

DIY 3:2005

professional development BY artists FOR artists

May to July 2005

SUMMARY REPORT

*DIY rocked in the South East!
I got people chasing me down in the streets
waiting to sign up for the next one! HELP!
Stacy Makishi, leader of Ready Steady Luau!*

DIY 3:2005 was initiated and hosted by the Live Art Advisory Network: Live Art Development Agency, Artsadmin, and New Work Network. **DIY 3:2005** was financially supported by the Live Art Development Agency and Artsadmin. Projects for South East artists were funded by Arts Council England, South East.

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DIY 3:2005 projects

LIVE FEED: A Spirited Amateurs Guide to Live and Wireless Video led by **Melissa Bliss**

Ten artists spent a weekend experimenting with live and wireless video. A South East based project.

Getting Lost: Journeys Through Another City led by **Mark Hunter**

Over three days 11 artists planned, performed and responded to a solo journey through London.

Discerning Risk: An Exploration of the Consciousness of Risk led by **Will Pollard** with contribution from Roddy Hunter

Over three days five artists explored, discussed and enacted methodologies of risk.

Heart of Fire, Head of Ice led by **Aine Phillips**

Over two days 12 artists entered into a creative dialogue on the investment of self and telling truth and lies in a Live Art practice.

The Recipe for Success led by **Helena Bryant**

Five artists undertook a quest to find the ingredients for a recipe for success and got together to cook and eat it.

Ready Steady Luau! – London and South East led by **Stacy Makishi**

In two workshops, both over three days, 11 'creatively constipated' artists were challenged to push through their blocks and reinvigorate their practices. A London and South East based project.

DIY 3:2005 report

DIY 3:2005 built on the success of the first two years of DIY and offered London and South East based artists working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 3:2005 projects covered practical and conceptual issues and took in new approaches to live and wireless video; city journeys; considerations of risk in performance; dialogues around self and performance; personalising understandings of success; and unblocking and reinvigorating the creative spirit.

DIY 3:2005 projects took place between May and July 2005 at a range of locations in London and the South East.

DIY 3:2005 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

Sixty artists took part in the seven unique projects. The responses from the project leaders and the participants was that DIY 3:2005's emphasis on peer training:

- **empowered** artists by allowing them to manage their own professional development.
- **enabled** artists to develop creative approaches directly relevant to the needs of their practice.
- **encouraged** artists to perceive their artistic output and professional development as inter-related and mutually beneficial components of a 'complete' practice.
- **facilitated** networking between like minded artists.
- **inspired** artists to take risks and think differently.

DIY 3:2005 again demonstrated that artists are extremely well equipped to conceive and manage complex and often demanding professional development initiatives. The role of the host organisations (Live Art Development Agency,

Artsadmin and New Work Network) in DIY 3:2005 was therefore to facilitate and advise rather than to control.

Each DIY 3:2005 lead artist conceived their project, submitted an application detailing their idea, contributed to a group meeting at which they met the other lead artists, prepared publicity copy, managed recruitment of participants, handled all relevant participation fees, booked all necessary venues, facilitated their training day(s), and wrote an appraisal report.

Each lead artist received £1,000, which covered their fee and all direct project costs including venue hire, travel, materials and hospitality. Some artists chose to seek a small fee from participants which further contributed to their project costs.

The Live Art Advisory Network financed and secured additional funding for the initiative, distributed a Call for Proposals via email, selected the lead artists through an open submission process, advised lead artists about the logistical and conceptual focus of their project, led a group meeting which enabled all lead artists to meet and share project information, publicised the five projects under the DIY 3:2005 umbrella through a Call for Participants, organised a final networking DINNER for all participants, and collated this summary report.

DIY future

Like the first two DIY programmes, DIY 3:2005 proved to be a very successful and cost effective initiative that almost demands to be continued. DIY 3:2005 was the first time that projects had been offered outside of London and the success of the South East projects indicates that a national programme would be highly effective. Future development and refinement could include:

- An expanded programme offering more artists opportunities to initiate and manage projects.

- A national initiative managed in collaboration with regional and local partners.
- Access to more tailored advice and guidance for the lead artists (if and when assistance is required)
- A higher-profile evaluation of the projects, possibly through an event and/or publication that facilitates the sharing of outcomes and discussion of best practice.
- A more generous financial base that provides artists' fees commensurate with the amount of time required to initiate, manage and evaluate a project, and remuneration for the host organisations.

DIY 3:2005 focused on the professional development within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

DIY 3:2005 credits

DIY 3:2005 was an initiative of the Live Art Advisory Network. The Live Art Development Agency, Artsadmin, and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in Creative Capital which is working to help artists to identify, prioritise and implement professional development activities.

For more information about our separate organisations visit our websites:

www.artsadmin.co.uk

www.thisisLiveArt.co.uk

www.newworknetwork.org.uk.

www.creative-capital.org.uk

DIY 3:2005 was financially supported by the Live Art Development Agency and Artsadmin. Projects for South East artists were funded by Arts Council England, South East.

DIY 3:2005 attachments

The **artists' and participants' reports** give a flavour of the DIY 3:2005.

The **Call for Proposals** outlines the aims of the initiative, the application and selection procedure, and the management structure.

The **Announcement of Projects** introduces the DIY 3:2005 programmes.

This report is available to download from:
www.thisisLiveArt.co.uk.

LIVE FEED

A Spirited Amateur's Guide to Live and Wireless Video

Melissa Bliss

20-22 May 2005

Kench Hill, Tenterden, Kent

Live Feed was a creative laboratory for experimenting with live and wireless video. Participants collaborated to explore live video, mainly through the use of small low-cost low-resolution wireless cameras.

Live Feed had twelve participants from Dorset, Oxford, Kent, Hertfordshire, Surrey and London whose practices included live art, site specific theatre, dance, net/new media, film, video, photography, sound, digital media, installation, performance journalism, textual intervention, experimental, intermedia and inter-disciplinary practices, and two caterers.

On the first evening, over a long dinner, everyone introduced themselves and their work - many cross-overs and links emerged. The next morning we went through all the equipment, finding out how it worked and could be used together. For the rest of the lab there were half day long sessions in which people carried out experiments in small groups then brought their findings back to the whole group. The lab ended with a final review.

Live Feed succeeded in being a place of collaboration, experimentation and reflection between and beyond disciplines. The use of simple, small and cheap wireless video cameras freed people up to create experiments in which the cameras were swung, buried, moved, thrown, sunk under water, used several at a time, taped onto the body and passed around.

I set out to create my ideal creative laboratory and was pleased that a large body of collaborative work emerged and that the group plans to continue meeting.

What participants said

The conceptual range and variety was exciting and inspirational.

I think that the informal and non-prescriptive nature of the weekend was particularly effective, and the choice of venue suited this sense of play (obviously helped by the weather!).

Your flexibility [...] allowed spontaneity without the lab dispersing – probably due to the length of time given to round ups at the end of each session.

The group had created its own network of creating work with ideas being shared from node to node and I feel this is the way to describe the weekend - as a sharing of information using the technology as a meeting point.

