

DIY 8:2011

professional development BY artists FOR artists
August to October 2011

SUMMARY REPORT

I found this project extremely stimulating and pleasurable surprising and more challenging than I'd expected. I felt stretched by it, emboldened and sometimes a little scared (in a good way). I liked the way it was run de-centrally, so that I felt part of a bigger (unknowably far-reaching) network of participants but also somewhat freed by the anonymity and not knowing.

Ben Webb, Participant in **Queer Eye Enquiry**

What I Took Away: Huge generosity of skills sharing: this is such a delicate and dangerous thing because it immediately engages boundaries of ownership of ideas. And yet these were freely shared and explored.

Emma Gee, Participant in **A Line Made by Walking Without Marking the Earth**

DIY 8:2011 is a Live Art Development Agency initiative developed in collaboration with Artsadmin (national), Fierce (West Midlands), Live at LICA (North West), PLATFORM (national), Text Festival (North West), Whitstable Biennale (South East), and Yorkshire Sculpture Park (Yorkshire).

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The training was exciting, challenging and quite often scary, but it was presented and taught in careful, fun, incremental stages and most importantly, taught with primary consideration to safety and good practice. This meant that any risks were minimised with clear instructions and demonstrations from highly experienced instructors, and yet still the intensity of the learning curve and physical and psychological challenge was maintained. I have to say it was incredibly fun, it never felt too safe, and yet I always knew that I was in safe hands.

Kira O'Reilly, Participant in **Breaking Kayfabe**

I sincerely enjoyed the experience of the workshop, the energy and spirit of it. We all mentioned the unusual sense of closeness that came on a such short period of time. This was probably fed by our disposition to exchange and our desire to share thoughts. Searching for something... Is it really a surge coming out of the social climate? Or simply human? It is true that we would normally get that feeling only after meeting people several times, and maybe never with people that we see regularly. I think that it comes through the simple rituals of life: introducing yourself, listening to the other ones, travelling together to an unknown destination, reorganising space, sharing food.

Cyril Lepetit, Participant in **"I can't live on vitriol alone!"**

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- **Project Summaries:** short descriptions of the nine DIY 8:2011 projects.
- **DIY 8:2011 Review:** written by the Live Art Development Agency.
- **Artists' and Participants' Reports:** information and feedback about, and creative responses to, the DIY 8:2011 projects.
- The original **Call for Proposals:** outlining the aims of the initiative, the application and selection procedure, and the management structure.

The **Announcement of Projects** is available online at:
http://www.thisisliveart.co.uk/prof_dev/diy/diy8_2011_call.html

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

DIY 8:2011

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Project Summaries

Daniel Belasco Rogers:

A Line Made by Walking Without Marking the Earth

Yorkshire Sculpture Park

A GPS workshop.

The Committee:

The Free University of Liverpool

Liverpool

Where getting into debt for education is outlawed and dreams are not trodden on by the dirty boot of capitalism.

Pete Edwards:

The Invisible Obstacle Course

London

A game of strategy and unfamiliar territory.

Chris Goode:

Queer Eye Enquiry: ways of not seeing straight

Birmingham/National

New modes of queer performance process and praxis.

jamie lewis hadley:

Breaking Kayfabe: a 3 day Professional Wrestling intensive

London.

The moves, holds, narrative and character building to put on a professional wrestling match.

Poppy Jackson:

'Liminal Bodies': A Practical Workshop Exploring Nomadic Practice

London

Transience, travel and 'borderless-ness'.

Mary Paterson and Natasha Vicars:

#dawnchorus

An opportunity to collaborate on devising and piloting #dawnchorus – a live writing work for Twitter.

Scottee:

Entertainment Value

London

Bridging the gap between academic and trash, cabaret and gallery, booze and rooibos.

Cecilia Wee:

"I can't live on vitriol alone!"

London/Kent

Exploring the conditions and possibilities for art that enacts social change.

DIY 8:2011 Review

by the Live Art Development Agency

DIY 8:2011 built on the success of previous DIY initiatives and offered artists from around the UK working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 8 projects took many forms, from intensive physical workshops and discussion-based retreats, to enquiries conducted by post and live twitter writing. Between them they covered diverse subjects of investigation, including the relationship between entertainment and live art, liminality and nomadism, GPS technology and queer processes of creation, to explorations of Twitter and the world of professional wrestling. Details of the projects are included in this report.

For the fifth time DIY took place across the UK, with the support of seven national DIY partners. Nine projects were held between August and October 2011.

DIY 8 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

98 artists took part in the 9 unique projects. The responses from the project leaders and the participants was that DIY 8'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 8 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 in DIY 8 was simply to facilitate and advise rather than to control.

Each DIY 8 lead artist conceived their project, submitted an application detailing their idea, 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 to contribute to their project costs.

The Live Art Development Agency and its partners 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, publicised the 9 projects under the DIY 8 umbrella through a Call for Participants, organised a final networking event

for all participants — the 'DIY Picnic' —and collated this summary report.

At the time of writing this report, six weeks after the projects finished (December 2011), we are delighted to be receiving updates around the continuing impact of some of the DIY projects. DIY has always nurtured long-term relationships between artists, and between artists and the partner organizations, and 2011 is no exception.

DIY future

Like previous DIY programmes, DIY 8 proved to be a very successful and cost effective initiative that should be continued.

Future development and refinement could include:

- Access to more tailored advice and guidance for the lead artists, if and when assistance is required.
- Making the DIY Picnic/networking event a more integral and creative aspect of the overall project, and where possible making travel budgets available for national participants to attend.
- Planning for a tenth anniversary evaluation of the scheme, possibly through a high-profile event and/or publication that facilitates the sharing of outcomes and discussion of best practice.
- Ideally, 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 8 focused on artists' professional development within the Live Art sector. It is clear that the principles and form of DIY would successfully translate to other artform practices.

DIY 8 benefitted greatly from the participation of an extended range of national partner organisations. The pooling of resources between partner organisations was also crucial, turning lots of small budgets into one big one. The low-cost and high-impact nature of DIY is one of its most distinctive and exciting characteristics, and we believe that this pooling of resources and budgets amongst organisations and artists is a highly effective model for collaboration and cooperation.

In the context of significant arts funding cuts, we are inevitably concerned about what level of partnership participation will be possible in 2012 and beyond. The Agency has written DIY into its plans and budgets for 2012-2015 and has committed £6,000 per annum for DIY in those years. This will be used as leverage to generate match funding from other partners, but will guarantee a minimum of six annual projects.

A Line Made by Walking Without Marking the Earth - A GPS Workshop for Artists

Daniel Belasco Rogers

24-25 September 2011



Figure 1: Collective GPS traces made on the weekend Image: Daniel Belasco Rogers and Workshop Participants

Workshop Description

The workshop took place over two days and comprised a balance of talks covering the theory of GPS, concentrating on its practical application as well as the work of artists who work with GPS. We spent time talking together and looking at visual material indoors and hands-on, practical demonstration and exploration outside.

I very much believe in workshops being about encounters between individuals as well as an opportunity to share experience. I planned the workshop by asking myself what would have found valuable to know eight years ago when I started using a GPS but I left the structure open in order to respond to the needs and interests of the individuals in the group. Because of the maturity, intelligence and openness of the participants, as well as the excellent support from the Yorkshire Sculpture Park (especially Damon Waldock), the workshop was a fantastic experience for all of us in which we all contributed a special atmosphere of enquiry which I felt enormously inspired and nourished by.



Figure 2: Inside James Turrell's Deer Shelter Skyspace Photo: Hannah Nicklin

Participants' Feedback

Hannah Nicklin

I found the weekend incredibly useful, particularly as an accelerator for learning. Although I have some degree of tech literacy, I often find it's really easy to put off learning new skills, and often there's a certain critical mass of understanding required in order to begin learning something; you can't find the answer to a question if you don't have the language to phrase it, and you can't find the right button to press if you don't know what to call it.

Dan was an incredibly supportive convener, and was able to cope with a wide variety of abilities in an equally understandable and open way, I particularly valued the notions about women in both tech and mapping that he touched upon, as well as his constant openness not only about his practice (and that of others in his field) but also the ethics of data collection, and how he reached that point in his practice.

Finally, the dedicated time to learn how to gather and manipulate the resulting data was very valuable, but so too was being around other artists in a such a supportive and beautiful context.

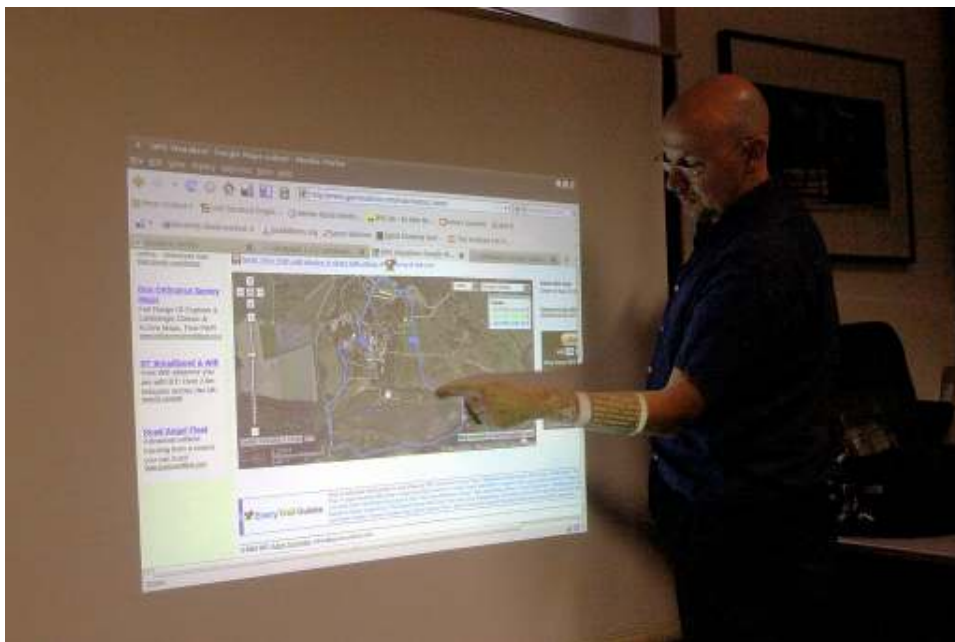


Figure 3: Dan showing GPS traces on GPSVisualizer.com Photo: Hannah Nicklin

Steve Fossey

This workshop was run with the structure and expertise that I hoped for, but with enough space allowed for individual ideas to influence the format where appropriate. Dan made sure that each of us felt engaged and able to contribute and interject at any stage. This has helped my practice and will also feed into my teaching. I feel very lucky to have had the opportunity to be part of this workshop.



Figure 4: Walking to James Turrell's Deer Shelter Skyspace Photo: Pamela Parker

Emma Gee

The Workshop: Probably the most gentle and reflective art environment I've ever encountered. There was space to think, and do. I'm sure Dan felt the pressure of getting tech to work for folk and I know some had a real battle to get lap tops to talk to the systems but there was such calm. I will definately be stealing some of Dan's (and the group's) calm in the future - he's safe on the GPS tho!

What I Took Away: Huge generosity of skills sharing: this is such a delicate and dangerous thing because it immediately engages boundaries of ownership of ideas. And yet these were freely shared and explored.

Pamela Parker

I had a wonderful experience at the workshop, really glad I attended. For me, it was nice to get a handle on some of the practical aspects of working with GPS and inspiring to see the ways that other artists were working with it. It was great to have such an intimate group of people in attendance as well, I was impressed by the diverse practices of the others and feel that it



Figure 5: Dan and Veronique Photo: Hannah Nicklin

will be a great resource to keep the conversation going.

The location at YSP was perfect - so nice to be able to explore the gorgeous scenery in the park, free from GPS blocking obstructions and for me to escape the drudgery of London! They were fantastic hosts - especially Damon [Waldock] who kept uncannily popping in to look after us at just the right moment. I definitely feel more confident with the idea of incorporating gps into projects and generally came away very appreciative of the sense of community that's sprung up around it.

James Steventon

I thought the setting was perfect, in terms of a beautiful inspiring location, but also in terms of what I now know as a great place for GPS reception. I also appreciate the time set aside to explore YSP.

I was particularly happy after just the first day, which I thought was very interesting and informative. It set up the second day well in terms of opening up possibilities and ideas before discovering quite how these ideas may be realised.

I enjoyed hearing about your own practice, and that of the other artists you shared. I came away with lots of ideas for collaborations and commis-



Figure 6: James inside James Turrell's Deer Shelter Skyscape Photo: Hannah Nicklin

sions which is also extended to the other participants on the workshop. A great crowd.

I have most definitely increased my skillset but more importantly I think is the momentum I have come away with.

Rachel Hill

I came back from the GPS workshop with Daniel Belasco Rogers utterly inspired; by his knowledge and enthusiasm, by the other participants, by the beautiful Yorkshire Sculpture Park, by my first ever visit to Yorkshire, and by my first experience of an English motel (maybe more amused by the latter than inspired).

Daniel structured the weekend very clearly. He started by giving us the basic facts about GPS, the satellite system and how it works. He went on to introduce us to different GPS receivers and what they can do. We did a test run (literally sometimes) and came back inside to learn how to download and process our data. On day 2 he showed us some more advanced tricks and inspired us with the work of other artists who use GPS.

