aksioma – Institute for Contemporary Art, Ljubljana. Janša has presented his work at Manifesta 4, Frankfurt; ZKM, Karlsruhe; ARCO, Madrid; ISEA 2002, Nagoya; Museo Nacional de Bellas Artes, Buenos Aires; Itaú Cultural, Sao Paulo; IASPIS, Stockholm; the Modern Gallery Ljubljana, Slovenia; the National Museum of Contemporary Art, Bucharest; White Box Gallery, New York, U.S.A.; Kiasma, Helsinki; Transmediale.08, Berlin; Ars Electronica Festival, Linz.

Dominic Johnson

Dominic Johnson is a Lecturer in the School of English and Drama, Queen Mary, University of London. He is the editor of *Franko B: Blinded by Love* (2006), and *Manuel Vason: Encounters* (2007). His performances have been presented at venues in the UK including National Portrait Gallery, SPILL Festival, Chelsea Theatre, Gay Shame and Torture Garden (London), Fierce (Birmingham), and National Review of Live Art (Glasgow), and internationally, in Austria, Canada, Croatia, Denmark, Italy, Slovenia, France and the US.
www.dominicjohnson.co.uk

Tellervo Kalleinen

Tellervo Kalleinen lives and works in Helsinki, Finland. Her works are collaborations with the participants of her projects as well as with other artists and take the form of videos, performances and events. From 2003 she was collaborating with her partner Oliver Kochta-Kalleinen, with whom she produced their most well known work *Complaints Choir* (2005-2009). Her works have been exhibited widely in museums including Mori Art Museum (Tokyo), P.S.1 (New York), Kunsthalle Fridericianum (Kassel), Hamburg Kunsthalle (Hamburg), KUMU (Tallinn), Finnish Museum of Contemporary Art KIASMA (Helsinki), S.M.A.K. (Gent), Museo de Arte Buenos Aires (Buenos Aires), Ex Teresa Arte Actual (Mexico City). She is a member of artist collectives YKON and JOKAKlubi.
www.ykon.org/tellervo

Joe Kelleher

Joe Kelleher is Professor of Theatre and Performance at Roehampton University, London. He has been closely engaged with developments in experimental theatre in Europe, in particular in Italy, with groups such as Kinkaleri and Societas Raffaello Sanzio. He published *Theatre & Politics* (Palgrave Macmillan 2009). With Nicholas Ridout he co-edited *Contemporary Theatres in Europe* (Routledge 2006), and is co-author with Romeo Castellucci, Claudia Castellucci, Chiara Guidi and Nicholas Ridout of *The Theatre of Societas Raffaello Sanzio* (Routledge 2007). He has published, taught and lectured widely including conducting talks at the Venice Biennale International Theatre Festival (2005), performing as an on-stage critical respondent throughout the Bologna F.I.S.Co festival (2007), and working as a visiting scholar at the School of the Art Institute of Chicago (2008). He is currently Vice-President of Performance Studies international.

Lois Keidan

Lois Keidan is the co founder and Director of the Live Art Development Agency London. From 1992 to 1997 she was Director of Live Arts at the Institute of Contemporary Arts in London. Prior to that she was responsible for national policy and provision for Performance Art and interdisciplinary practices at the Arts Council of England. She sits on a number of Boards and Advisory Panels. In 1999 she was awarded an Honorary Fellowship by Dartington College of Arts and in 2009 she was awarded an Honorary Fellowship by Queen Mary, University of London.
www.thisisliveart.co.uk

“Performance is about spending a lifetime lovingly refusing to answer the question “what is it for?”. Every time we ask that question, performance is already somewhere else, doing its job; in full view, forever in dialogue, yet unavailable for comment.”
Augusto Corrieri

Ong Keng Sen

Ong Keng Sen is the Artistic Director of TheatreWorks, Singapore. He is an active contributor to the evolution of an Asian identity and aesthetic for contemporary performance in the 21st century. In 1994 Keng Sen conceptualised *The Flying Circus Project*, a laboratory project bringing together traditional and contemporary Asian artists from the fields of theatre, music, dance, video, visual arts and ritual who work together to explore the concepts of reinvention, cultural negotiation and the politics of interculturalism. In 1999 he initiated The Arts Network Asia (ANA) for Asian artists to dialogue and engage with each other, and in 2002 he embarked on an exchange project in Laos for local youths, elder artists and international Asian artists called the *Continuum Asia Project (CAP)*. Keng Sen was the curator and co-artistic director of *In Transit*, an annual festival in Berlin 2002-03.
www.theatreworks.org.sg