One important personal benefit is [...] networking and collaboration with other practitioners. Stuck [...] at the far end of the SE Arts area and with comparatively few people working in live art in the immediate area, it is possible to feel a little isolated from time to time. Live Feed was the perfect antidote to any feelings of isolation!

I would like to experiment more with remote viewing over increased distances and multiple viewpoints.

The week-end has re-enlivened my practice as a performance maker.

LIVE FEED



Walking experiment

A trust exercise. Walker is blindfolded with a camera on a tripod above his head pointing at the ground. He is given directions on a walkie talkie by the navigator who can see the video image on a monitor but not the walker.

Water experiment

Camera packed in a jar and lowered into a pond. Also in a bucket of water while washing your face and under a running tap. Later swung through the air and buried in the earth.



Prosthetic vision experiment

Head is covered and can see a small screen showing the video image from the camera on the end of the pole. Moves and interacts with others according to what he can see on the screen.

Tree vision experiment

Camera hoisted into a tree, suspended, moving in the wind. Lowered into path of passers-by.



LIVE FEED



Moved eye experiment

Performers have cameras on their stomachs at their centres of gravity while doing contact improvisation. Audience can see both performers and the video images on monitors

Moved eye experiment II

Two people have cameras attached to their fingers while eating dinner. The other diners can see video images on monitors by the table. People drift from conversations to watch the monitors



Drawing with the moon experiment

At night moving a low frame rate camera at the moon and projecting onto the side of the house.

Response experiment

Pick up the signals of all the wireless camera being used in other experiments. Every two minutes reporting on observed and deduced criteria: time, temperature, grid reference, tempo, texture and risk



Getting Lost: Journeys through another city

DIYIII 1st-3rd June 2005

Project Leader: Mark Hunter

Participants: Camilla Brueton, Elizabeth-Jane Burnett, Maryclare Foa, Maria Gavazzi, Misha Myers, Paul Lewis, Rabab Ghazoul, Rachel Gomme, Rupert Hartley, Sarah Wishart

Location:

The project was based at Artsadmin, Toynbee Studios, 28 Commercial Street, London E1 6AB.

As the title of this project suggest however, we were only *based* there. Participants were informed (warned!) that we would be abroad in London over the three days; the whole of the second day being off-site.

Aim:

Over three days the group planned, performed and responded to a solo journey through Greater London. These journeys were performed from composite maps constructed in collaboration with other members of the group. The journeys were framed in order to raise questions concerning:

- the possibility of getting lost in one's own city
- locating the 'other'
- exploring new territories
- investigating locality

Schedule of activity:

- Day 1: (am) Introduction to project, group collaborative tasks
(pm) Map-making and instructions for following day
- Day 2: Solo journeys/actions/interventions *Getting Lost* (10:00am – 4:00pm approximately)
- Day 3: (am) Feedback from previous day's activities (in response to set tasks and questions)
(pm) Making and presentation of creative responses to previous day's journeys, closing thoughts, drinks!

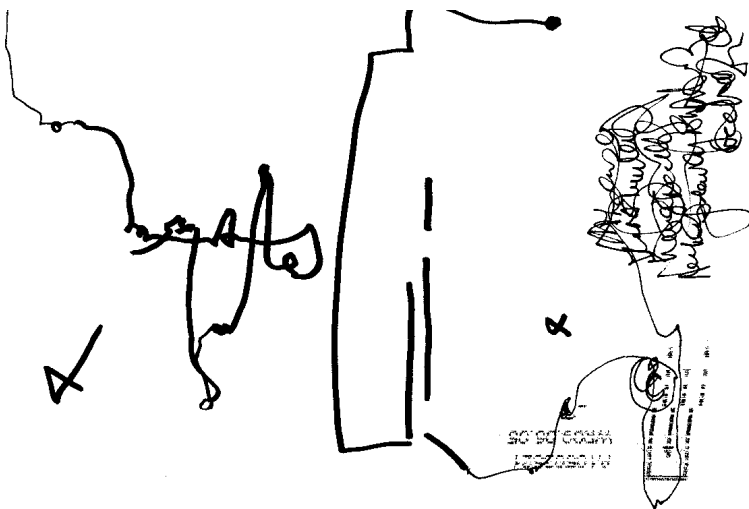
Mark's thoughts:

I'm always amazed by what occurs when a group of people get together to think and do. Whether we got lost or not I'm unsure. What I'm more certain of is that we explored some new territories together.

Participants' thoughts:

The first day was very intense...we took each other's wool and beads and wove a cloth over London... generosity, sharing...shifts me through the city-scape ...I had to remember what it was I was forgetting... mapping ways...note to lost travellers: wait and see...

(Extracts from participants' postcard responses)



ps. This exceeded expectation and was amazing in connecting us with different people doing such different work. Although the meetings were brief I felt there was a great deal of connection I shall be in touch with everyone again and this has certainly made some already existing ideas grow a little

B L

Mark Thorne

DIY III

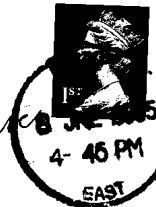
C/o Artsadmin

Toynbee Studios

28 Commercial Street

London

E1 6 ARS



Dear Group
Thank you for your time and energy, this was
the opportunity I had to remember what
it was I was forgetting - that I love devising and
making and doing. The first day was rich with
learning new ways to begin, start, kick off
FACILITATE devising (and that I don't need a
theatre company to begin with ^{had} I have myself)
The second day was beautiful, an opportunity
to drift and get right up hard against the city
The third day was perhaps the weakest although
I understood what it was Mark was trying to
do - it didn't fit so comfortably with us that
rainy day - one group devised a strong piece
one group didn't - so it goes
Thank you from Sarah.

there have something very powerful
to say. Surprise, emotions, and
strong feelings start to be triggered
from what at the beginning seems
only a game.

The first day is very intense. They part
and they meet, the third day
again. Here is where they get to
know better what all was about. And who they
WERE MARIA TERESA

WHERE
↑

HEART OF FIRE HEAD OF ICE

We came together as 12 people to engage in an **extended and intense dialogue** to discuss and explore ideas of investing and projecting subjectivity, personal experience, authentic emotion and being into our live art practice. For 2 days, the 18th & 19th of June 2005, we met in the Pacitti Company's studio in central London from early in the morning to late, drinking great quantities of tea & water, eating fruit & bread, talking, listening, taking turns to lie on the beanbag and encountering each other with great **intimacy, openness**, warmth and friendship. I feel **privileged** to have met with and worked with all the participants - every artist presented her/his work with professionalism and dedication to its own unique rationale. Each artist showed the deeply personal subjective references and meaning behind the aesthetic, formal structures of their works.

From each presentation a dynamic conversation arose looking at the specific strategies and routes the artist took to incorporate or manifest her/his unique personal experience, history and expression of being into the work. The group then offered feedback, observations and insights into their perceptions of the usefulness or success of certain approaches.

There was a genuine open sharing of ideas, hopes, failures and successes. My feeling from the entire session was that of an extremely **supportive atmosphere, yet critical, penetrating, exciting and challenging**.