Daniel and each of the participants were different, inspiring and special in their own ways. I feel very lucky to have gotten a glimpse of these



Figure 7: Desktop View during Workshop Photo: Hannah Nicklin

fascinating people's personalities, artistic work and lives through the lens of GPS.

And I'm now the proud owner of a Garmin Etrex GPS receiver!

Amy Sharrocks

The weekend was very instructive, and the schedule was kindly set out and flexible enough that everyone could get everything they wanted from it. Magically you managed to cater for techno duffers (me) as much as wizkids, of which there were a few. I had a steep learning curve with the computer side of things, but even I could generate a gps walk now. It is taking me a little longer to see if and where the technology might fit with my art practice, which has in turn prompted thought-provoking questions for me. It was very very useful - thanks a lot.

The Committee

The Free University of Liverpool

Liverpool

Where getting into debt for education is outlawed and dreams are not trodden on by the dirty boot of capitalism.

Summary of Weekend 1

Friday 7pm – 9pm

We open the weekend asking questions we don't know the answers to about the Free University of Liverpool.

They related to issues of commitment, community, freedom, free work, higher education, desires, practicalities, energies, ownership, fears... Everyone introduced themselves. Then pub.

Saturday 11am – 5pm

Morning workshop/discussion about imagining an ideal library and how to use our resources to build it.

Walk to the Institute for the Art and Practice of Dissent at Home whilst sharing stories about books that changed you.

Choosing a book amongst all the books which have been donated to the Free University of Liverpool.

Walking back to the Social Centre and carrying the books (circa 500 of them).

Reading from our chosen book. Placing the books on the Staircase to Nowhere. Check in – check out.

Sunday 11am – 5pm

Introductory workshop by Neal, Gabriel and Sid.

Workshop about our teaching/learning desires.

Answer to the questions: What would you like to teach? What would you like to learn?

Creation of 3 groups which were engaged in discussing three possible strands:

Philosophy/Thinking – meta-course which would address the methodologies and working thinking processes of the Free University of Liverpool, a reflexive thinking space for the actions, practical philosophy, ways of thinking and learning, philosophy and everyday life.

Satisfying Politics – a series of events/courses made up of fun. Something which allows

us to learn/teach not just with our words but also with our skills (whether we have them yet or not).

Alternative Economies – a collaborative project which would address the needs of the city of Liverpool and get involved hands-on in campaigns and/or community building projects, especially within housing and employment spheres.

We all agreed that The Free University of Liverpool is ‘project’ rather than ‘discipline’ led. The three strands, arrived at organically, almost by magic, with groups in different rooms trying to define what for them was the most important expression of a Free University of Liverpool curriculum.

We decided that the next week of workshops should include a focus on practicalities, such as when/how often the sessions would take place.

Post weekend reflection has left The Committee with a number of burning questions/issues/ideas:

What’s the difference between DIY workshop weekends and the Free University of Liverpool?

Who are the students: is it (just) us?

Could the first collaborative project for the Free University of Liverpool be about finding a space/venue/building a house... part of the Foundation Degree, part of the Alternative Economies strand? Should the Free University of Liverpool formulate some principles such as: only propose ideas/projects that you really desire to do yourself and are prepared to instigate/see through into action; autonomy is the guiding principle and practice...

Summary of DIY 8 – weekend 2

Saturday 24th 11.00-17.00

We introduced each other and our desires, why we were there and what we really wanted. We introduced three strands F (filosofia/reflexive) U (you/practical) L (locus/local)

We went to hear Jennifer Verson reading children books at *News from Nowhere* (the upstairs radical bookshop). While being in the bookshop each person bought a different book to add to the library. It was paid with DIY8 money.

Lunch at *Next to Nowhere*

We gathered and ended up divided in two groups.

First group had general discussions about curriculum and practical issues such as child care. They agreed to divide the curriculum in three strands:

a thinking/meta narrative strand a project base one focusing on issues of belonging, location and housing of the Free University of Liverpool

Second group, after sliding down the books on the Stairs to Nowhere and destroying the existing book order, catalogued the library by photographing the books and then putting the books in one of those categories:

Most important books

Very Important Books

Not so important books

Who cares books

People interrupted each others' labour by reading a fragment of a text that struck them while cataloguing the books.

Books were reordered back on the Stairs to Nowhere.

Sunday 25th 11.00-17.00

We spent £20 buying second hand books on *News from Nowhere's* street stall for Hope St Festival. We danced to the banging drums as we chose more books, books, books despite the feeling that we'd done books already. It did seem silly to ignore what was going on around us, above us, on street level, where thousands of people were milling around on this fine Sunday morning.

Then, perhaps a little uncannily, somebody found Accordion Crimes for £1, a book raved about the week before, a book that seemed to spark a number of fascinating combinations and lines of possible connection.

Each of the previous day groups told the other group what they did. We debated about power, who is the committee and how to build the curriculum.

We went out for lunch

As a preparation for the time scheduling and labour division of the Foundation Course each of us ranted on their chosen step from the Stairs to Nowhere all the activities they had to do on a day chosen at random from the diary.

This ranged from frenetic activity through a list of carried out obligations to lazing around with a third coffee of the morning wondering whether to leave the house or not. It was a useful lead-in to talk about people's availability and realistic levels of 'location-commitment' (who can come to weekly meetings?)

After, each of us listed their availability depending on time and location being either

Weekends

Weekly

Virtual

Intensive Bursts

We decided that:

F strand (the meta thinking strand) will happen every week, Thursday evenings from 8-10pm.

U strand (mini practical strands) Time/place scheduling will be decided by the person taking on each project.

L strand (the Location/belonging/housing one) will happen Saturday mornings so we can walk around the city and visit spaces.

We formulated some questions:

If things are instigated by individuals, what makes them part of the University?

Is it about belonging?

How much of an open door is the FUL?

How do people get involved or find out about it?

In what way is this a University?

How does this link to other events/ courses in other places?

Does framing this as a protest make it a protest?

Who is the University for?

Does physical presence mean more decision making power?

Is it ethical to link yourself with the FUL if you don't live in Liverpool?

What about administration and/ or shit jobs?

What is the ongoing role of the committee?

Who is the committee?

What (and who) holds this entity together?

When do we go to the pub?

When is the accordion lesson?

What is the difference between FUL and the DIY weekends?

For an alternative summary see:

<http://blog.platformlondon.org/2011/09/23/free-university-of-liverpool-full-of-love/>

THE DIY 8 REPORT 2011

Title: The Invisible Obstacle Course.

Workshop Leader: Pete Edwards

Date: 23rd October 2011.

Location: The Peoples Show London.

Time: 10.30am until 4.30pm.

Originally the invisible obstacle course began as a Lancaster university project.

However, due to unforeseeable circumstances, it was decided to bring the workshop to London and do it over two half days, one day concentrating on the voice and the other concentrating on movement which was also the original idea for Lancaster.

Unfortunately as a result of the lack of applications for the workshop, I decided to combine the two workshops over one whole day - which worked superbly.

There were three artists in the workshop where the expected number was five.

I begun the workshop where I covered myself in a

white sheet, also put pieces of paper around the room with the artists name on one side and on the other side was the message which read (find a comfortable space in the room and relax please). This all happened before the artists entered the room and when the artists were comfortable and relaxed I took off the sheet and came out of the room without talking to anybody.

The reason for beginning the workshop this way was to see what reaction I would get from the artists. Their reaction was very interesting, when I returned two of the artists were under the sheet which I had left on the floor and the other artist was sitting there watching them.

This exercise was not spoken about until the end of the day and the artists said how interested they thought it was to begin a workshop that way and to not talk about the exercise was a different approach.

I then ask the artists to say their name also the reason they wanted to come on the invisible obstacle course. Then the artists thought of an exercise which they enjoy doing as part of their warm up. The artists chose, shared and taught their favourite exercise to the rest of the group.

The next exercise I introduced was the postcard exercise.

I first spread out some postcards on the floor then I ask the artists to choose the postcard that they were drawn too.

After looking at the postcard and writing down their five words which struck the artists about the postcard.

I asked the artists to share their five words with the rest of the group and the artists also shared their thoughts about another artist's postcard and the words they might write down.

By using the five words the artists then created their own two-minute performance.

When they shared their performance I had looked at different elements of each piece and gave the artists ideas to bring to their work.

One of the performances was acted out under a cover which was very interesting. However, when I asked the artist to repeat the performance I removed the cover and the whole thing became a different piece which the artists found challenging but in a positive way.

Another artist created a piece which was very quiet so I asked them to repeat their performance but this time shouting every word. When I spoke about the process afterwards the artist said how much

they had achieved from that exercise just because they had been pushed outside their comfort zone.

This process was the main theme of the workshop which the artists were very receptive too.

The artists also created a performance by putting their work together. This was totally inspiring I worked the same way on this process, this peace was very dramatic and lively, so after trying out different approaches such as whispering, shouting, taking away props and making the artists think about their performance and what they were doing in the peace. I then asked the artists to sit down on three chairs and by not moving off the chair do the same performance and it was excellent.

To see the piece change so much was fantastic and for myself as the workshop facilitator I felt I had achieved a new level in my carrier as a live artist.

The DIY project gave me the chance to share my creative ability with other fellow artists. Also, being an artist with a disability and a differing speech pattern it was a large challenge to work with able-bodied artists. However, through working this way I was able to bring my creative process to the workshop and enlighten other artists with my diverse palate of work.

I would like to thank everybody for this fantastic opportunity and the artists who created the most amazing work.

QUEER EYE ENQUIRY

17 September — 9 October 2011

Leader: Chris Goode

Participants: Ana Hine // Ben Webb // Chris Rowland // Kate Baird // Lisa Jeschke + Lucy Beynon // Mark Leahy

BACKGROUND & AIMS

This project was conceived partially in response to a Devoted & Disgruntled Satellite event at Ovalhouse in March 2011, run in open space by Improbable Theatre and hosted by Chris Goode, under the title: “What are we going to do about queer theatre and performance?”

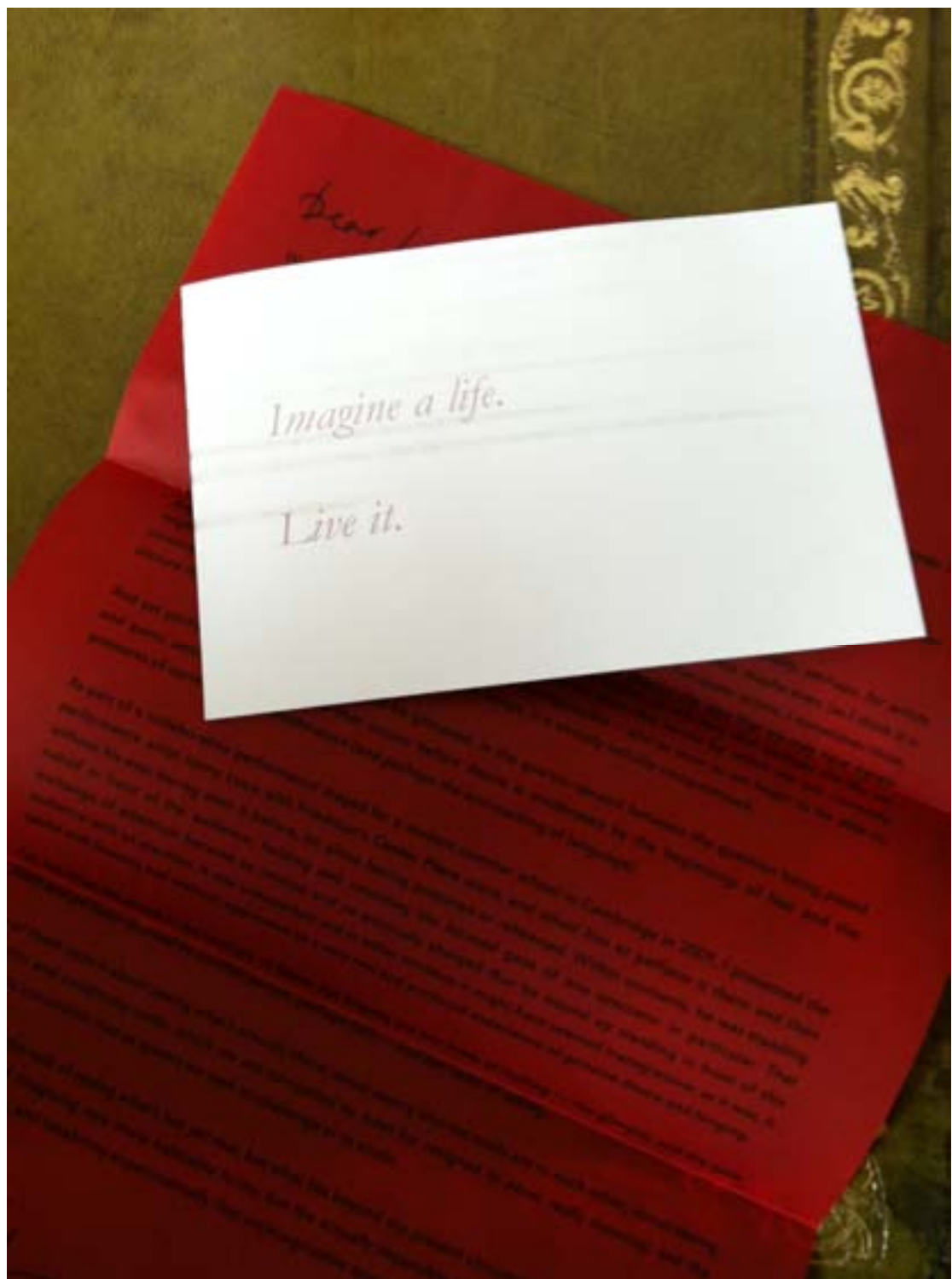
From that D&D event, two things became clear, which informed the concept of this DIY project. One was that artists identifying as queer, or as makers of queer work, were looking for ways of thinking through queer praxis in terms of process and form, not just content—not just making queer work, but working in queer ways. A second was that for many artists (particularly younger and emerging makers), ‘queer’ itself had become exhausted, trapped in its own orthodoxies, and was no longer offering them an experience of movement and exploration: to them, queer was a stultified identification.