Bojana Kunst

Bojana Kunst is a philosopher and contemporary art theoretician who currently works at the University of Ljubljana. She works as a dramaturge with different Slovenian artists, writes for a numerous international publications (including *Maska*, *Frakcija*, *TanzAktuell / Ballet International*, *Performance Research*) and participates at conferences and festivals around Europe. She published *The Impossible Body - Body and Machine: Theatre, Representation of the Body and Relation to the Artificial* in 1999 and *Dangerous Connections - Body, Philosophy and Relationship to the Artificial* in 2004. She is the member of the editorial board of *Maska*, member of the International contemporary dance network *Aerowaves*, and vice-president of the Slovenian Society of the Aesthetics.
www.kunstbody.org

Boyan Manchev

Boyan Manchev is philosopher and cultural theorist, Director of Program and Vice-President of the International College of Philosophy in Paris (2007-2010), Associate Professor at the New Bulgarian University and Visiting Professor at the Sofia University and The Berlin University of the Arts. His actual research, which advances the perspective of a radical mobilism and materialism, is focused on the fields of ontology, philosophy of art and political philosophy. The ontological concept of metamorphosis, the practical concept of disorganisation and the aesthetic concept of alteration are central for his transformationist approach. He has organised and/or collaborated on number of projects, congresses and public forums dealing with philosophy, art and politics. He has also participated as theorist, dramaturge or performer in theatre and contemporary dance projects. His bibliography includes four books and more than a hundred essays, articles and interviews.

Graeme Miller

Graeme Miller is a theatre maker, composer and artist. He has produced a series of his own stage works including *Dungeness: the Desert in the Garden* (ICA, 1987), *A Girl Skipping* (1990) and *The Desire Paths* (1992). Later works involve participation in particular sites. *The Sound Observatory* in Birmingham (1992), *Feet of Memory, Boots of Nottingham* (1995), *Reconnaissance* (with Mary Lemley 2000) and *Overhead Projection* (2000). His ongoing and enduring installation of 20 radio transmitters in East London, *LINKED* (2003 -), broadcasts voices along the margins of the M11 Link Road, testifying the presence of 500 homes demolished for the road's construction. This work will continue indefinitely. Graeme's recent installation *Beheld*, which documents sites where stowaways have fallen from aircraft, continues to tour internationally.
www.artsadmin.co.uk/graememiller

Fred Moten

Fred Moten works at the intersection of black studies, performance studies and poetry. He is author of *Arkansas* (Pressed Wafer, 2000), *Poems* (with Jim Behrle; Pressed Wafer, 2002), *In the Break: The Aesthetics of the Black Radical Tradition* (University of Minnesota Press, 2003), *I ran from it but was still in it*. (Cusp Books, 2007), *Hughson's Tavern* (Leon Works, 2008) and *B Jenkins* (Duke University Press, 2010). Moten lives in Durham, North Carolina, where he teaches at Duke University.

Rabih Mroué

Rabih Mroué is an actor, director, playwright, and visual artist based in Beirut and a contributing editor for *The Drama Review* (TDR). He is also a co-founder and a board member of the Beirut Art Center (BAC). His complex and diverse practice, has established Mroué as a key figure in a new generation of artistic voices in Lebanon dealing with issues that have been swept under the rug in the political climate of Lebanon, connected to the enduring marks left by the Lebanese Civil War as well as more recent political events. Recent exhibitions include: *BAK*, Utrecht a solo exhibition, 2010; *Performa 09*, New York, 2009; 11th International Istanbul Biennial, Istanbul, 2009; *Tarjama/Translation*, Queens Museum of Art, New York, 2009; *Sjarjah Biennial*, Sjarjah, 2009; *Soft Manipulation – Who is afraid of the new now?*, Casino Luxembourg, Luxembourg, 2008. In 2010 Mroué was awarded an Artist Grant for Theatre/ Performance Arts from the Foundation of Contemporary Arts, New York and the Spalding Gray Award.

Owen Parry

Owen Parry is an artist and PhD researcher in the Department of Visual Cultures at Goldsmiths University of London and is a researcher on Performance Matters. His shifting practice is invested in ideas of the personal and the queer, the responsive and the irresponsible. Exploring various stage, installation, video, durational and writerly modes, his work traverses multiple spaces and audiences. He works on projects with other artists and researchers, including an ongoing collaboration with Andrew Mitchelson as Mitch & Parry, and has featured in publications on performance, and presented at conferences and contemporary performance venues and festivals internationally.
www.owengparry.blogspot.com

Giulia Palladini

Giulia Palladini has a PhD from the University of Pisa, where she developed the research project *Larger than life: the 1960s New York underground scene and the circulation of images*. From 2007 to 2008 she was Visiting Scholar at the New York University Performance Studies Department. She is a member of the *Art'o cultura e politica delle arti sceniche* editorial board and has published several essays on contemporary art and performance. She is co-directing the Performance Studies international regional conference *PSi Italia: Affective Archives* (Vercelli, November 2010). She is also curator of the section 'Andy Warhol's TV' in the exhibition *TV/ARTS/TV* (Arts Santa Monica, Barcelona, October-December 2010).