The impetus behind the idea for the dialogue - Heart of Fire, Head of Ice - came from my own need to investigate and explore the issues arising from working with subjective personal history and experience in my practice. I wanted to find out how other artists of similar nature and approach experienced similar problems, delights, blindspots or blinding moments of insights! I came to the dialogue hungry for exchange on a range of **burning issues** and aware that few educational or theoretical resources exist dedicated to exploring and interrogating the theme of subjective expression in (performance & live) art practice despite this being a very common way of working for many artists.

**I came hungry and left full,
Heart still on fire, Head a bit melted.. . . .**

(Aine Phillips with assistant Helena Walsh, with sincere thanks to all who participated)

From the dialogues we extracted the following ideas -

30 distillations from Heart of Fire Head of Ice

I want to be ruthless not precious with personal material
All artists are storytellers - telling their own or
stories from personal perspectives

I look for a live shape to work that's planned

*Subjective experience as content carries the potential to
mean other things*

My work is more than just about myself

An internal experience seeking external expression

I am finding a way to mediate the personal

I put my body on the line and take a risk

When I feel I have pushed myself through resistance or
fear the work is real

Making the private public involves intimacy and immediacy

I take responsibility for the image and

the completion of the image

I turn experience into something meaningful that's not
just by example, that's really honest, that's really

polished for the elevation and framing of the experience

I control the framing of extreme expression

My unchanging body is always in existence

Performance is the place I push out my ugly parts &
rhythms to become validated; echoing or parallel to
similar unacknowledged parts in the audience.

I plan in the unplanned

I have to believe what I am doing

At times I need to cover or layer over, screen or disguise
naked truth in my art for the protection of

Others implicated in that truth

I translate myself into new potentials of meaning

I control and manipulate the meanings of my own body

Each personal, relative body being particular, carries its
own risk, potential and range of meanings

I speak from the authority of lived experience that can be
trusted (or is worth trusting)

I wait for the distinct, separate images and ideas that
occur at moments when my mind can access the subconscious

My art is finding ways to exist as who I am and to belong

My art is an attempt to communicate myself - how far do I
go with it

Taking something personal and making it universal means
placing the personal image in the right context

Unmediated outpourings can sometimes be powerful and
effective

We are all experts in our own personal experience

It's important that the work is bigger than me

If we have each other



Heart of Fire: Áine Phillips

Discerning Risk – Summery of Project

Course led by Will Pollard with contribution from Roddy Hunter

Artsadmin, London, E1 and surrounding sites.
11th, 12th and 13th June 2005

Participants: Sam Dowd, Jenny Edbrooke, Pablo Pakula

How does risk operate in and through the practice of live art? What is the role of risk in the research, development and presentation of live art? How can we challenge risk? Or, more importantly, how can risk challenge our practice?

These central questions were addressed through practice led workshops that explored and developed inbuilt and devised strategies for encountering and dealing with risk. Participants were asked to make site-specific actions as part of the workshops.

Initially the workshops were introduced and then Roddy Hunter gave a presentation that contextualised his practice (and the work of other performance artists) in relation to the idea of risk; or as Roddy framed this notion, uncertainty.

We then conducted a series of practice based studio activities that centred on unpacking assumptions about risk; and the role and responsibility attached to it through the nature of one's practice. The workshop activities then moved outside the studio to explore situational and contextual aspects of risk in relation to live art practice. More of a sense of the workshop activities and the work that was produced as a result can be seen in the participant's individual response to the project and the visual documentation provided in the 'Illustrative Pages' section of this document.

Organising and running the ‘risk’ workshops provided me with a rich and valuable experience that has impacted deeply on my practice and will continue to resonate on into the future. The dialogue and quality of listening that was inherent within the group dynamic facilitated a broad understanding of knowledge. The sessions had the feel more of a collaboration as opposed to the more common speaker/listener dichotomy existent in ‘traditional’ professional development opportunities. Undertaking this project gave me the opportunity to explore workshop ideas that had been fermenting in the back of my mind for a few years, and as such, it was a valuable opportunity to advance my knowledge, skill and confidence in delivering practice based workshops and the development of appropriate methodologies. In hindsight the workshops could have been run over five days, which would have boarded and deepened the context, and implication, of the notion of risk.

The majority of feed back from the participants was of a positive nature. To draw out some common experiences, the participants seemed to gain renewed confidence in their work as well as finding benefit in the exploration of new methodological approaches and working in both new spatial and temporal contexts. The participants found that working with duration was fruitful in relation to exploring further this idea of risk. Also the site-specific actions foregrounded a number of critical discourses that proved fertile ground for the exploration of risk.

Please refer to the participant’s response to the workshops for further information.

Will Pollard

Response to 'Discerning Risk' – Samuel Dowd

In Search of Risk

In analysing that which one considers risk in terms of artistic practice, we inevitably expose those methods / processes / habits / assumptions that have served as supports or stabilising factors as fragile, inappropriate or possibly false. This may be considered a positive outcome of constructive criticality, in terms of strengthening practice and forsaking outmoded models.

The live artist by nature places him/herself in a position of risk in choosing to operate outside of the conventional boundaries of Fine Art discourse, where methods of experimentation and evaluation are particularly fluid. Performance has a history of the transgressive and highly experimental that affords a space to ask 'dangerous' questions - to push the boundaries of what is widely accepted as the dominant cultural norm.

Time is required to slow down and inhabit these temporary spaces of distillation. Only by closely observing the environments in which we operate can we effectively discern that which is potential risk and therefore possibly valuable to both our individual practice and in terms of artist-audience exchange. We are not simply self-reflective, but also co-existent beings and part of the danger we face is that our action/intentions are misunderstood or subverted in translation. The act of making is essentially communicative- especially where the body is being used as the primary tool for this act, and we must be culturally, environmentally and politically (in some regard) aware in order to support such activity.

Discarding long-held assumptions can be an extremely dislocating experience, fraught with anxiety and doubt. It is the step off the cliff, the cutting of the rope. The reward for such reckless behaviour, in being unknown, is potentially great. In pursuing this analogy, one may say that in the fall there is the prospect of flight. In opening ourselves up to chance we are

setting ourselves adrift on an unknown sea- uncharted waters that offer new, exciting ways of map-making that perhaps elude definition.

Setting limitations on practice may constitute risk as equally as abandoning them. In constructing a framework for making we may force ourselves to contend with more difficult and perhaps increasingly productive methods that could otherwise be ignored for sake of ease. In taking in the view of the horizon, we must recall past failures and successes in equal measure and step forward informed yet unafraid.

Response to ‘Discerning Risk’ - Jenny Edbrooke

‘Discerning risk’ with Will and Roddy was a thoroughly inspiring and self-searching experience. Not only did the sessions give me confidence for my personal performance art projects but the meditative and decision making exercises have given me fresh ideas and concepts to feed into Glass Eyed (an emerging multi-media performance company of which I am co-artistic director with Alex Innes and Bryony Kimmings). I feel the workshops have refreshed my outlook and contexts for making and performing artwork.

As a result of the DIY Workshops I will be seeking to invest more in the process of making the performance and let the emphasis of projects not be too concerned with the final product. I also aspire to make more durational performance and video work in both inside spaces as well as and outside places.

I have also learnt that I am quite a ‘risky’ person and pretend not to hide much, but I suspect that what’s on display is actually a strategy to cover up my own risk taking process and the consequences. Perhaps... how could I ever be sure...