Queer Eye Enquiry was conceived as a response to these questions, and as an attempt to refresh and expand ‘queer’, reasserting its relevance as not merely an inherited aesthetic and performative vocabulary, but as a way of seeing and of sustained working, inextricably tied to dissident political ideas around the productively difficult relationship between public / civic space and personal action; an argument for ‘queer’ as an essential adjunct to anticapitalist practice.

METHODOLOGY

Queer Eye Enquiry was a decentred series of workshops conducted through remote provocation.

Every week for four weeks, the participants received an item of postal **correspondence**, usually comprising a letter (in some form) and an image (of some kind), maybe with some additional enclosure. The letter would outline the week’s theme and begin to suggest some questions around it, and the image would present an encapsulation or starting point. Each week’s correspondence was designed partly to draw attention to its own materiality, its form / format, and the kinds of relationship that might be established with it as an object.



Queer Eye Enquiry: correspondence, week 1
image courtesy of Fierce

Then, early on Saturday morning each week, Chris posted some materials to the QUEER EYE ENQUIRY project blog (which was private at that stage). Each post contained a wide variety of **stimulus** — text, images, video, sound, etc. — connected to the theme of the week; and at the end of the post would be instructions relating to that week's **assignment**, which was intended to be carried out by each of the participants in their own locale before the end of the day. All of the assignments connected in some way to the making of a piece of work designed for public action / sharing, or a constructed event.

Participants were asked to **document** not only their experience of each week's assignment (which would often anyway result in a shareable artistic output) but also their thoughts and responses to the stimulus and the week's correspondence.

On the Sunday following the final Saturday assignment, most of the project participants met as guests of Fierce in Birmingham, and spent the day sharing and discussing their work on the project and their thoughts and feelings about it. This was the first time that participants had met each other or knew anything about who else had been taking part.

The QUEER EYE ENQUIRY project blog has now been deprotected and is available for open public access at <http://queerdiy.blogspot.com>

PROJECT LEADER'S RESPONSE

This has been an incredibly useful and rewarding project for a lot of reasons, and partly because the very valuable and welcome support of Fierce as producing partners caused the structure of the project as I had conceived it to change. Instead of being London-based, the project became decentred, with participants engaging from their own places of residence, as disparate as Dundee, Totnes, and even, initially, Berlin. And so a site-specific design adapted to a more fluidly site-responsive execution: and this aspect is one that the participants themselves identified as being particularly helpful and interesting—and I'd agree with that.

The role of the project blog as a focal point for gathering ideas and stimulus became far more important as a result of this shift, and I had a brilliant time putting the weekly posts together (though it ended up pretty much consuming my whole month, which I hadn't bargained for!). There was something intensely pleasurable and exciting not just about sharing with the participants such a lot of work that I have found inspiring and formative, but about encountering the self-portrait that gradually emerged through this curatorial action. I saw myself and my own practice more clearly than I ever have, as a result of this project.

Seeing finally what the participants had made over the course of the month in response to the stimulus and the assignments was exhilarating, humbling and a little unnerving—a sudden sense of how much trust they had placed in me, and how much I had asked them to do. Their responses were both affirmative and, in the best sense, critical, often to the point of being really challenging, and I've continued to think about those conversations ever since.

PROJECT BLOG AND ASSIGNMENTS

WEEK 1: Slipping glimpses, hard stares

Tags: Aleister Crowley, Alice Neel, animals, Bas Jan Ader, Braco, Cam Archer, Francesca Woodman, Frank O'Hara, Georges Bataille, glimpse, interview, Jean-Michael Basquiat, Jeremy Hardingham, Jessica Yatofsky, Joel Westendorf, John Wieners, Macaulay Culkin, nakedness, Peter Hujar, Robert Mapplethorpe, Robert Wilson, Ryan McGinley, self-portrait, slip, Sophie Calle, stare, strangers, Will McBride, Willem de Kooning.

ASSIGNMENT: (i) Interaction with a stranger in a public place, without their knowledge or consent;
(ii) A self-portrait of some kind in which you are naked.

WEEK 2: Ideas of Disorder

Tags: Alaric Sumner, Cy Twombly, Deanna Templeton, Derek Jarman, disorder, disorientation, *Dogtown and Z-Boys*, Dom Sylvester Houedard, Drew Daniel, Ed Templeton, Fluxus, Francesca Woodman, John Cage, John Waters, Ken Friedman, lines, Luciano Berio, Marshall McLuhan, Mieko Shiomi, Molly Macindoe, Nicholas Moore, Nils Svensson, n00dzblog, OMO, Raphael Zarka, Roland Barthes, Sara Ahmed, Simon Fisher Turner, skateboarding, sound, William Forsythe.

ASSIGNMENT: Make a sound piece for public performance.

WEEK 3: Making it personal

Tags: Anthony Goicolea, Bill T. Jones, Caroline Bergvall, Cornelia Parker, David Beckham, Dennis Cooper, Dodie Bellamy, Ed Templeton, Gerard Manley Hopkins, Gertrude Stein, *Go Fish*, Gunter Brus, Harmony Korine, John Berger, Kathy Acker, Kenji Siratori, Kurt Kren, Luigi y Luca, Macaulay Culkin, Maggi Hambling, Marc-Andre Raffalovich, Mark Morrisroe, Miranda July, Neil Bartlett, Otto Muhl, Philip-Lorca diCorcia, Pierre et Gilles, Queer Secrets, riot grrrl, Rudolf Schwarzkogler, Sam Taylor Wood, sleep, smoking, Terry Richardson, Tilda Swinton, Tim Miller, Tom Dura, Tom Spanbauer, *Totally Fucked Up*, Toyin Ibidapo, Viennese actionists, Will McBride, Winston89, zines.

ASSIGNMENT: Create a printed text of a personal nature, and make it public.

WEEK 4: "It will take all of us"

Tags: AIDS activism, Bruce LaBruce, Charles Bernstein, Chris Kraus, class war, Derek Jarman, Diane DiPrima, free improvised music, Gilbert & George, Guillermo Gómez-Peña / La Pocha Nostra, group formation, Hakim Bey, homemade porn, Kieran Hurley, Jackson Mac Low, Jill Johnston, John Holloway, Keith Haring, Laboratory of Insurrectionary Imagination, Larry Clark, *Last Days*, Les Ballets C de la B, lesbian separatism, Living Theatre, Lone Twin, Mark Fisher, Pauline Oliveros, revolution, Ryan McGinley, seventies queer theatre, Sidi Larbi Cherkaoui, Slava Mogutin, Sylvia Foley, Take That, Taylor Mac, thanks, Tiny Creatures, Trio Sowari, Trisha Brown, *We Were Here*, Will McBride, William Forsythe

ASSIGNMENT: Create a public gathering. With the people in the gathering, create a group statement to mark the occasion.

// QUEER EYE ENQUIRY *cont.*



Ana Hine, documentation from week 1

I observed you peripherally. You became shapes, shadows, slipping glimpses.

I listened to you. You were silent. Our whole time together, you didn't say a word. Still I tried to listen to you - not to words but to you. I cut out the background noise.

You have tanned skin, white hair, navy shirt, cobalt jumper, blue jeans, black trainers, glasses, a carried jacket and I wonder what there is beneath all this. I notice you are too thin for your clothes. I am the opposite.

I find myself having to slow down in order to follow you. Slow down. Normally I would speed my way through this room but together we are taking it slowly taking it in. Our shared trajectory plays itself steadily out.

I wonder what would happen if we broke a sculpture amongst all this poised beauty. I wonder what would happen if I kissed you.

I stand like you, one hand in pocket, feet turned out, lips pursed. It changes me. I time my movements with yours, I sync myself to your rhythm. I stand right next to you and you have no idea.

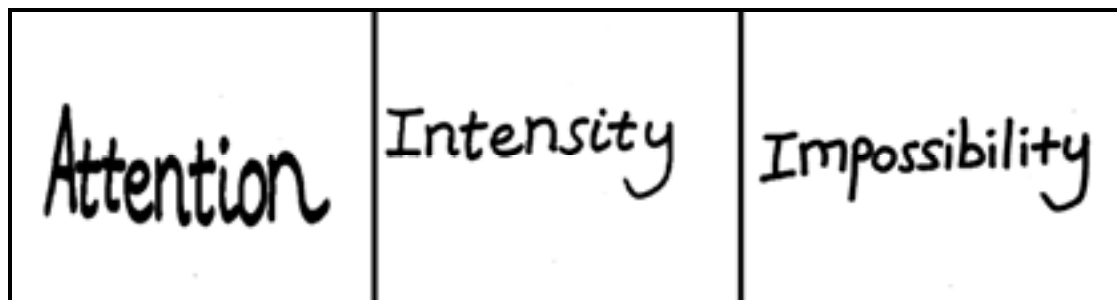
Ben Webb, extract from live writing, week 1



Mark Leahy, self portrait from week 1



Chris Rowland, self-portrait sequence (from week 1)



Ben Webb, part of response to week 2



Lisa Jeschke + Lucy Beynon, extract from sound piece, week 2



Mark Leahy, screen grabs from video documentation of walking along railings, week 4

We were particularly interested in the workshop's decentralised structure as we felt this gave us the necessary space and time to respond to the assignments and stimulus materials in an idiosyncratic way—while a more centralised project structure might have resulted in more streamlined performances. But this way it felt the tasks both pushed us and gave us something to push against, and this political relation to the structure of the workshop itself felt like a crucial aspect in thinking about queer performance to us. Having said this, it was also good to meet the other participants in person at the final meeting, not least because seeing their respective responses indirectly challenged our own response - something which was very useful seeing as we rarely work on the same materials as anyone else we know at the same time. In a way, the final meeting only opened up even more questions than before and hopefully this inconclusiveness is something that will lead to more work on the issues that came up, separately and perhaps to some extent even together.

— **Lisa Jeschke + Lucy Beynon**

The theme or thread of queerness pressed me to ask myself the question, more than once, and perhaps as something ongoing, “is my work queer?” “is queer something significant for me in making work?”. Acknowledging that the answer to this may shift, that it is not limited to sexuality though very much connected to choices of orientation, and understanding the wider ‘political’ potential for engaging with and in terms of ‘queer’ has for me been a significant outcome of participating in the project.

It is about risk, and how far I am prepared to take that chance, that possibility, to push through and into that gap, to show or find or affect something beyond me and for others.

— **Mark Leahy**

We obsess over marks bringing them to our bodies in a desperate attempt to call them our own. A struggle never truly fought forever disabled by our want of exacting/marking. And because of this failure, and much more besides, we lust after the markless, the unclaimed, the ones who seemingly have not been seduced by the mark. There lies a freedom, a utopian vision maybe an alternate state if only as a story or figurehead.

When fluidity exists in life like in my dreams, please wake me up.

Do we need marks or can we live through misunderstanding

Isn't a commonality instilled in our bodies or do we have to find it?

— **Chris Rowland**

I found this project extremely stimulating and pleasurably surprising and more challenging than I'd expected. I felt stretched by it, emboldened and sometimes a little scared (in a good way). I liked the way it was run de-centrally, so that I felt part of a bigger (unknowably far-reaching) network of participants but also somewhat freed by the anonymity and not-knowing. I liked getting post each week—and not knowing what would arrive or what the task would be. I liked the task-based nature of the work—and loved loved loved the blog of stimulus each week to work with. What did I get out of it? A sense of queer lineage, a stronger sense of my own artistic practice (it's lacks as much as its strengths), a sense of political charge behind the personal work of queer making, a history (multiple histories), space and time to be queer. [. . .] I am going to take all my learning and questions from this project and feed it directly into my show in the Spring. Can't wait.

— **Ben Webb**



JR 60 01 00 A

Lisa Jeschke + Lucy Beynon, "Self-Portrait" (week 3)

jamie lewis hadley,
Breaking Kayfabe, August 23rd-25th

14 participants, 2 drop outs

A three day intensive involving professional wrestling training to access new ways to utilize the body across multiple creative disciplines.

Breaking Kayfabe brought together 4 professional wrestling trainers with over 40 years of collective experience and 14 artists in a small archway in Bethnal Green for a 3 day intensive.