Peggy Phelan

Peggy Phelan holds the Ann O'Day Maples Chair in the Arts at Stanford University, where she is Professor of Drama and English. She is the author of numerous essays and the books *Unmarked: the politics of performance* (Routledge 1993); *Mourning Sex: performing public memories* (Routledge, 1997); the "Survey" essay for *Art and Feminism*, ed. by Helena Reckitt (Phaidon 2003); the "Survey" essay for *Pipilotti Rist* (Phaidon 2001). She is co-editor, with the late Lynda Hart, of *Acting Out: Feminist Performances* (University of Michigan Press, 1993); and co-editor with Jill Lane of *The Ends of Performance* (New York University Press, 1997).

Heike Roms

Heike Roms is Senior Lecturer in Performance Studies at Aberystwyth University. She is the principal investigator on a large two-year AHRC-funded research project, entitled *It was forty years ago today – Locating the early history of performance art in Wales 1965–1979*, which focuses on the history and historiography of performance art. She has published on contemporary performance practice, particularly on work emanating from Wales.
www.performance-wales.org

Lara Shalson

Lara Shalson is a Lecturer in Theatre and Performance Studies at King's College London. She writes about a range of art forms, including theatre, performance art, live art, film, photography, and conceptual art (often attending to the relationships between these forms), as well as performances in the social world, including gender performance and political action. Her articles and reviews have been published in *Colloquy: Text Theory Critique*, *Contemporary Theatre Review*, *TDR: The Drama Review*, and *Theatre Topics*. Lara is currently writing a book about the performance of endurance across art and political contexts from civil rights protests to performance art.

Julie Tolentino

Julie Tolentino creates intimate solo movement-based installations including time-based durational performances, sculptural endurance events and audio soundscapes. Works include *For You*, *A True Story About Two People*, *Cry Of Love*, and *The Sky Remains The Same*. Tolentino's work has been presented throughout the US, Europe and the UK. She has performed with David Rousseve/Reality Dance Theater, Ron Athey, Ibrahim Quarishi, Curious and others. She was original founder and creator of the *NY Clit Club* (1990). She has received numerous awards including a *Franklin Furnace Performance* grant, an *Artsadmin Bursary*, a *Field Space* grant, and a residency at Pact-Zollverein in Essen. She is a recipient of a year *Chime 2010* Grant with Doran George and the 2010-11 *Art Matters* Grant. She is currently co-director, with Ron Athey of *Praxis Mohave Bootcamp for performance artists*. They also co-curate a performance series entitled *Resonate/Obliterate*.
web.mac.com/thejulietolentino/Tolentino_Projects

Coming next...

Trashing Performance (2010/11)

Between 2009 and 2012 *Performance Matters* moves through three themed years of interlinked research activities, *Performing Idea* (2009/10), *Trashing Performance* (2010/11), and *Potentials of Performance* (2011/2012). As *Performing Idea* has been concerned with the passage of performance and live art into the spaces of official culture, *Trashing Performance* will focus on performance work that enjoys, or suffers from, an arguably more troubled relationship to legitimate culture. Focusing upon performance artists that work in ways considered unserious or trivial by the high-minded, *Trashing Performance* will explore issues of poor taste, cheap aesthetics, and cultural impropriety in a bid to understand the ethical and political potentials of 'trash' performance in the contemporary public sphere.

Research activities will comprise commissioned dialogue projects between artists and theorists, workshops, symposia, performances, and a specially curated film programme which will variously explore strategies of 'trashing' adopted by performance artists in the 20th and 21st centuries. You can keep in touch with the *Trashing Performance* research activities by visiting www.thisisperformancematters.co.uk

"Performance is all about entertainment. Entertainment, for instance, in the sense of showing hospitality to someone, holding them in your welcome in the way you might hold an idea in your mind. Performance offers, amongst all other things it offers, a time, a place, to entertain a relationship with others who appear to us as those we know nothing about. And, as strangers to the performance ourselves, we too may be entertained in our turn."

Joe Kelleher

Credits

Performance Matters is a collaboration between the Live Art Development Agency; Goldsmiths, University of London; and Roehampton University.

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www.thisisperformancematters.co.uk

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