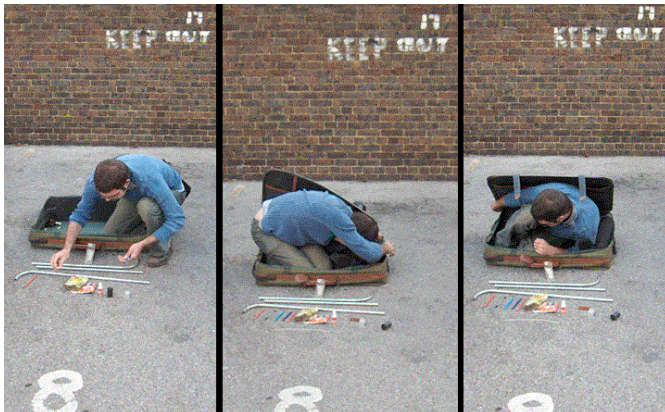
Please visit www.glasseyed.co.uk.

Response to 'Discerning Risk' – Pablo Pakula

UNCERTAINTY TRANSGRESSION UNKNOWN UNEXPECTED PROVOCATION DANGER
This page is not big enough to encompass the complex issues surrounding 'risk'¹. Maybe leaving it completely blank would have been a more appropriate response: acknowledging the impossibility of an accurate record, refusing to enter accademic discourse, breaking an agreement by deliberately dissapointing expectations... The empty space would have been a personal flirtation with 'risk' itself. However I have clearly given in, sucumbed to the allure of the visible, of the known, of security.

Please forgive me.

THIS IS A SECURITY ANNOUNCEMENT: PLEASE KEEP YOUR LUGGAGE WITH YOU AT ALL TIME. UNATTENDED LUGGAGE WILL BE CONFISCATED AND MAY BE DESTROYED.



Pablo Pakula is a member of ACCIDENTAL COLLECTIVE. We are currently seeking performance elements/ingredients (text-music-object-action) to be donated towards the ongoing *CONTINUAL COLLECTION*. To find out more, and how you can take part by becoming a donor, contact us at accidental.collective@hotmail.co.uk

¹ What nuances differentiate these? Should/can risk be more than a valorising action? How is risk in performance different from everyday risk? How is risk a personal/relative construction? Does it produce a determined aesthetic?

Workshop Images



Images (from top left), Samuel Dowd, Pablo Pakula, Jenny Edbrooke, durational group workshop, individual stone from workshop, Samuel Dowd and Jenny Edbrooke, individual stone.

The Recipe for Success - Helena Bryant

"What is success?"

artists go on a quest to find the ingredients for a recipe for success and then get together to cook it and eat it

London, June – September 2005

This project aimed to facilitate artists in challenging and examining the nebulous notion of success. Upon identifying 'successful' people, participants were asked to contact them to ask them their perceptions of success, and to garner from them an ingredient for the 'recipe for success' to be used in the making of a meal at the end of the project. Through this process, and using a methodology of co-learning and experimentation, it was hoped that participants would both have a good time and gain a better understanding of what they see success as.

Five participants were selected upon completing a questionnaire about their practices and perceptions of success. Participants' art practices varied, working in what could be identified as 'Live Art', as solo or collaborative practitioners, acting/drama and facilitation, and dance. Participants identified themselves as being at the 'starting point', 'mid point', 'end point' and 'no point' of their careers. On a scale of 0-10, of how successful they felt participants averaged a 5.

The initial meeting took place on 25th June, at which we each talked about why we were interested in the project, and discussed success. A list was drawn up of 'successful people', and we discussed the plan for the project, and potential strategies for contacting people. This meeting was immediately followed by the DIY dinner, which brought together all of the DIY projects and participants. Each of this extended group was also asked to name someone whom they saw as being successful. One participant could not make it to this first meeting, as they had been abroad, but I met with her at a later date for the project's induction.

The responses as to who people perceived as 'successful' were varied; including famous/acclaimed people both alive and dead, people working in the arts and not, and friends and family members. Some saw commercial success as being important, and others prized artistic merit more highly. Some saw success as not being relative to professional achievement, but as a broader sense of personal fulfilment. Each participant was asked to attempt to contact at least one person. I kept in contact with each participant via email and telephone to track their progress, and also set about finding my own set of ingredients for the recipe.

The successful people whom we tried to contact included Bill Drummond, Yoko Ono, Billy Childish, Bobby Baker, Tim Etchells, Leslie Hill and Helen Paris, Peter Brook, Madonna, Meryl Streep, Margarida Mestre, Mark Storor, Gary Stevens, Kira O'Reilly and Ellen McCarthy, to name a few. In this task, we each experienced some success and some failure. Successful contact included personal interviews and email correspondence, using both informal discussion, interview and questionnaire format. Most participants chose to widen the task through including interviews with friends and associates, as well as the previously designated 'successful' people, creating a wealth of response. Many of the respondents expressed an appreciation of being asked, and found it interesting and useful for themselves to think about success.

The cook-up/project culmination took place on 17th September. We each brought ingredients and delivered a presentation to the group about our 'quest'. These included narrative descriptions, videoed interviews and a cookery demonstration for 'deconstructed trifle'. We discussed everything at length. Each culinary ingredient brought in had been, or was on that day, assigned a conceptual ingredient for it to symbolise or represent. One of my own respondents had told me that a sense of humour was vital to the recipe for success, and that alcohol should represent it. Humour, we decided, enlivens you, and enables you to turn things around, and see them in a different way. I introduced this to the group, and it seemed to have the desired effect. We then cooked together, using the collected ingredients, and ate together, continuing with the process, discussing success, art, our future plans, and how we had found the experience of the project.

Our meal consisted of raw oysters, sweetcorn, beetroot, spiced chocolate rosti, rice, Indonesian tofu curry, deconstructed trifle, fruit salad, coffee, and liqueurs, almost of all which was entirely edible.

Much as I see openness to failure as an essential part of a Live Art practice, (this was also discussed and agreed upon by participants and respondents) the inspiration of this project came principally from feeling that this had caused a negative imbalance, with failure perhaps more often recognised and considered than success. The project worked very well for me in addressing this balance. The deconstruction of success, worked at the same time to deconstruct failure, making them less distinct as concepts, and no longer in binary opposition. This, and the search for the ingredients for 'success', some participants felt, led to a feeling of well being, and 'success' was seen as less of an objectified goal. Some excellent professional advice was also shared and the candour of both the participants and respondents enabled a deeply felt and thought engagement with the project. I have received warm words of appreciation from all the participants and feel that I have personally benefited a lot from it, and seem to feel more satisfaction, confidence and clarity in the direction of my work, and in myself as an artist.

The 'Recipe for Success', it seems, was a great success.

Water - Flaw
Whisky - Ambition
Onion - Vacation
Fire - Motivation
Salt - Rhythm

HUMOUR - ALCOHOL.
LUCK - LUCKY SP.
AUTHENTICITY - SALT.
HARD WORK - ~~SWEET~~ SWEETORN.
TALENT - GREENGLACES.
ESSENCE OF MYSELF -
OYSTERS.