The participants from the project came from diverse creative backgrounds. This included participants who identified as dancers, actors, performance artists, wrestlers and even a stand up comedian. Ages and abilities varied dramatically, however through mutual support and encouragement, the group managed to sustain a trajectory of learning that allowed them to repeatedly demonstrate their new skills to each other. This synthesis of unique bodies and disciplines proved to be incredibly fertile territory in which to play, take risks and critique.

The emphasis of the workshop was on the potentiality of the body. The kinaesthetic demands of Professional Wrestling were used as a practical methodology in an attempt to stimulate the participant's engagement with their body as a corporeal site. Rhythm, pattern, weight distribution, endurance, trust, collaboration and posture were all crucial elements of the discipline that were explored and the skills learned from this physical exploration benefited the artists in many ways. The intensive was structured around progressively learning the fundamental physical and psychological principles of wrestling. During the intensive, participants will began by learning basic tumbling technique such as forward and backward rolls, which progressed to them learning how to fall safely on their backs, from both standing positions and flipping forward. These skills acted as the basis for many of the moves and holds the participants would later learn. Some participants had never done a forwards roll therefore overcoming this basic movement was challenging to some, but once achieved, the participants quickly realised how much they could really achieve. The first two days involved training on mats. On the final day a pro wrestling ring was set up in the space for the participants to translate their mat based skills into this new territory.

Towards the end of the workshop, participants spent some time 'chopping' each other. This move involves slapping your opponant across the chest. This developed into a wider discourse about legitimacy in performance and the performance of pain. On the same day I invited professional wrestler Greg Burrige and Philip Bedwell as a guest trainers to share with the group their knowledge. During this period of training, these two wrestlers effectively demonstrated and de-constructed the importance of the audience at a wrestling show; that the performer and spectator are interdependent. Both wrestlers shared ways in which to engage the audience through physicality and characterisation.

As professional wrestler, researcher, performance artist and facilitator, I also hoped to learn a lot from the workshop. As well as new terminology and moves from my fellow trainers, the participants inspired me to ask multiple questions about the discipline

we were training in. Professional wrestling has its tropes and traditions that are taught and shared over many years, but it seems to me they are rarely challenged. Training with a group of artists – the majority of whom had very little exposure to pro wrestling – encouraged me, through their experiences and feedback, to access new ways of reading, constructing and critiquing this community, both its training and performative practices. I also became incredibly aware that this style of training has no singular creative benefits; instead it demonstrates a wealth of creative *and* personal benefits to the participant. Similar to how I imagine other sports benefit the person, pro wrestling training gave participants new confidence in their ability to utilise their bodies, and they attempted movements and holds they never thought would be possible. These practical skills and cognitive engagement will, I hope, be utilised in the participants future training and/or creative output.

Feedback from participants.

'This was a really wonderful workshop on every level. It was hugely ambitious in it's scope of facilitating 3 days of intensive physical training to those with little or no pro-wrestling experience - and yet that ambition payed off massively. The training was exciting, challenging and quite often scary, but it was presented and taught in careful, fun, incremental stages and most importantly, taught with primary consideration to safety and good practice. This meant that any risks were minimised with clear instructions and demonstrations from highly experienced instructors, and yet still the intensity of the learning curve and physical and psychological challenge was maintained. I have to say it was incredibly fun, it never felt too safe, and yet I always knew that I was in safe hands'

Kira O'Reilly, Artist

'I think the workshop did help my artistic practice, as my body had to do things which was sometimes painful and some exercises was so physically demanding, that Ive now tried to push my body in a new way and discovered a sense of confidence that maybe means I will make work that is more physically demanding than normal'

Sarah Armstrong, Artist

'The training has made me consider a number of ways wrestling could be applied in my artistic practice. I have been developing a physical-theatre/dance piece and the physical language of wrestling could have a number of interesting applications. There are a number of parallels between the way wrestlers 'work' and acting practice - this is something I hope to try with my undergraduate acting students. About a week after the workshop I found myself continually thinking about wrestling, theoretically and politically, and have since have done some (quite rough) writing on the subject'

Dr Broderick Chow, Artist

'I feel great after the week, learnt so much about myself...There was a point yesterday when I was dripping blood on the floor and thought of you'

Nicola Canavan, Artist

This report finally wishes to thank The Live Art Development Agency who generously supported the project, Garry Vanderhorne, Greg Burrige and Philip Bedwell whose expertise was invaluable during the workshop and all those participants who stuck it out during this incredibly demanding few days and from whom I learned so much.

Photography by Charlotte Bean

**'Inspiring,
dynamic,
challenging'**

(Kira O'Reilly, Artist)



'I achieved more than I ever thought I would'

(Hellen Burrough, Artist)



'Being part of a group of people from different backgrounds and practices was very interesting. It brought depth to our discoveries as everybody's approaches were different. Meeting people while wrestling was unusual but so genuine and powerful. I think that be the end of it, everybody wanted to come back on the ring the following day, we want a Breaking Kayfabe 2!'

(Lalange Anais, Artist)

LIMINAL BODIES

19th-22nd August 2011

Led by Poppy Jackson & Guest Facilitated by Bean

PARTICIPANTS

Nusa Pavko	Joseph Patricio	Jeff Andrioni – participating from New York
Arianna Ferrari	Rebecca Weeks	Holly Keasey
Anna-Marya Tompa	Beth Savage	Lynn Lu

OUTLINE

Liminal Bodies was a four-day intensive professional development project for body-based performance practitioners interested in exploring themes of transience, travel and 'borderless-ness'. Participants investigated nomadic practice, and the effect that constant relocation and movement has on the body, alongside applied methodologies for expressing borderless states through performative action within an open and unrestrictive space.

DAY ONE: Liminal Bodies began at our **]performance space[** base with an introduction into liminality and nomadic practice, followed by a discussion around topics such as threshold space, transformative ritual, national borders, travel, the concept of the Body without Organs, and achieving 'borderless-ness' through performance. Participants then presented their diverse practices to the group.

Bean led us on a **Walking Workshop** in the afternoon. We acted as a flock of birds, operating independently but keeping our companions within our peripheral vision. The Walk unlocked a sense of limitless potential and freedom that prevailed throughout the four days, allowing participants to perform, play and spontaneously interact in an uninhibited way in their environment. Through site-responsive performance, participants began to connect with each other, making many close collaborative actions. Jeff participated in this Walk from **New York**, sending the documentation to us. I set tasks each evening to maintain a high level of focus and keep participants in the intense and 'widened' headspace necessary for the workshop. That evening they located and wrote about a **'Liminal Material'** and uploaded this onto the blog.

DAY TWO: The **Live Art Development Agency Study Room** was used to present and research the work of artists using transience and travel in their practices. **'Body Maps'** were then created, employing the notion of the body as 'home.' In the evening the group reflected on their aims for tomorrow's performances through **'Workshopping Projections'** shared on the blog.

DAY THREE: We met at the entrance to **Greenwich Foot Tunnel**, a surreal passageway under the Thames following the route of an ancient ferry crossing point. Participants were divided into small collaborative groups and asked to devise a site-responsive piece in any location on **The Isle of Dogs**, a physically disconnected landscape of severe social extremes. The collaborative process helped to gel the groups and the performances were exceptionally strong considering the short amount of time allowed for preparation.

We passed by a travelling fairground on our way to **The Clarendon Hotel** on Blackheath. Inside the hotel, I set tasks to investigate how the building functioned as a 'liminal space'. The artists set off to explore the eerily dark and empty function rooms, mirrored ballroom and maze of endless corridors. In the garden they found a horrific crumbling sculpture of a naked couple painted pink, missing their arms and legs. Garden furniture was marked "STOLEN FROM THE CLARENDON HOTEL". It was a brilliant setting for our investigations! In the rooms we discussed our strange suspended situation as hotel guests, temporarily

inhabiting the space, and feeling unsettled by a sensation of the lingering presence of past guests. We made site-responsive actions in an attempt to explore our circumstances and alleviate our discomfort. The '**Hotel Portraits**' acted as performic images that articulated this scenario. I didn't expect that the actions could so radically transform our perception of our surroundings and allow us to 'realize' the building, claiming it in the present as our own. Although management and security were called a few times and some guests were surprised, most were intrigued and some willingly interacted with us. The group wanted to stay up working until gone midnight even though it had been a very full day. The Clarendon experience was very successful and all felt we had gained a deep and tangible understanding of the issues we were working on.

DAY FOUR: After breakfast we were picked up by Klaus Captain, the Mayor of Europe's **Nomadic Village**, in the Village's 70's German bus, and taken back to]performance space[where **PAVES** was screened. **Sinead O'Donnell**, a PAVES artist who travels extensively, gave us a performance from Montreal via skype which she devised specially for Liminal Bodies. She recounted how **Adrian Piper** used dancing to break down racial, social and class boundaries, and incited the group to start dancing themselves!

FINAL PERFORMANCES: The artists spent the afternoon preparing for their final performances including tech support from Bean and one-to-ones with me. The performances were an exceptional, overwhelming culmination point where the full impact of the concepts explored and the personal challenges encountered over the four days became truly apparent. There were many breakthrough developments and landmark acts, including two of the participants performing naked for the first time. They fed back to me that felt they could push themselves to new limits within such an encouraging and compassionate group. The profound influence of all the diverse practices was evident, as well as the project's effect on each member. I was astounded by the exceptional standard of incredibly moving and powerful work that came out.

OUTCOMES: The unique DIY scheme was invaluable in that it enabled me to realise a major aspiration without having to censor or restrict my ideas at all. It was essential to run the project in this way because the aim was to provide an open, unrestrictive, supportive, boundless and *liminal* space and experience for participants. The project succeeded mainly because of the participants' willingness to engage with the possibilities that this space provided - challenging themselves, and trusting and supporting each other. I learned that consistent non-judgemental encouragement within a critical framework produces incredible outcomes in people. Negotiating the many risks that this project entailed has given me the confidence and experience to carry out other such concepts that I would not have felt possible before.

More than providing a physically nomadic experience, I wanted to crack open a creatively liberated and uninhibited mentality. My hope was that this could always be re-activated by participants after the workshop was over. They each gained skills and confidence for dealing with the challenges of nomadic practice, becoming more contextually aware, as well as overcoming some of their own boundaries.]performance space[accommodated the development of milestone acts and each member has now formed a beneficial connection to this resource. Additionally, participants became part of a supportive and strongly bonded network of similar artists across different national boundaries. We are keen to make the next steps of this project happen together - including a publication, new workshops in different locations and with different groups of people, and taking Liminal Bodies to art centres in Cornwall, Spain and Italy.

“It wasn’t like being on a workshop, it was like being in a new dimension” -Rebecca



↑ Greenwich Foot Tunnel - Anna

“What took place during the last four days was a meaningful awakening for me.” – Joseph

Hotel Portrait – Joseph →



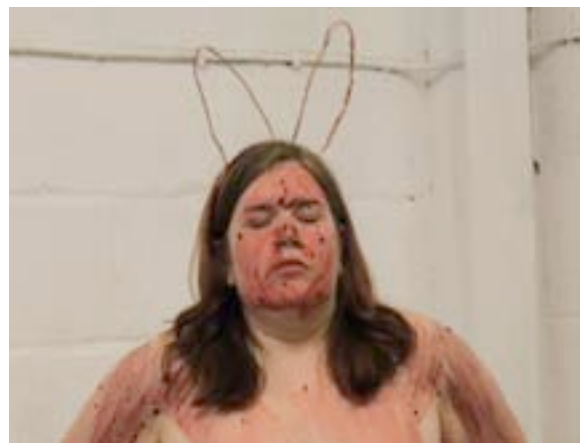
↑ Final Performance - Lynn

“Excellent experience of staying in the hotel overnight. Amazing people that attended. It is obvious a lot of thought and effort went into this workshop.” – Nusa

“I feel that I have been really nourished and supported. It has been a very positive experience – the best workshop I have ever been to!” – Rebecca

Final Performance – Beth →

“The best thing about this workshop was I felt free for the first time in a long while to make work that was enjoyable to do, and work that I did not agonise over...Artmaking had become a stress/anxiety-inducing activity and I no longer felt I could have fun making it. This workshop gave me the permission and opportunity to play again without feeling guilty about being productive enough.” – Lynn





"The sites we worked in were really effective at generating ideas and work. We did a lot but there seemed to be enough space to reflect. We are all interested in continuing the project and generating international opportunities as a group." - Rebecca

"This was a very liminal experience. I really enjoyed all the tasks and workshops. The whole atmosphere was really welcoming and allowed me to push my practice." – Beth

"I discovered that liminality is a fundamental part of my practice. And I learnt a lot from everyone." – Arianna

← Group Two Collaboration – Isle of Dogs



Day One Presentations at]ps[↑

"The fantastic ambience of]performance space[, the diverse creativity of each participant, the chemistry that was formed, through Poppy's facilitation made me dare to try new performative and aesthetic challenges that I have never done before.

Poppy Jackson proved to be a wonderful facilitator that not only believed in the potentials and skills of each participant, but also managed to weave them together in order to collaborate, activate their creativity and initiate what I believe to be new formed friendships and collaborations that will go beyond the workshop." – Joseph



↑ Walking Workshop facilitated by Bean

"Watching the others' final performances has been the best moment for me, the time really stopped inside of me. And my head was finally clear." Arianna

Group 1 collaboration, Isle of Dogs →





↑ Walking Workshop in New York - Jeff

"There were moments when I felt quite euphoric on the walk today facilitated by Bean; I brought some stress and worries with me but found permission to lose them for a while." – Anna

"I'm very interested with liminal processes, with "rites of passage", because it has always been recurring in my life, always moving, always restless. I find it very intriguing to have found this workshop as the ideas of liminality, nomadism and migration appeals to me and are descriptive of my experiences." - Joseph

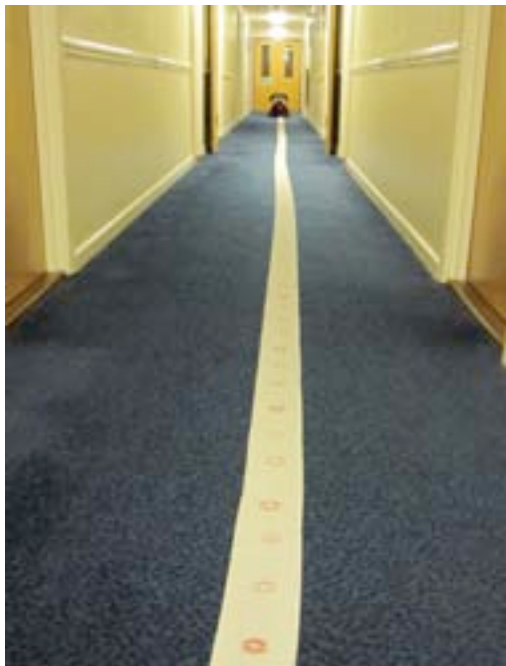
"Thank you so much for including me, the morning was the perfect time to really get a glance at Manhattan, if I got up later it would have been impossible to ponder things the way I did because there is not one soulless street in New York after sun up" – Jeff (participating from New York)



Final Performance - Lynn ↑

**"[performance space] is a great space and resource."
- Rebecca**

"I appreciated also your numerous detailed worksheets that were so painstakingly prepared, including how much time we were to spend on each task. The hotel experience was absolutely fantastic, and our tasks were exactly the right size, not too big not too small. You facilitated us so expertly that the group dynamic could not have been better." – Lynn



← Hotel Portrait - Rebecca



"Last week has been amazing, I'm sure I will hardly forget it. I met wonderful people and I learnt so much, I feel now that my practice has been informed with new ideas and approaches that before this experience I hardly took in consideration. I found out how the "external" world can be a great source of inspiration and this is quite new for me since I've always been focused only on my "inside".

When I performed with Beth I felt really affected by the environment in a very positive way... I learnt how important it is to open myself to the world, and I firstly have to thank you for this: because of your sensitive leading and the freedom you let me/us to experience everything in my/our own way." – Arianna

← Final Performance – Joseph

"Its always a very meaningful experience when one gradually 'arrives' in a place, from being a stranger to becoming somebody. I realized that it is important to negotiate my 'arrival' in order to transcend walls/borders, and make myself really visible, and it's still an ongoing process."-Joseph



The Nomadic Village bus arrives at The Clarendon Hotel! ↑



↑ Hotel Portrait – Nusa

"Such a good night at Clarendon! Setting up a blog – excellent idea! Homework tasks were also great. The level of preparation from the leaders side was amazing, I was very impressed by us receiving texts in advance, which allowing me to prepare before the actual workshop."– Nusa

"I feel I have got a lot out of the weekend and met some really great people." – Beth

"We were left with an overwhelming desire to continue the project and to work together again." - Rebecca

Sinead O'Donnell's skype performance from Montreal →



Project leaders: Mary Paterson, Natasha Vicars

Project title: #dawnchorus

Dates: Meetings on 15, 16 August & 12 September 2011
Group tweeting 17 August - 11 September 2011
Pilot performance at dawn on 16 October 2011 (on Twitter)

No. Participants: Seven (including two who participated online)

Aims of project: Participants work together to consider live, digital writing as a communal act and a response to ideas of place.

Participants develop and reflect on their use of writing particularly in response to place, in both digital and material contexts and explore the social medium Twitter as a new context for live performance.

Extending the metaphor of the 'tweet' the project asks what happens when diverse voices are brought together in defence/celebration of individual territories as a 'dawn chorus' on Twitter.

What happened: Days 1&2

We met in Bury for two days of workshops led by Mary Paterson

These concentrated on getting to know each others' practices through Twitter and collaboration, in relation to place. Throughout the workshops, we explored scores, translating and interpreting ideas, writing outside, listening, talking, movement and working in groups. We started using Twitter and explored the themes of #dawnchorus, which were introduced by Natasha Vicars.

The workshops were important for building relationships between the group, and were based on the principles of collaboration, sharing responsibility and listening.

The session concluded with the group devising a series of writing exercises to happen on Twitter through until the next workshop.

Group tweeting

17 August to 11 September

A schedule of tweeting took place daily

The schedule included a rota in which participants took turns to rise before sunrise and tweet once about dawn, followed by a rota in which participants took turns to rise before sunrise write one tweet giving an instruction to be followed by the others that day, resulting in further tweets. E.g. "find the stillest hour and describe only what you hear".

Day 3

We met in Bury for the final workshop led by Mary Paterson

In this workshop we reviewed the tweeting exercises from the interval and devised a score for the pilot performance.

The workshop included a series of breakout groups that discussed and generated ideas around key themes behind #dawnchorus, and a skeleton form for the work presented by Natasha Vicars.

The group also discussed factors in each choosing a location to write from, and timing the performance to relate to the phases of light during dawn.

Pilot performance

Took place on 16 October from 5:35 - 8:05am UK time on Twitter.

Project leaders: Statement from each of the project leaders about what they got out of running the project.

Mary Paterson: I got a lot out of working in collaboration with other writers and artists. It was a challenge to create an atmosphere of trust and openness between all the participants in a short space of time, but everyone was committed and it worked well. I enjoyed exploring Twitter as a public space, and writing a technology of communication (as well as a message).

Natasha Vicars: I initiated the project with a concept for #dawnchorus as a live twitter writing performance, and it has been amazing to see life breathed into this, through working with the group. I've really appreciated their enthusiasm and ideas. I've also learnt a lot from Mary's approach to facilitation - as well as developing my own writing and relationship to Twitter through the project.

Participants: Statement of what the participants got from the project:

The project addressed the original aims; the participants were able to

- Develop & reflect on use of writing in their practice
- Explore the social medium Twitter as a new context for performance
- Develop skills and reflect on writing in a group including scores, choreographed writing and collaborative writing
- Collaboratively explore creative uses of Twitter, digital space and art writing
- Develop and reflect on collaboration over distances in time and space
- Create and pilot a new work together (based on research and ideas from Natasha Vicars for a live tweeting at dawn performance '#dawnchorus')

#dawnchorus - illustrative pages

Comments from participants

What was gained & what the experience was like:

An active and hugely beneficial collaborative project. Not only did this workshop assert a self confidence in writing, but working in a devising process and finding a voice amongst the group.

Great to meet and get to know some like-minded practitioners, very useful to see some examples of well run collaborative workshops. Creatively I have enjoyed developing a bundle of new references and the courage to write 'live' concisely and in public.

A toehold in using social networks, first experience of online live art, really good workshops, collaborating with a focussed and lively group, a sense of cohesion and enjoyment

Experience of being led (a pleasure) by an artist & a writer in developing personal/collaborative writing skills. collaborative R&D development & score development- again with creative lead from project immersed practitioners - got to use Twitter as creative tool with hugely generous group of artist-writers. stimulated structure for Twitter project am already involved in.

Really interesting project which introduced me to Twitter and other interesting artists. The workshops were extremely well facilitated and structured which opened up many possibilities / ideas. Daily tweets were a joy. Whole project felt very democratic which is evidence of Mary and Natasha's generosity in sharing their idea.

I've overcome some murky Twitter prejudices. At first it was very hard letting myself tweet into the public realm, but I've come to rather like it, in small doses. I've particularly enjoyed excerpting long train journeys into 140 characters.

High point was the collaborative working buzz/energy, the 'whole is more than the parts', and the compromises. Low point was missing the first afternoon [due to a personal commitment], and attracting a follower called 'the apostle dave' after I ironically mentioned the dove as holy spirit.

Hugely enjoyed extending Twitter as a creative tool rather than 'a short blog with some interaction'. fabulous introduction to possibilities of Twitter as collaborative form. link to Text festival innovative stimulus to public exposition of work. Using ether as live broadcast/interactive space both brilliant & also throws up creative possibilities of use/impact of 'delay'/ instant processing of others and one's own contribution to a rigorous collaborative process. extraordinary experience of dawn/phases ofTwilight, in collaboration with others. not enough TIME - so far- across project to develop collaborative works that are able to draw others in and truly show/share 'edges' of the work that can disrupt a rhythm/creative possibilities of 'collision, discomfort and new form'.

Meeting through text, saying a lot by not saying a lot, excavating and discovering, insightful and truthful conversations. #diyDC
flying the nest and being brave to try out a style #diyDC
finding a choral voice in which my own was supported and developed #diyDC

Influencing artistic / writing practice in future:

I think the workshop/performance will linger in my artistic practice - writing as a means of communication, expression, collective thought and declaring a 'territory' but with no boundaries or limitations.

I'm more aware of Twitter as a site for writing, and I'd like to keep it in mind for future projects. I've become more aware of certain traits of my own writing style which weren't as apparent until they came into direct contact with other writers.

I think it will encourage me to investigate many difference modes of writing. I am interested in making more performative writing work in the future and in blurring the boundaries a little between my writing and performance work.

Comments on anything that could have been done differently:

None

Generally nothing! Only regret: I think we lost some momentum between the second meeting and the performance, because of the gap between them. But I can't think how we would have done this differently given our various scheduled commitments.

would like to continue to extend the project, involve others outside the core group in the live performances and work out how to sustain/draw in others.

No, I think if time had allowed another workshop day would have been lovely but not necessary.

Further comments:

An excellent project

Would like to meet again to do another live performance to build on learning of this one. to extend choreographed Score/Roles etc within discipline of Twitter. further explore how work can be shown Re Text Festival etc. Greedy for more!!

If only it can continue! And perhaps it will!

I look forward to hearing about the other DIY projects at the picnic in December. It's good to know this project has been part of a larger structure of activity, though I don't yet know much about the other projects.

It was great. Looking forward to the project [pilot performance]. Fantastic idea and extremely well executed / run.

All comments were received anonymously online, from participants in the workshops in Bury

Excerpts from writing exercises, days 1 & 2:

My relationship to Twitter is

more and more of a good thing, because of the loose ends. #DIYdc

My relationship to twitter is... on a break, I've been seeing Bury Market.

in existence. Am amazed that a computer can commit to a relationship so effectively. Through Twitter physics finds a certain humanity which I never before knew existed. #diyDC

My relationship to Twitter is

always out by a second or two #DIYdc

a placeless space that is starting to be formed. In this space I can roam. I know I will meet the others there as I travel. #diyDC

My relationship to Twitter is

writing draft tweets on Word. #DIYdc

a journey. Trying to sustain connection and creating an unintended melancholy. Here comes the rain. Im glad we found this space #diyDC

My relationship to Twitter is

A self joining a larger thing - being a part of a flock - a hivemind - a flow of people - a unit in a multitude - a movement

Like a spinning top turning slowly in fog. Hints of colour glimpsed through smoke then fading away. If I tried to reach it, I might fall over

to do with gardens and birds and dawn. Nice. I wonder if getting my phone out to tweet these things will spoil them. The screen's so bright.

An opening. Is there somewhere you can begin, and gather the many, to lead off into the unknown? The potential of dialogue is great.

a bit like my relationship to a cold sea. Having dipped my toes in by opening an account I am now waiting for something to throw me in, perhaps I should jump instead.

My relationship to twitter is

Ways of bringing nice words together that may not be grammatical challenge of working within limits the perfection of hitting 140 right on!

Space is beginning to circulate, instead of pointing outwards, instead of linking elsewhere. This space is beginning to build an atmosphere of its own

under construction. If I can ignore the graphic design - that's a big if - I might let it be a good place for short poems with ragged edges

Is a space for contemplation and transformation. You don't have to be near and I know you are there. I can hear you coming through.

observational. I like the idea of being someone who can Tweet but do I have time to comment on my life and what will the commenting do?

Yesterday

*

Touch

Press of the accelerator on 3 motorways
Obsessively parking, pressing pedals back and forth
Stand out and inspect
Back in again
Swelter of the too-hot clothes
Footfall of walking streets
Swerving foot pressure to avoid drug user request

Motorway car-seat, grabbing skeletal gear-stick
The touch of pedals, touching my daughter's head
Squeezing into tiny chairs clinging to the consulting room chair
Holding the doctors gaze
Opening the door closing the door
Pushing the swing doors open
Sole on hot asphalt
Pedal pressure steering wheel shear, cold of skeletal gear
Seat-twisting parking
Hot air on forehead, air moving on hot forehead
Wood door handle of café

*

Smell

Into the room. Must of static fixtures and military trophies. Metal. A breeze of coffee and perfume.

Fear. Only in such a way you can smell your own.

The scent of settling and getting to know.

Discovery.

What do I smell when I visualise what others have explained, imagined and offered?

The scent of excitement, circulation and pore opening.

I can still smell the coffee and the metal and the wood and my head.

*

Hearing

I heard new voices, new ideas.