RECIPE FOR A HAPPY LIFE:
FOOD, A PLACE TO LOOK + PEOPLE TO SHARE IT WITH.

CAK.

DETERMINATION / DRIVE /
DISATISFACTION

ADDICTION.

HARD WORK LEMON & AS
LIME
NO FEAR OF FAILURE
SOY SAUCE / CREAM

PUSHYNESS

DELIGHT - DECONSTRUCTED
TRIFLE

A PLAN - BANANAS.

TEAM SUPPORT - TOMATOES.

What the participants said:

"I found the interviews very interesting and discovered connections that made me hunger for more such interviews"

"I think there is the potential to write a book about it that lots of aspiring artists and people who want to be successful would want to buy...maybe a collaboration for the future"

"Thinking about success has made me realise how much I don't really care about it in the sense that I don't need people's recognition to feel successful about my work, I just need to carry on with it, and do it, and the actual doing makes me successful."

"A very interesting project, I wish I could have spent more time on it"

"I would say the project has been a success"

"Thank you for a life-affirming day"



Stacy Makishi

‘Ready Steady Luau – Unblocking Creative Constipation’

London - June 16th -18th 2005 – Five Participants

South East – July 28th –30th 2005 – Five Participants

On a day when I sat procrastinating about making art, I decided that I couldn’t possibly get off the sofa because I had to watch...Ready Steady Cook with Ainsley Harriot. My mind was happily distracted with questions like: Why does Ainsley smile so damned much? Does Ainsley ever suffer with constipation?

I wished upon him piles.

My mind wandered from one pile to another.

If a blocked artist was given a set of rules, tasks, ingredients, time and space, like on Ready Steady Cook, I wondered what kinds of juicy works could be created.

Then I wondered what we, as artists, carry inside our Ready Steady Cook bags. How does the baggage of limiting beliefs block us from our creative pursuits, and why do we continue to carry them?

My hand dug into a bag of prunes.

‘Ready Steady Luau’ was born out of an urgent and painful need to unblock creative constipation. The workshop had to be created by an artist in order to work for other artists.

In both London and the South East, there were 5 participants who took the workshop. I knew that LAAN would be pleased to know that most of the applicants in London came from ethnic minorities. The workshop in the South East was also very diverse in age... from people who were about sixty to those who were in their twenties.

The first half of each day was committed to unblocking ‘chronic’ irritations or excavating habitual blocking beliefs. The second half was committed to a more practical and physical approach to making performance.

The workshop’s aim was to help artists to ‘make, do and move’ faster than they could ‘think, edit, or censor’.

I was amazed to see how fast the group bonded and how quickly they were able to begin to create substantial work. By the end of the first day, determination, passion and a focus of attention replaced immobilization and fear.

I sent them home with lots of homework. By the next day, everyone looked raw. Raw but relieved. The detox process had begun to work. I think that the intense and compressed nature of the workshop, helped to galvanize the group into action. Procrastination can't thrive where action is taking place! The participants were shocked to see how far they had come in such a short time. The combination of flushing out blocked beliefs and quickly making work gave participants the confidence to see themselves as working artists once again. The feedback from the artists was overwhelmingly positive. Some artists have gone on to make work again and others are showing their work to the public. The main thing is that they feel reconnected to the creative part of themselves, which, for one reason or another, had been blocked.

For me, this experience has been one of the most gratifying and rewarding experiences of my life! It's wonderful to have found a way to help others tap back into the juice of their creative lives. Also, as a result of the DIY, I now have a workshop that is being currently being booked all over the country.

Lastly, I also feel that my own work has 'moved' along as a result of this workshop. I guess we learn best by teaching!

In thanks, I offer you a heartfelt, honourable bow(el) movement.



Ready Steady Luau

Unblocking Creative Constipation

Stacy Makishi



Artwork by Vick Ryder



Ready

Unblocking Creative Constipation

+



Steady

"I couldn't believe it...I was actually asked to create the shittiest performance ever! That invitation freed me up to enjoy the full spectrum of the art making process... the good, the bad & the shitty."

+

"I got more out of three days than five years of therapy."

+



Luuu

"Every artist, potential or actual should experience Stacy's workshop so they can discover their truth and learn to scale walls and fly from the rooftops."

+

"Each day grew in intensity and depth - an amazing, amazing workshop"

+

DIY 3:2005

professional development BY artists FOR artists in London and the South East*

CALL FOR PROPOSALS

Deadline for applications: 4 March 2005

DIY 3:2005 is an opportunity for artists working in Live Art to conceive and run professional development projects for other artists.

DIY 3:2005 builds on the strengths of the first two years of the **DIY** scheme which proved to be an invaluable and rewarding experience for project leaders, participants and organisers alike.

We want to hear from you if you have an idea for an exciting, innovative and idiosyncratic Live Art professional development project that offers something new and is geared to the eclectic and often unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts.

If you think you can initiate and run a professional development project that will stimulate other artists then read the guidelines below.

I believe 'DIY for artists' is a really productive form of training, as it is so specifically tailored to what I need. I've been on many training courses before but none that felt so relevant to me. To carry on the tailoring analogy - it's the difference between a bespoke suit and an off the peg outfit!! (Clare Thornton, **DIY 2002** participant)

I've learnt more in these three days than in the past six months (Casper Below, MA student, **DIY 2** participant)

Reports on the first two years of **DIY** and full details of each project can be found on www.thisisLiveArt.co.uk.

For the first time we are running **DIY** in the South East as well as London. We particularly want to hear from you if you have a proposal which will benefit artists in the South East.

DIY is an initiative of the Live Art Advisory Network, a collaboration between Artsadmin, the Live Art Development Agency and New Work Network.

These guidelines are available in large print on request.

What sort of project can I propose for DIY 3:2005?

We are seeking proposals from artists for adventurous and possibly outlandish projects that are grounded in an awareness of the issues impacting on artists' practices and are aimed at enhancing the range of approaches available to practitioners. The development of a Live Art practice is not so much about skills and techniques (although these are of course inherent in the work) but about ideas and possibilities. We are therefore not seeking proposals for training programmes in any conventional sense but more illustrations and illuminations of how to approach and address ideas.

The projects may take any form. Previous programmes, for example, covered practical and conceptual issues and took in city centre adventures; rural retreats about art and activism; new approaches to networking, collaboration and documentation; considerations of costume in performance; process based experimentation on the impact of time in art; debates; and skills swap shops.

As part of your proposal we expect you to identify the kinds of artists who will participate and how you will select them. We will want to know how your project will contribute to the professional development of the participants.

Your project must take place between May and July 2005.

You do not have to live in London or the South East to apply but your project must take place in London or the South East and/or predominantly benefit London or South East based artists.

Artists who have previously run **DIY** programmes are eligible to propose a **DIY 3:2005** project.

DIY 3:2005 has a budget of £7,000 and we expect to award seven grants of £1,000 each. We plan to award five projects to benefit London based artists and two to benefit South East based artists.

We will accept applications from individual artists or groups of artists. If applying as a group you must identify one artist as the lead/contact artist (any grant awarded will be paid to the lead/contact artist).

The deadline for applications is 4 March 2005.

How do I apply?