I heard the sound of the tram on the way home. It was noisy and it blocked out the conversations so I saw lips moving but heard no sound coming out.

I heard the history in the wooden panels, photographs and ornaments, in the grandeur of the accessories. A heavy history of a war which I don't know much about, a heavy history of conflict and conquest- words which give me a funny feeling when I hear them. I heard all this through the stillness of the room, through the silence of years of history embedded in layers of wood.

I heard about birds and gardens, about the smurfs and remembered how I had lost a smurf toy on the way home from school when I was younger.

I heard about the dawn of computing, about the actual dawn, about names for the dawn. I heard the Yorkshire accents which always seem warm and welcoming. I heard about Twitter.

Styles of Whale

Mariachi performance gets the nod from whale

Suited and booted in black and white, Mariachi performers today wooed a whale in Connecticut Aquarium. The three musicians had a white Beluga whale as their audience and the rare creature responded enthusiastically to the serenade - appearing to nod in time with the rhythm.

John Ludberry, a marine researcher at the aquarium said: "The Beluga whale communicates using sound, so is sensitive and responsive to types of music. The mariachi players have found particular interest aroused by slower quieter tunes. We at Connecticut Aquarium monitor response to ensure no animals are disturbed in the process."

*

Obituary

Jeff the Beluga whale died today, at a grand old age by any whale's standards. Much loved and respected by all who met him, Jeff shot to fame with his first experimental video 'Mariachi Band serenades Beluga Whale.' Later, Jeff would say that he always had a problem with titles, but the literal descriptions of his You Tube output were undoubtedly part of the reason for their international success. Jeff followed 'Mariachi Band ...' with 'Irish folk rock band serenades Beluga whale', 'Death metal band serenades beluga whale' and 'X-Factor drop outs serenade Beluga whale,' each brought to life by Jeff's unique form of dancing and head nodding in time to the music. None of the subsequent videos were as successful as the first, unfortunately, and Jeff later turned to selling T-shirts with his face on them. Jeff is survived by eight children and three members of the Mariachi band.

*

Serenade to Beluga Whale - In the style of a poet.

You are pale blue and your eyes, your eyes, they are black. You are moving, the water giving your body air. Your large frame responding to its environment. You look happy. You seem happy. Perhaps you are happy.

And then there are the men. I like to think they come back everyday.

Perhaps they do,

Perhaps they work at the aquarium and don their hats and instruments during their 15 minute tea break.

Perhaps it is agreed. Shall we meet at 11:30. You will play. I will dance.

Or perhaps.

I will dance. You will play.

Or perhaps.

I will play. You will dance.

The unity of the moment.

A daily meeting in which all can be forgotten.

Perhaps you live for these 15 minutes of dance.

Beautiful pale blue whale with your small dark eyes.

*

An art review

Man meets Whale meets Trumpet meets three bobbing Sombreros

How do you charm a Whale?

Not an everyday question, but a significant one, none the less. Apparently, these three musicians/performers seemed to have answered that very question. You will need the following:

A trumpet,

A ukulele (potentially guitar)

A fiddle

Some suggestive dancing to capture attention

And a fitting look of traditional Mexican attire.

Ideas Transformed

Things trend.
Things trend and, sometimes, I trend along too.
People are quite trendy that way.

But then I wonder what the trend is made of.

I am not one of the points on the curve of anonymous twitter.
The points are going along on their curve,
and the curve I'm on is something else altogether.
My curve's out here, in the world, with my stuff, my life, too many cups of tea.

But: I trend, and sure enough there I am, a point on some communal curve
That is everywhere and nowhere.
That everyone and no one belongs to.
That belongs to everyone and no one.

This is the democracy of the thing -
If democracy means observing by doing, and doing by observing.

*

There was a crossroads outside her house
The kind of place where people say goodbye
The kind of place where people take a long time to say goodbye.

Later, the crossroads filled with buses changing gear
And waging battle against the hill.
In the civil twilight of late dawn
The people and the buses yawn through stolen time.
Private, unaccountable, whispered time.

This, of course, is all much better in retrospect.

These days, there is a garden
And no mention of buses
Just the birds, who wake up to beat their chests
(metaphorically)
And remind the coldest part of the day that they are still alive.

*

Remember when technology was still a promise?
When messages were punched into cards
And kept beside the phone?
When you used a computer
To make a magazine?
Remember when the internet was in a bubble
Made of hype?
The PR agencies were going crazy

Three Writing Exercises for the Streets of Bury

On accessories

IF YOU'RE ACCESSORIZING YOU'VE BASICALLY GOT ENOUGH STUFF. BECAUSE YOU'RE ADDING ACCESSORIES ON TOP OF ALL THE OTHER STUFF YOU'VE GOT. LIKE ICING.

BUT SOMETIMES WHEN YOU SEE A CAKE ALL YOU CAN SEE IS THE ICING, IF YOU HAVEN'T HAD A SLICE YET. SO YOU COULD THINK A CAKE WAS ONLY ICING. THAT CAKES WERE JUST BLOCKS OF SUGAR AND WATER AND EGG WHITE.

AND A PERSON COULD JUST STACK THEIR HOUSE WITH ACCESSORIES. OR JUST DRESS IN ACCESSORIES. AT A GLANCE IT'D LOOK NORMAL BUT THEN YOU'D REALIZE IT WAS JUST ACCESSORIES ON TOP OF OTHER ACCESSORIES, ACCESSORIZING EACH OTHER, AND NO ACTUAL STUFF UNDERNEATH.

*

Score, Bury bus station

Stream 1: people enter from far right area, fan out moving into view, coming through in bursts, in groupings

Stream 2: Duos in matching beige or grey/blue/black, lined up in twos move across either right to left or left to right in a straight line.

Stream 3: a few 'waiters' aligned to the architecture- at posts and corners. Standing, fiddling, anxious, unconcerned, leaning back slightly, eating. Varying numbers at one time, 3 or 5 or more, spaced apart.

Stream 4: builders - men in hi-vis vests with dusty trousers and workboots, walk one by one across from right to left diagonally. Not crossing stream 2.

Stream 5: buses, varying sounds; revving, coasting, pneumatic hiss of door opening, random, but all behind [the other action] and going from left to right.

Stream 6: gathering, 3 young men flick at phones, talk, joined by more, shout, swear, ebullient, move off to back - still talking, calling out.

*

- Do not look up.
- Tap your phone, if you are waiting.
- Only talk to people of your own age, unless you are a woman, in which case you may talk to children.
- Tap your phone, if you are waiting.
- Screw your face up to look at the sun.
- Screw your face up to look at the rain.
- Tap your phone, if you are waiting.
- Pace in a tight circle, if you are eating.
- Do not show interest in anything that is available to buy.
- Tap your phone, if you are waiting.

I can see the man looming at the poster for the rambottom
Festival. He looks like he wants to
Go but it's not really the kind of place for him, I can see him thinking this.

The van is making such a noise , the engine
" it's got to the stage with her..." footsteps , different paces. Cough, a man texting leaning
against the railing. He phones now. A woman walks past talking in another language - pushing
a pram . The flowers are swaying in the wind . A boy walked past, in shorts but his hood up.
Plot the scene
The number of people and where they are moving from and to
Noise levels ?
Snatches of conversation
Rhythm of the scene

*

Displayed in plexiglass shelves in the charity shop - a more common space than most of the
shops round here.... The usual oddness of price- some bargains, some more expensive than
'new' Accessories, jewellery for a pound.. Sequinned bangles. Ruby red plastic jewels . Shiny
but not gold. A bag with a spattered skull, printed in dull gold is as close as we come.
13 people, no 14 with me, the observer.

excuse me..

Can you pick that up, it just fell off .

Excuse me .

Thank you.

So many Cash stores . Loan shops.

Poor, in common .

Buy one ticket and come free for the year

*

(Eavesdropping over lunch, Bury)

A Remember, what did I say to him that Monday? You can't have two relationships at
the same time. You can't do that.

B I know I mean I can't understand it.

C Yeah I mean he don't want to see me -

A Michelle I mean Michelle.

B He's 64 years old for fuck's sake. Why does he want to go eating chilli.

C Do you reckon he's shagged her.

A I mean he bloody might have I don't know.

B Lots of places sell Viagra -

C Yeah but he's messing me about he's doing my head in.

#dawnchorus performance, 16 October 2011

An excerpt from live group tweeting during dawn:

Eddydreadnought Eddy dreadnought
street lights linger on in the north as the crow flies [#dawnchorus](#) 7:13am

SpittingStars Sally Labern
retinal pink...the mists here have bleached out with a white light the glows in seconds. Big Crow flies
low - i don't trust him [#dawnchorus](#) 7:12am

ncvicars Natasha Vicars
Whistle of kettle from the kitchen, then warble and titter and tweeting on all sides **#dawnchorus**
7:12am

mepaterson Mary Paterson
sound of cars hissing by, like applause [#dawnchorus](#) 7:12am

homologue Tamarin
It is cold to the bone. Four gulls overhead, then wildly in formation through the lamps. They're still
there, still. [#dawnchorus](#) 7:11am

TiffanyCharring Tiffany Charrington
garden shrubbery showing its greenness. There is the living as the day presents itself [#dawnchorus](#)
7:11am

mepaterson Mary Paterson
In the distance, something very bright is happening [#dawnchorus](#) 7:11am

SpittingStars Sally Labern
the edges of the city are stirring. the sky lightening here dramatically - to taste- by the second - how did
i miss this before? [#dawnchorus](#) 7:10am

Eddydreadnought Eddy dreadnought
the Duluxed houses are retinal pink now [#dawnchorus](#) 7:10am

brown_joanna Joanna Brown
catch a sudden movement of a bird in a tree- I adjust my eyes to take his shape. He flies off.
[#dawnchorus](#) 7:09am

homologue Tamarin
Peace. Pink sky. A crow inserts its head sideways into a crisp packet. Gives up and a car shies it away.
Some coach draws up. [#dawnchorus](#) 7:09am

TiffanyCharring Tiffany Charrington
more breath of boilers further afield. **#dawnchorus** 7:08am

nevicars Natasha Vicars
Squared between neighbour blocks, to my left, the sky mellows from orange into gold **#dawnchorus**
7:08am

mepaterson Mary Paterson
the light is warm looking [#dawnchorus](#) 7:08am

SpittingStars Sally Labern
i missed the stars going too. earth on the move. sky looks like it could be the sea. street lights clicking
off all around [#dawnchorus](#) 7:08am

brown_joanna Joanna Brown
Sky has turned a brilliant light violet. I look up and see another star and at that a flock of birds flying in
V-shape. [#dawnchorus](#) 7:07am

Eddy dreadnought Eddy dreadnought
suddenly looked up and a blue sky has crept up behind my clouds the birds had tried to warn me
[#dawnchorus](#) 7:07am

mepaterson Mary Paterson
every brick, every leaf, every misty breath is bright and crisp as a painting [#dawnchorus](#) 7:05am

homologue Tamarin
Sudden flush of warmth. The music stops. Briefly: machines. **#dawnchorus** 7:04am

SpittingStars Sally Labern
man at bus stop, woman in headscarf walks backwards, bike clicks past, sky of pink trails, man smokes
busily past HURRY? why? [#dawnchorus](#) 7:04am

mepaterson Mary Paterson
Day is mauve at the bottom. Only the lone crow and I mourn the darkness [#dawnchorus](#) 7:04am

mepaterson Mary Paterson
The planes are growling through the sky. One small bird speaks . The sirens accompany it.
[#dawnchorus](#) 7:03am

brown_joanna Joanna Brown
Sky has turned a brilliant light violet. I look up and see another star and at that a flock of birds flying in
V-shape. [#dawnchorus](#) 7:03am

nevicars Natasha Vicars
It's quieter now. **#dawnchorus** 7:03am

Eddyreadnought Eddy dreadnought
orange windows like plus signs add to the gridded street lamps [#dawnchorus](#) 7:02am

TiffanyCharring Tiffany Charrington
day is burning the tree tops [#dawnchorus](#) 7:02am

Entertainment Value – DIY8 Workshop

Workshop leader: Scottee

Date: 8th & 9th September

Participants: Oriana Fox, Victoria Melody, Apple Tart, Kayla St Clair, Ophelia Bitz, Alice Holland and Rebecca Weeks.

Entertainment Value was a two day skills sharing workshop with artists from both cabaret, trash or low art practices created work in the same room as with live artists, academic or institution based practitioners.

The workshops focused on artistic practice - using excersises to create new ideas and how these differed from the above artists.

I chose to run the workshops in a small theatre near my home called Camden Peoples Theatre (CPT), I have a very special place in my heart for this space as it was witness to the first time I ever performed.

Back in the 2000, I was recently expelled from school and was looking to fill my time. Camden at that point were running 'Summer Universities' - these were free, week long courses that were open to under 25's.

When I asked one of the performers to find a space to perform a piece she had devised in the workshops she chose those darkened stairs. To my surprise I was confronted with my 15yr old hand writing in chalk, my experiences at CPT flashed before me and I realized how worried I was at 15 of being a fat poof that didn't fit in, it also made me realize how important the youth theatre was in developing my confidence, politic and career. *'I'M HUNGRY' - not much has changed in 10 years.*



The work that was created by the all female participants suprisingly had a huge influence on the work they created. It seemed that being female and inhabiting a masculine world was important and at the forefront when making ideas and developing new work. Themes included: Housework, rape, the female form and pregnancy.



Overall it seemed the artist gained a lot from our sessions, especailly the trash performers who hadn't used theatre games to create new ideas. Work has emerged and new releationships formed.



I think it would be easy to paste their quotes here but instead I've chosen to include those of one who didn't really like it but wrote a lot about why she didn't -

"I think what could have been stronger is how the premise of the workshop was communicated and fulfilled. I wish there had been more discussion around the ideas behind the workshop – the idea of live art verses cabaret/ high art verses light entertainment and how each of us (the participants) related to these categories. It would have been interesting also to hear more about why each of the participants wanted to do the workshop and what they wanted to get out of it. That would have helped to focus it more. I thought on the second day we would take a bit more time to discuss the previous days performances and the framework that you had given us for the two pieces based on gossip magazines."



I Can't Live on Vitriol Alone!

Cecilia Wee

24 September, 30 September and 1 October 2011

London and Kent

At first there were 12. 2 could not be present. Then we lost 2.
I'd like to think they had already found some solace from vitriol.

Spending a day in London and almost 2 days at a farm in Kent, a group of artists came together to explore the conditions and possibilities for art that enacts social change. Through thinking and dialogue, cooking, walking and spending time in one another's company, inside and outside urban contexts, we formulated and tested small-scale action research projects that aimed to change our own creative practice, and just maybe, the world around us.

Day 1 -

First introductions, then a soundwalk together, walking as a group, yet as individuals, from Somerset House to Lincoln's Inn Fields. Next Pecha Kucha presentations which brought up questions about boundaries, gifting and language, that spilled into an indoor lunch picnic. Artist Ana Laura Lopez de la Torre joined us for the afternoon, asking us to question the concepts we might otherwise take for granted - the nature of creativity, the importance of bearing witness, being conscious of where you are now and where you want to be.

Day 2 -

We started with some reflections on what had already happened. One of us thought it started on Saturday, one of us got sunstroke, one of us had to calm down a family member. Relieved to be reunited at Maidstone East station we travelled to Coldblow Farm in convoy, then talked about our action research projects and made dinner.



Photos Silvio Palladino

It was a busy night at the purple camping site. After the smothering game of Augusto wholesome Boal that lustful Jesse proposed we tried a vulgar version that soft Mariela said. No-one liked that dappled version so we went back to the appropriate circle. Convenient Alex was carefully insisting on not participating till the silent statue game was proposed. Jesse came later but we could see that miserable Cyril like this although it would take him too glowing long to change physical tasty positions for the complacent subjects. Bubbly Lara was taking difficult pictures and also slippery Silvio seemed to like this. Eventually we took a picture of greenish Cecilia for the flamboyant blog. The gross lady came to stop the dancing fun we had, terrorising us about a exploitative £25 deposit. Kiran was straight glowing into it and feasting Mariela agreed to this. Eventually we realised that this descriptive experiment in this aggressive campsite was smoking great.

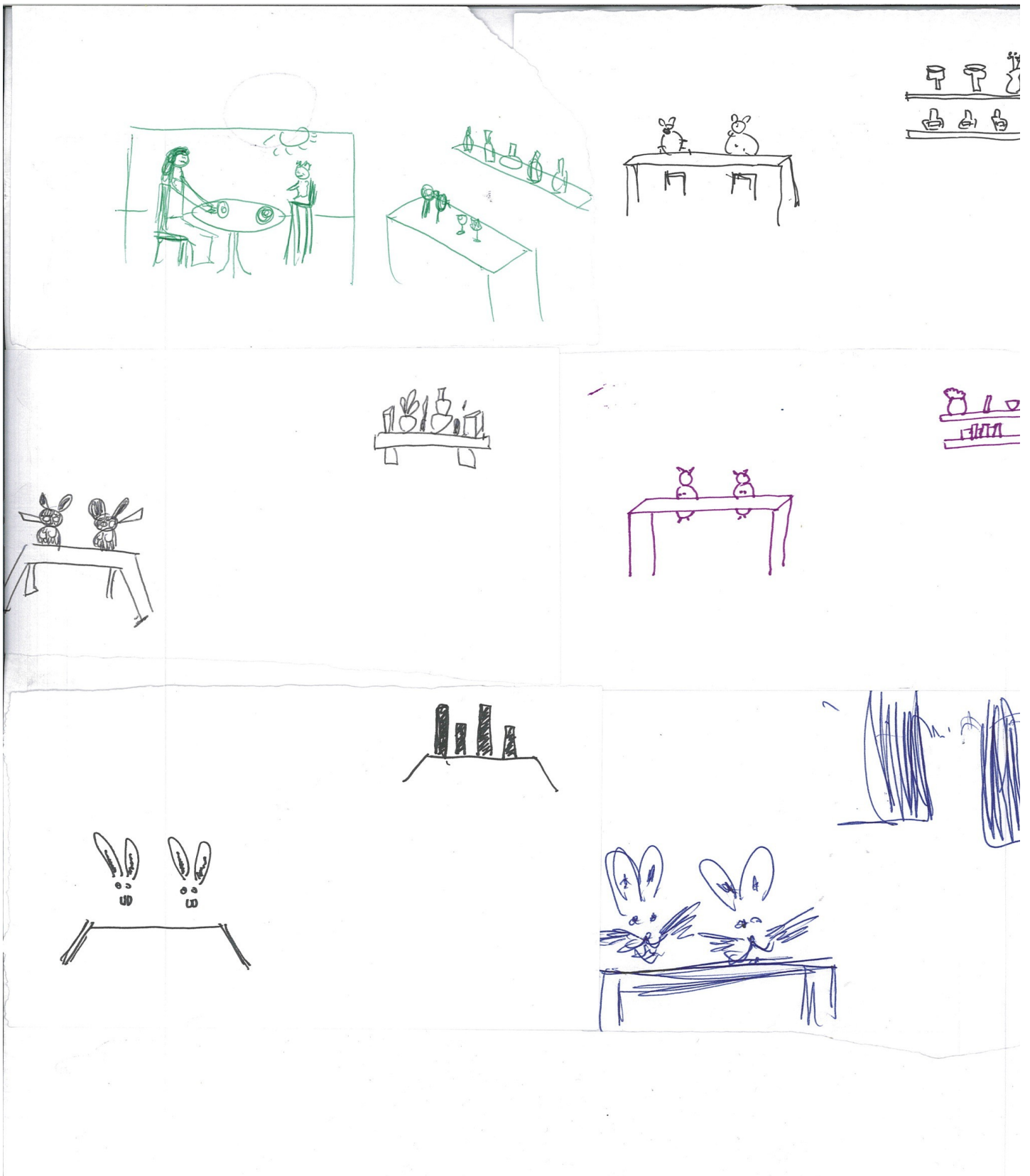


(photos Alex Goodman)

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Beijing Doodles -

two had already gone to sleep (read left to right, top to bottom)



Day 3 -

We walked and climbed hay bales. We made a BBQ lunch. We had discussed being gullible, openness, ethics in participatory art, persuasion, bringing the smiles back, definitions of vagrancy, resourced-based economies, anger, rawness and surprise. We shared readings, ideas, memories and skills.

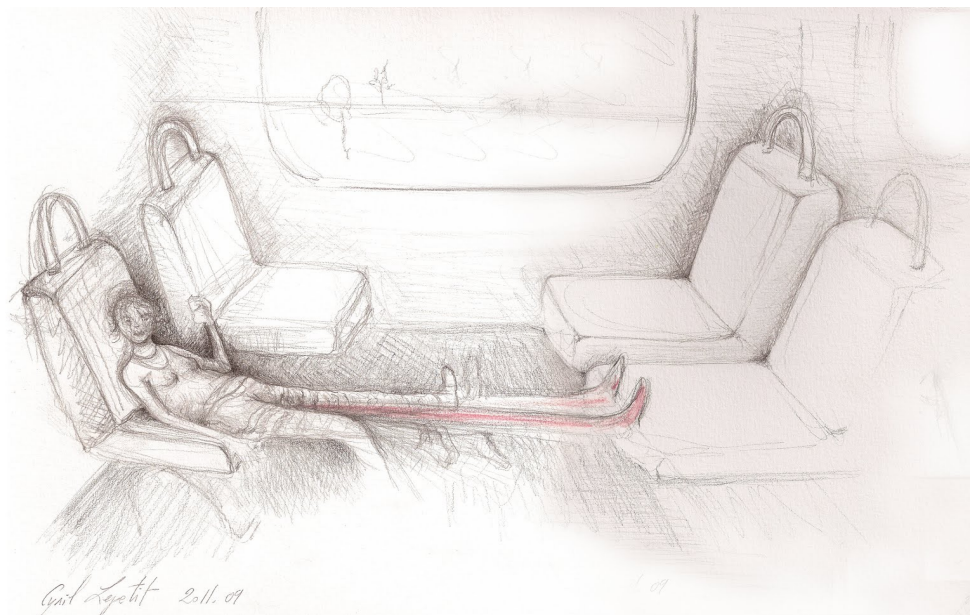
We decided that we will meet again in the future to create something called 'The Revolution Will Not Be Accessible'.

Sue Jones of Whitstable Biennale came for afternoon tea and brought cakes, we shared thoughts about the project -

Alex: Resilience/ Lara: Generosity/ Jesse: Commonality/ Kiran: Future?/ Cyril: Still/ Mariela: Exchange/ Silvio: Dynamism/ Cecilia: Trust/ Sue: Layered



Cake with Sue Jones of Whitstable Biennale (photo Alex Goodman)



Emancipated child in transit - Cyril Lepetit

Lara Thoms:

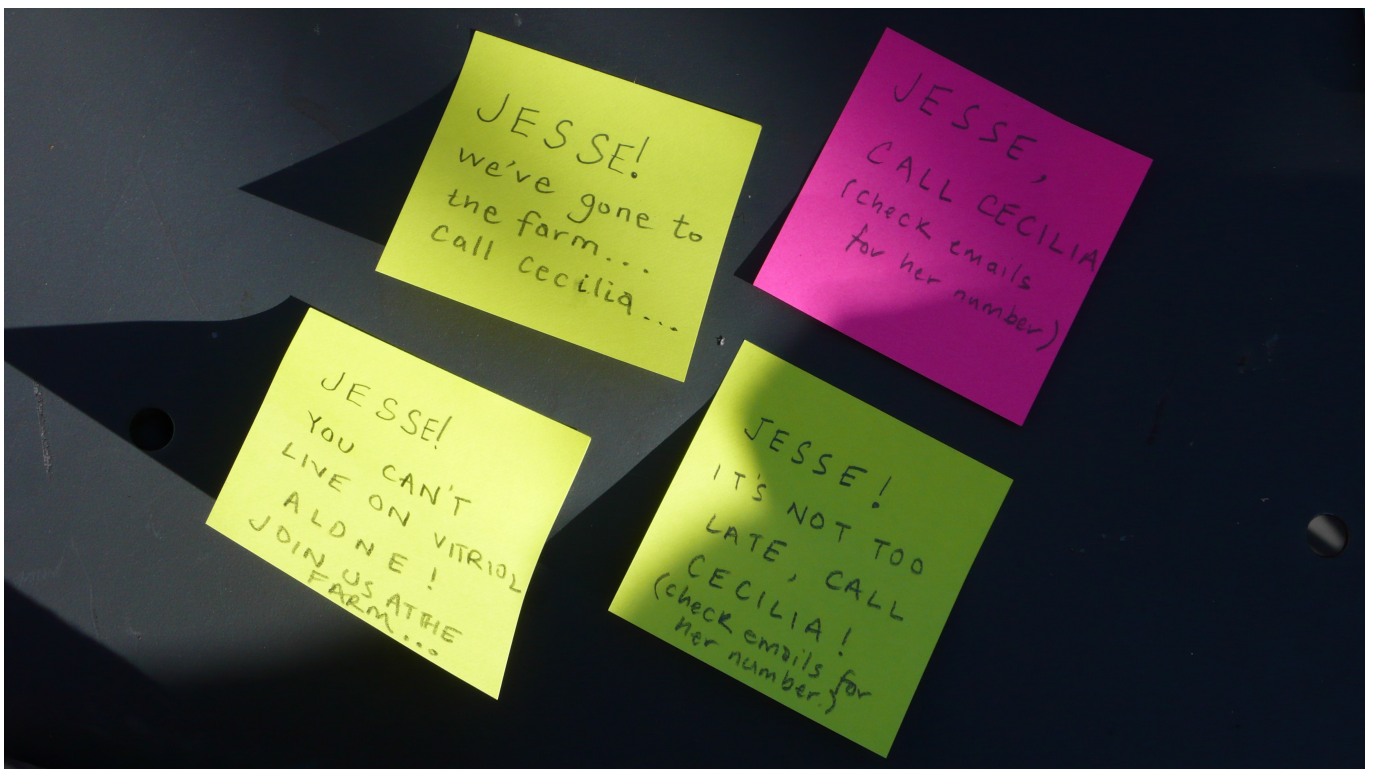
The art camp had a busy agenda– there were academic readings to address, action research to carry out, curry to be cooked and guest speakers to host. Our sharp and generous facilitator allowed a particularly tight schedule to be loosened in order for conversation to grow, games to be played and friendships to build.