We are happy to briefly discuss your proposal with you by emails or over the phone as you develop your ideas. We are sorry that we cannot meet in person to discuss proposals. For advice email diy@thisisLiveArt.co.uk or call:

- Manick Govinda or Nikki Tomlinson at Artsadmin on 020 7247 5102
- Sophie Cameron at New Work Network on 020 7729 5779
- Lois Keidan or Daniel Brine at the Live Art Development Agency on 020 7033 0275

Please phone one and not all of us! Also note that we will all attend the National Review of Live Art so you will not be able to contact us between 9 and 14 February.

To apply you should prepare a proposal that is no longer than three sides of A4. Your proposal should include:

- the name and full contact details of the lead artist/applicant
- a description of your proposed project/programme
- the programme's artistic rationale and proposed methodology
- an indication of who the proposed participants might be, including areas of practices, levels of experience, etc
- an indication of the imagined outcomes and benefits for participants
- an indication of the number of participants
- details of how you will select participants
- a simple schedule of activity which outlines what you will do and when you will do it
- a simple budget which shows how you will spend the grant
- a short biography of the organiser(s) including your experience or interest in leading similar initiatives.

We particularly want to receive proposals which benefit South East based artists. Where appropriate, please detail where your project will be located in the South East and how your project will benefit South East based artists.

Ideally **DIY 3:2005** projects will be free to participants but the nature of some projects may necessitate small financial contributions from participants. If participants are being asked to contribute for taking part in the project, you should indicate how much this will be and show this earned income in your project budget.

We expect the artist(s) organising the project to be paid for the time they contribute to the project. Other budget items may include transport, tickets for events, space hire, speakers' fees, etc.

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. We will only return supporting material if you also send a stamped self addressed envelope. Supporting material might include full CV's, and copies of reports, press clipping, and documentation of previous performances/events.

You must also complete the monitoring questions. Your application will not be eligible without the completed monitoring questions.

The deadline for applications is 4 March 2005. We will accept applications by post or email. We will not accept applications by fax. We are not able to accept late submissions. You should send your proposal to:

diy@thisisLiveArt.co.uk

OR

DIY 3:2005 @
Live Art Development Agency
Rochelle School
Arnold Circus
London E2 7ES

Who will make the decision about which projects are funded and how will they decide?

A selection panel consisting of representatives of Artsadmin, the Live Art Development Agency, New Work Network and The De La

Warr Pavilion will consider all applications. The panel will assess all applications and prioritise those that best meet the assessment criteria. The selection of projects for **DIY 3:2005** will be based on:

- the relevance of the proposal to the aims of the **DIY** initiative
- the relevance of the proposal to Live Art practice and artists
- the extent to which the proposal shows clear artistic direction and vision
- the degree to which the proposal will contribute to the professional development of artists
- the viability of the proposal
- the ability of the applicant to achieve the stated aims of the proposal.

It is the intention of the Live Art Advisory Network to support a range of forms of projects through **DIY** which together form a coherent programme. The final decision on which projects to fund will therefore be informed by this and a project may be prioritised over another because of the alternative vision for professional development that it offers.

The selection panel may award more or less than the amount requested.

All decisions will be notified in writing.

Complaints and appeals in relation to **DIY** applications are undertaken under the Complaints and Appeals Procedure of Artsadmin. Information about the procedure is available on request from Artsadmin.

What happens if my proposal is selected?

After the selection process, successful applicants will be invited to meet members of the Live Art Advisory Network to discuss and develop the shape and location of the projects, who they will be aimed at, how best to market them and recruit identified participants, and strategies for monitoring and evaluation. Together we will agree a payment schedule and conditions of the grant.

The Live Art Advisory Network will publicise the **DIY 3:2005** projects through the partners' extensive e-lists and websites and will disseminate information including details of individual projects, dates, costs and application or registration procedures.

Who is running DIY 3:2005?

DIY is an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in CreativeCapital. Visit www.creative-capital.org.uk and www.creativepeople.org.uk for more information.

For more information about our separate organisations visit our websites: www.artsadmin.co.uk, www.thisisLiveArt.co.uk, and www.newworknetwork.org.uk.

DIY 3:2005 is financially supported by the Live Art Development Agency and Artsadmin. Projects for South East artists are funded by Arts Council England, South East.

*** What do we mean by London and the South East?**

By London we mean: Greater London. By the South East we mean: Buckinghamshire, East Sussex, Hampshire, Isle of Wight, Kent, Oxfordshire, Surrey, West Sussex, and unitary authorities of Bracknell Forest, Brighton and Hove, Medway, Milton Keynes, Portsmouth, Reading, Slough, Southampton, West Berkshire, Windsor and Maidenhead, and Wokingham.

Monitoring

The partners of the Live Art Advisory Network and Arts Council England place a strong emphasis on equality of opportunity and access. In order to help us monitor this commitment, please complete the following questions. You must return these questions on a separate page with your application, which will not be eligible without it.

The questionnaire asks for statistical information only. We will not use the information you provide here in assessment and will detach it from your application.

We have designed the questions on this form to help us analyse applications to the **DIY3:2005** initiative and to be compatible with the information collected by Arts Council England. We will share the data collected through this form with Arts Council

England for monitoring purposes. You should choose the answers which best describe you.

Cultural diversity

Please state what you consider to be or how you chose to define your ethnic origin (for example, Asian, British Asian, White European, Black Caribbean, British Chinese, etc)

Disability

The Disability Discrimination Act defines disability as a physical or mental impairment which has a substantial and long term adverse effect on a person's ability to carry out normal day-to-day activities.

Do you consider yourself to be a disabled person?

Age

To which age group do you belong?

Below 20

20 - 29

30 - 39

40 - 49

50 - 59

Above 60

Gender

How do you describe your gender?

DIY 3: 2005

May – July 2005

Project details and calls for participants

DIY 3 offers artists working in Live Art the opportunity to take part in a unique series of short training and professional development projects conceived and run **BY** artists **FOR** artists.

DIY 3 projects are aimed at both emergent and experienced practitioners and will take place in London and the South East.

The **DIY 3** programmes will, between them, cover practical and conceptual issues including strategies of risk in performance, enquiries into what determines a successful practice, considerations of the self in art, unblocking creative constipation, experiments with live and wireless video, and journeys to lose oneself in the city.

LIVE FEED: A spirited amateur's guide to live and wireless video

A weekend residential laboratory led by Melissa Bliss

Friday 20 May (starting 5pm), Saturday 21 May and Sunday 22 May 2005
Kent

Video often plays a part in our practices as integral to the work or as a means of documenting it. Video is now cheap, versatile and robust enough that we can treat it in a more playful way, with less reverence. Artists across disciplines are exploring the possibilities of live feeds in performances, cameras worn on the body, remote links between different locations within one room or across the world.

Live Feed is a laboratory of practical collaborative experimentation and review with low-cost, low-resolution components like tapeless cameras, wireless pinhole cameras, radio links and video on mobile phones. Live Feed is not about editing, post-production, computers or software.

Participants should come with a willingness to foster creative research through open-hearted sharing and on the spot collaborations.

Application procedure

Live Feed is aimed at artists working in Live Art and / or anyone who is interested in the intersection of performance and live and wireless video. This project is part-funded by Arts Council England, South East so priority will be given to artists living or working in Berkshire, Buckinghamshire, East Sussex, Hampshire, Isle of Wight, Kent, Oxfordshire, Surrey and West Sussex.

Places are limited to 15 and participants will be selected by application. Applications are invited to send in a short statement about their interest in the lab, suggest a creative experiment they wish to explore, a short biography and contact details (max 400 words).

Your application should be sent to melissa@livingcinema.com by 6pm on Monday 25 April 2005. Melissa will let you know by Monday 2 May 2005 if you have been selected.

Costs

Accommodation and meals will be provided but you will be asked for a contribution of £25 towards costs.

You are also responsible for your travel costs to the venue in Kent (return train fares to Ashford International from the south east area are in the range of £20-£35).

It may be possible for partners and kids to come too to enjoy the quiet rural location. These places will cost more as they will not be subsidised. If you are interested in this please state in your application.

The Organiser

Melissa Bliss is an artist working in London. Her work is concerned with relationships between people and their local environment and with witnessing. Recently she has been creating guided walks and films for mobile phones. She is currently working on a series of films shot on mobile phones for the EASTInternational exhibition in Norwich.

Any questions?

If you have questions about Live Feed you can contact Melissa at melissa@livingcinema.com

Getting Lost: Journeys through another city

A three-day workshop investigating the notion of 'lostness' through mapping, walking and documenting London.

Led by Mark Hunter

Wednesday 1, Thursday 2, and Friday 3 June 2005

Toynbee Studios, London E2

The Project

Over three days the group will plan, perform and respond to a solo journey through Greater London. These journeys will be performed from composite maps constructed in collaboration with other members of the group. These journeys will be framed in order to raise questions concerning:

- the possibility of getting lost in one's own city
- locating the 'other'
- exploring new territories
- investigating locality
- notions of trespass.

The three-days will focus on the collaborative process in opposition to and alongside the solo action. The group will plan and build their maps together, using preset rules, parameters and filters in order to challenge the notions of the individual artistic gesture. This pre-mapping process will then give way to the solo investigation; however once again rules, parameters and filters for carrying out the action will blur the boundaries of creativity, ownership and experience.

Application procedure

There is a maximum of 16 places available on this project. Applicants **must** be able to attend all three days of the project. Participants will be selected through open application. Potential participants should provide a CV and a response (in whatever medium) to the question: "How do you get lost?"

All material should be marked "DIYIII application" in the subject box and sent by electronic format to: mhunter@newvic.ac.uk or by post to: Mark Hunter, Newham Sixth Form College, Prince Regent Lane, London E13 8SG. Applications must be received by 5:00pm on Monday 9 May 2005.

About the Artist

Mark Hunter is Drama Lecturer at Newham Sixth Form College and the University of East London, where he specialises in

devised, process based performance work. His own work exists as performance-enquiry into walking, narrative and space and modes of recording, documenting and archiving these experiences, specifically when located in a city or urban environment.

Any questions?

If you have specific questions about *Getting Lost: Journeys through another city* you can email Mark Hunter at mhunter@newvic.ac.uk.

Discerning Risk

A three-day workshop exploring strategies for encountering risk
Led by Will Pollard with contribution from Roddy Hunter

Saturday 11, Sunday the 12, and Monday 13 June 2005
Toynbee Studios, London E2

The Project

This three-day workshop will place risk as a central aspect of Live Art practice. The workshop will explore and develop inbuilt and devised strategies / methodologies for encountering and dealing with risk.

Participants will be asked to examine their own practice and identify how risk manifests in and through their research. Participants will have the opportunity to make short pieces of work during the workshops.

The workshops will include contribution and a presentation by artist Roddy Hunter.

Application procedure

The workshop is aimed at emerging Live Artists. Places are limited and participants will be selected by application.

Applicants are invited to send a short CV and a 50 word statement highlighting their interest in risk.

Applications should be sent to familyrunbusiness@hotmail.com by Monday 9 May. Successful applicants will be notified by 16 May.

The Organiser

Will Pollard has recently presented work at VENT Live Art Festival,

Oxford and the National Review of Live Art. He is currently undertaking his PhD. at Ulster University and was previously a co-director of Catalyst Arts, Belfast.

Roddy Hunter is an artist, curator, researcher and lecturer in the field of contemporary contextual fine art practice. He exhibits throughout Europe, North America, Southeast and Central Asia and the Middle East.

Any questions?

If you have specific questions about Discerning Risk you can email Will Pollard at familyrunbusiness@hotmail.com

Heart of Fire Head of Ice

A two day dialogue which will be a dynamic and vivid creative exchange on the investment of self into live art practice – the projection of subjectivity, intense personal feeling and experience into our work as artists.

**Saturday 18 June and Sunday 19 June 2005
Pacitti Company Studio, London E1**

The Project

A small group of artists will spend two days in the comfortable Pacitti Company Studio in London E1, sharing food, ideas and experiences of their own practice. The dialogues will centre around the primacy of direct experience – we will discuss our own art and artists we know or whose work we hold a deep interest in.

Áine will facilitate the dialogues opening with video and slide presentations of her own work and artists who have projected the passionate intensity of their own lived experience into performance and live art practice. A central theme to the dialogues will be the telling of truth and lies in performance and live art. We will focus on questioning the ideals of integrity and honesty in the performance of self as opposed to fictions, artifice and deceit (the conventions of theatrical performance).

Other issues and ideas open for discussion will be the separation of lived experience from 'framed' representations of life. The psychological issues arising from personal, emotional & intimate approaches to public audience. The impact of feminism, race and

gender issues on the performance of our identities and our bodies. Adrian Searle has defined contemporary art as falling into two categories "Oh Wow" or "So What"; Where does that leave truth or honour? Can art be true if self is not?

Participants will be asked to discuss their own performance and live art practice in the light of these ideas and to bring along their own work to show to the group for this purpose.

The closing dialogue will

**Melt and condense heads of ice
Conflagrate and enflame hearts of fire**

Participants / Numbers / Selection Process

Participants will be artists who work in the area of performance and live art practice. To apply to participate please compose a declaration (half an A4 page) on your investment of self and subjectivity into your live art practice and supply your CV. Participants will then be selected on the basis of experience in performance and live art practice, passionate intensity, personal artistic connection to and interest in engaging with these issues.

Applicants should send information and submissions via email to ainephillips@yahoo.com with DIY 3:2005 in the subject box. Applications must be received by 30 May and will be informed of the outcome by 10 June.

The Organiser

Áine Phillips is Head of Sculpture at the Burren College of Art, Ireland. She is co-ordinator of undergraduate Studies at the College and teaches on MFA programmes in conjunction with RCA, London and the School of the Art Institute of Chicago. She runs courses on performance and time based art practice and has lectured in colleges and universities around Ireland.

Áine has been making performance and installation art for seventeen years in the West of Ireland and internationally. Her work has developed from community and collaborative projects in the 80's and 90's to currently, solo performances and exhibitions internationally.

Any questions?

If you have specific questions about *Heart of Fire, Head of Ice* you can email Áine at ainephillips@yahoo.com.

The Recipe for Success

An invitation to artists to consider, challenge and examine the notion of 'success'. *Ten artists will seek out and prepare **The Recipe for Success**. The quest for the secret ingredients, the ingredients and the process of cooking become an allegory for the pursuit and attainment of success.*

Saturday 25 June and Saturday 23 July 2005 (as well as self directed activity between workshop days)
Mystery location, London

The Project

Success....I want it....but what is it? Does it elude you? Do you grasp it from time to time, only to have it slip out through your fingers? Do you spend more time in anxiety over failure than enjoying success? Do we even know when we are successful?

*The project invites artists to consider, challenge and examine the nebulous notion of 'success'. Ten artists will identify and then be sent on a mission to locate successful people, talk to them, and garner from them an ingredient to form **The Recipe for Success**. They are then asked to name an equivalent culinary ingredient or process to symbolically represent the 'real' ingredient. We will then get together, and, in the style of Ready Steady Cook, cook it. And taste it. Washed down with a beverage of choice. The project asks 'what is success'. The quest for the secret ingredients, the ingredients and the process of cooking become an allegory for the pursuit and attainment of it.*

Who are these successful people? There are many people around who seem to be successful, or more successful than we are. Maybe they are also artists or maybe they have success in other pursuits and ways of life. The purpose of this project is to contact some of these people, perhaps meet them, and to ask them questions. What does success mean to them? Do they feel they are successful? Will they share with us the secrets of their success?

What else will happen? When we meet we will present to each other the experiences and results of our quest in a kind of 'show and tell'. It doesn't matter if we have not been 'successful' in the quest, as this is part of the process. The project is a co-learning experience, and meeting together is also an opportunity to share personal thoughts and practical information.

Do I need to be successful to participate? We have all experienced success, and have the potential to succeed further. Do not feel that your own experience of success is too limited or too great for you to participate.

Do I need to be able to cook? No. No culinary sense is necessary. But I'm sure the other participants will be grateful of it, if you have it.

How much will it cost? Participation is free of charge. Workshop expenses, such as cooking ingredients, will be paid for. Some assistance may be available for travel costs, but this is limited.

Participants / Numbers / Selection Process

To apply, simply email Helena at succes@helenabryant.co.uk to register your interest. You will then be sent an informal questionnaire to complete and return. People at different stages of their careers are asked to apply, and a good balance of levels and experience is sought for the group as a whole. All that is needed is some experience of facing the hurdles of both failure and success, (at least a year out of college), and to be an artist whose practice delivers more fugitive outcomes than 'traditional' artforms such as painting, sculpture, theatre etc. You must also have the time available to undertake the quest and attend the meeting and workshop. The closing date for return of the questionnaire will be Wednesday 8 June. Ten artists will be chosen. Selection will be based upon applicants' genuine and imaginative engagement with the project, and how they would form part of a group that collectively offers a variety of approaches and experience. Notification of selection will be sent by Wednesday 15 June.

The Organiser

Helena Bryant has, during the last seven years of attempting to be a successful artist, encountered some success, but is also no stranger to failure. With dogged determination, she continues in her 'career', which has included solo and interactive performance work, research and participatory and educational projects. She has presented work at Home, London, HTBA, Duckie and ANTI festival, Finland, and has been awarded bursaries from Artsadmin and the Arts Council of England. She is based in London.

Any questions?

If you have any questions about ***The Recipe for Success***, you may contact Helena via email at info@helenabryant.co.uk

Aloha! E Komo Mai and welcome to *Ready Steady Luau!*

an intensive three day workshop for 'creatively constipated' artists to push through their blocks and reinvigorate their practices

**Thursday 16, Friday 17 and Saturday 18 June 2005
Toynbee Studios, London E2**

**Thursday 28, Friday 29 and Saturday 30 July 2005 (6 – 10 pm daily)
Whitstable Umbrella Community Support Centre, Kent**

The Project

Ready Steady Luau! is a colossal creative-cornucopia enticing the appetites of starving artists who suffer creative constipation. In Hawaiian, the word Luau means feast while the word Lua means toilet. Whichever way you say it, Luau or Lua, this workshop will make you go, go, go!

As artists, our creative blocks often occur as a result of someone in authority telling us that our art is somehow wrong. Their words and opinions are woven into the mythology of our lives as artists. We begin to believe that good work is somehow synonymous with making perfect work. To require perfection invites constipation. It blocks the flow and eventually denies the work of its ordinary, universal (and sometimes shitty) humanity.

Ready Steady Luau is:

Low Fat – For many artists, time can be fattening. If we are given too much time to chew the fat with a great idea, we will usually find a way to talk ourselves out of it. This workshop reduces the fatty doubts of indecision, hesitation and procrastination as it galvanizes participants to:

- Write faster than edit
- Do faster than think
- Create faster than critique

Complex Carbs – The complexity of our actions or inactions are largely based upon the mythologies we've created about ourselves. The second part of the workshop will be dedicated to revealing the negative beliefs that have long been the source of our blocks. When new beliefs replace the old ones, our actions and our work can flow with new life.

High in Fiber – Ready Steady Luau is Ex-lax to a blocked creative. Specialized exercises based on impulse-body-work will

release the flow and free up any old toxic beliefs that keep artists stuck!

Participants / Numbers / Selection Process

Ready Steady Luau! is an intensive three day, four hour workshop - open to both emerging and emergent artists at any stage of their development. It welcomes any artists who are currently feeling blocked or unable to move forward along their own creative paths. It will be a workshop where people must be willing to be open and honest.

The Luau will be opened to a maximum of eight participants. If you want to apply send a short statement about how and why you think the Luau will benefit your practice and a couple of paragraphs about you and your practice to runt@zoom.co.uk. Those people who have not taken a creative workshop in a long time will be prioritized. Artists resident in the South East will be prioritised. Your application must reach Stacy by 6pm on Monday 13 June 2005 and Stacy will let you know if she can offer you a place by Monday 20 June.

Participants must also be willing to prepare a dish for the Luau Party on the last night.

The Organiser

Stacy Makishi is a Hawaii-born performance artist, filmmaker and Co-Artistic Director of **runt**. She has been successfully running workshops and creative salons for over 10 years. She has taught workshops and lecture demonstrations at Harvard, MIT, UC Berkeley and Davis, William and Mary in Virginia, Wellesley College, University of Massachusetts, The Hong Kong Art Centre, University of Ohio, Rose Bruford, The English National Opera, Queen Mary and Westfield College amongst others. Her most recent works include *When I Feel For You I Fell Like The Bomb*, commissioned by The Walker Center in Minneapolis.

Any questions?

If you have specific questions about *Ready Steady Luau!* you can email Stacy at runt@zoom.co.uk.

DIY is an initiative of the Live Art Advisory Network. Artsadmin, the Live Art Development Agency and New Work Network have joined together to create the Live Art Advisory Network. Together we are partners in CreativeCapital. Visit www.creative-capital.org.uk and www.creativepeople.org.uk for more information.

For more information about our separate organisations visit our websites: www.artsadmin.co.uk, www.thisisLiveArt.co.uk, and www.newworknetwork.org.uk.

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