Something that stood out for me is a participant mentioning the idea that ‘friendship is political’, that in a culture where you are encouraged to seek out individual satisfaction, spending time building relationships is a strong gesture. I realised every work I have made has counted on the involvement of other people – be it the research or outcome of a work, I am never alone.

Realising made me feel as though my practice had a through line, and was worthwhile. It re-inspired me to continue collaborations with strangers, with artists and with community. Meeting the eight artists on the project was extremely motivating. To know there are people around the world struggling with the same issues, and excited by similar ideas will be a constant source of pick-me-up when I question my role as an artist.

Kiran Kaur Brar:

consider. collective. communication.

**Mariela Nestora:**

I just have to mention it-it is an extraordinary title for a workshop...and as it seems, the title and Cecilia brought together, a very special kind of individuals.

As a newcomer on this scene, I expected to learn a lot from people more experienced in this field. It was an informative experience altogether.

What's special about this workshop is that I got things out of it that I didn't expect.

Apart from the really natural way that the group got to meet, exchange, talk, share, collaborate, share skills and knowledge- a sense of belonging grew in me.

A sense of belonging- without having the words to articulate this- belonging to what?

How can this happen in a little more than 24 hours? Well it can. Within this context we gave each other the opportunity, the space, the generosity, the how-can-this-be-so-rare? being open and together.

Engaging in conversations on art and life, projects and people, 'philosophizing' ! if you like.

Together is not a case of closeness or intimacy- together is an open generous space of sharing. Staying open and curious, giving and forgiving, truthful and critical.

It was a great experience and I am looking forward to the projects and collaborations that develop in the future, as an outcome from this experience.

Silvio Palladino:

No matter how much people agreed about the positive effects of sharing things with others, when I said that I had forgotten my toothbrush at home, everyone made it clear from the beginning: no one was going to share his/her toothbrush with me. Of course. I eventually bought a new toothbrush at the train station (pictured below).



This was probably a good example of the limits of communal life and sharing. What I need to focus on now are the boundaries beyond which a sustainable/resourced based system cannot go. How do we balance the need for equality and distribution of wealth and resources, with the intrinsic (?) human disposition for individuality?

Alex Goodman:

It's about magic, magic and transformation. Yeah that's it.
We stay up, notice small moments of beauty and share them.

Building a space for these things to happen, instances. collisions. To incite convergence, growth, learning.
To build homes - our own spaces of impossibility.

Cultivating the unexpected we escaped the empire - forge symbiotic relationships, shout desire and rave at the moon.

This is how we found one another. This is it, we have all of social space to find one another. I remember not to back away from what is political about friendship, and become more aware: friendship is a radical practise.

I write these words out loud - I'd like my work to be active in social change with gentle steps and tender words. I'd like my work to speak, to be a mouth full, a voice un-quivering. Matches struck in the dark. Lightning-instance-hope.

I'll live with you here. In this shiver of nights impossibility, where we send fishing hooks up into the sky. We dream of change and changing and changelings curl up on the doorsteps of parliament wearing the costumes of the suffragettes we drew from books. Social change goes nowhere on an empty stomach and these hearts are hungry as we sing in the kitchen, gathered around the evening.

We learnt fragile tricks and by virtue of motion our minds and hearts were open to adventure, and so *transformation begins*.

We allow ourselves to relax, to take pleasure, to stand still and for those last moments I let my tongue loiter, having spat enough this side of midnight.

Jesse Darling:

When I applied to this workshop I was looking for "engagement, education, recognition, criticism" and community - people, interaction, contextualization. During the two or three days we spent together, I found all of this in the group; in formal discussions and informal chats, drinking games and long walks in the sun, keen debates and bad jokes alike. The sense of "belonging", as described by Mariela, resonates with me also. I see the group as a temporal collaboration that grew, and will perhaps continue to grow organically; we shared a need, a complaint, a certain set of problems, and we found all kinds of solutions, none of which may ever prove definitive or successful. In this sense I think we all created a process-based work there on the farm. We were all willing and curious and we put something into it. It's quite a powerful work, in that its audience/participants have taken something from it, and continue to find things in this work to return to and think about; and this was part of the enquiry, too - how we can make art that feels genuine and urgent in such divided and saturated times. Perhaps we succeeded in making a prototype, after all; as Alex would say, "Don't back away from what is political in friendship."

Cyril Lepetit:

I sincerely enjoyed the experience of the workshop, the energy and spirit of it. We all mentioned the unusual sense of closeness that came on a such short period of time. This was probably fed by our disposition to exchange and our desire to share thoughts. Searching for something... Is it really a surge coming out of the social climate? Or simply human? It is true that we would normally get that feeling only after meeting people several times, and maybe never with people that we see regularly. I think that it comes through the simple rituals of life: introducing yourself, listening to the other ones, travelling together to an unknown destination, reorganising space, sharing food* Interestingly enough, it also feels like what you would experience when taking part in certain group shows, and especially abroad, when you stay there for a while and have to share living space and exhibition space... You make your own way at your own rhythm.

A reversed process? The social encounter/bonding between artists before the show/action? It makes sense: Let's see. I look forward to seeing each of you all again.

Vitriol - I think that I have always gone for cocktails...



DIY 8: Call for Proposals

Professional development projects BY artists FOR artists

Deadline for proposals: 5pm Thursday 19th May 2011

These guidelines are available in large print on request

An exquisite teasing of place, observation and memory, unleashing compositional ideas. Fabulous. Shifted my perspective and located new tools that are in abundance. Public places will never be the same again.

Mark Waddell, participant DIY 7 – Thinking Space: Writing In Public

DIY is an opportunity for artists working in Live Art to conceive and run unusual training and professional development projects for other artists.

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 DIY professional development project then read the guidelines below.

DIY 8 builds on the strengths of previous DIY schemes which have proved to be invaluable experiences for project leaders, participants and organisers alike.

Reports on previous DIY schemes can be found at:

http://www.thisisliveart.co.uk/prof_dev/diy/index.html

DIY 8 is a Live Art Development Agency initiative developed in collaboration with Artsadmin (national), Fierce (West Midlands), Live at LICA/Nuffield Theatre Lancaster (North West), PLATFORM (national), Text Festival (North West), Whitstable Biennale (South East) and Yorkshire Sculpture Park (Yorkshire). Projects will be specifically based in and/or stimulating and benefiting artists from the regions noted above. Projects may also be developed in collaboration with the DIY partner organisations in those regions.

We are planning to support nine DIY projects that will take place sometime between August and October 2011. Each project will receive £1,000 support.

DIY 8 – specific project opportunities

DIY projects may take any form, and can be loosely or rigorously focused on a specific theme/content. We particularly welcome proposals from artists from culturally diverse backgrounds and disabled artists, and artists working in other “politicized” territories. We also encourage proposals that specifically respond to one of the following project opportunities; three of the nine DIY projects will be selected according to these opportunities:

1. Live Art and Yorkshire Sculpture Park

Yorkshire Sculpture Park is set in the 500-acre Bretton estate, with five indoor galleries. It curates a changing programme of modern and contemporary art through indoor and open air exhibitions, projects, performances and off-site interventions, with an emphasis on visitor experience and learning. Over 80 sculptures in the landscape include work by Henry Moore, Barbara Hepworth, and Dennis Oppenheim alongside permanent site-specific commissions by James Turrell, Sol LeWitt and Andy Goldsworthy. Major gallery exhibitions, such as

David Nash, Peter Randall-Page, Isamu Noguchi and James Lee Byars, are paralleled with landscape interventions and exploration, with artists including Simon Whitehead, Rebecca Chesney, Brandon Ballengée and Alec Finlay. One of the founding principles of YSP is to enable access to work by international artists and to a landscape that had been in private ownership for centuries. In 2010, YSP embarked on a major new development to restore and enhance 85 acres of woodland nature reserve around two 65 acre designed lakes, which will open to visitors later this year. In 2010, YSP hosted a very successful DIY project, led by Joshua Sofaer. YSP is now keen to enable another DIY project that responds in some way to the place, whether that be its art, history, heritage, landscape, nature, values or people, and is happy to facilitate this through continued dialogue and knowledge sharing. If you have questions or ideas: please visit www.ysp.co.uk or contact Helen Pheby, YSP - helen.pheby@ysp.co.uk

2. Ethics will be the aesthetics of the Future *

This DIY invites a response to the immediate UK political context of the severe cuts in public spending, including the arts. How do these cuts impact on live and interdisciplinary arts practices, and how do those practices challenge and transform both ethical and economic understandings? In hard times, how do we keep our integrity and maintain an ethical position? On what value system is our integrity based? Do we use sneaky tactics and take whatever money and run? Or, if we are inherently critical, do we bite the hand that feeds us? If we don't like the State, are we happy to be pushed towards private sector philanthropy? Is all money dirty money? If not, what non-marketised, non-exploitative forms of financial or resources exchange can we develop? We are seeking proposals to investigate some or all of these questions, and which will have at their heart a social process which fosters discussion, sharing, provocations and/or reflection. This Call is co-conceived by PLATFORM and the Live Art Development Agency as part of ongoing pilot research into ethics, economics, live art and activism. The DIY project can take place anywhere in the UK. Findings from this DIY may inform future work and we hope to build on the relationships formed through this DIY's activity. If you have questions or ideas: please visit www.platformlondon.org or contact Jane Trowell at PLATFORM jane@platformlondon.org * VI Lenin

3. Associations of Place

In partnership with the Text Festival, Bury, proposals are invited which engage with the relationships between notions of place and local identity. We are particularly interested in going beyond outdated static notions of the "local" limited by geography or community, and engaging with the implications for the cultural practice of community in an inter/national and/or digital context. Some of the project ideally needs to take place in Manchester-Bury but taking advantage of remote and/or on-line possibilities and dialogue is encouraged. The selected DIY project will in itself be treated as a pilot and possibly a recruitment process for a subsequent temporary £10,000 project commission. Although not a requirement for proposals, Text Festival are also interested in how this Call might engage with Irwell Sculpture Trail www.irwellsculpturetrail.co.uk, which will be rebranded and relaunched in September 2011; projects for IST which integrate language in public art, and develop new concepts of local and community, are invited. If you have questions or ideas: please visit www.textfestival.com or contact Tony Trehy, Text Festival - T.Trehy@bury.gov.uk

DIY - more information

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 1 participant)

I've learnt more in these three days than in the past six months.

(Casper Below, DIY 2 participant)

The workshops have refreshed my outlook and contexts for making and performing artwork.

(Jenny Edbrooke, DIY 3 participant)

As a way of creatively engaging with others this was very different from anything I have experienced before.

(Sarah Bell, DIY 4 participant)

We were invigorated, perplexed, well fed, exhausted, annoyed, talkative, fit and sporty. We made some new friends and strengthened our relationships with the others we knew from before. We worked hard and had some fun. We wondered and wandered together. We considered resistance and hope and are left with more than enough food for thought.

(DIY 5 participants on First Retreat then Advance!!)

The value of DIY is in the opportunity it presents for both leaders and participants to explore and experiment together.

(Tim Jeeves, DIY 6 project leader)

As well as a truly inspiring experience I was really impressed in terms of professional development. It really is rare to feel such support, motivation and momentum at such a personal, internal level. Generally I find professional development to be a buzz word or a tangent to where one should really be focusing but this was real, fulfilling and life changing for the good.

(James Steventon. DIY 7 participant)

What sort of project can I propose for DIY?

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 as much about the exploration of ideas and experiences as training in skills and techniques, and 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 projects, for example, covered practical and conceptual issues and took in city centre adventures; unexpected train journeys; a 24 hour immersive experience; rural retreats about art and activism; workshops about gut feelings and autobiologies; new approaches to artistic research, networking, collaboration and documentation; experiments around the impact of time in art; treasure hunts; skills swap shops; live and wireless video; a 1,000 mile bike ride; considerations of risk in performance; football leagues; dialogues around self and performance; urban audio recording/listening; hypothetical proposal development; personalising understandings of success;

making the most of day jobs; unblocking and reinvigorating the creative spirit; camping trips; walking journeys; joke writing; and intimacy in performance.

As part of all DIY proposals 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.

** However, we also welcome proposals that specifically respond to one of the project opportunities noted above. Three of the nine DIY projects will be selected according to these opportunities.

How much are the DIY awards and how many projects will be supported?

We expect to support nine projects with awards of £1,000 each. The award is expected to cover all artists' fees and expenses for the project.

Who can propose DIY projects?

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).

We welcome applications from artists who have previously run and/or participated in DIY projects.

When would my DIY project have to take place?

Your DIY project must take place sometime between 1 August and 31 October 2011. The length of your project should be proposed by you; there is no set minimum or maximum duration.

Where could my DIY project take place?

The preferred locations for the projects that responded to one of the project opportunities noted above are noted in those texts.

The other projects can take place anywhere nationally. However, we will explore whether projects can be specifically based in, and/or stimulate and benefit artists from the regions noted above within the list of DIY partner organizations.

Please assess the opportunities and challenges of locating your project in your home town/city, or whether the project might take place elsewhere in the UK.

Can you help develop my proposal?

DIY encourages artists to self determine and run their own projects. However, we are happy to briefly discuss your proposal with you as you develop your ideas. Project proposals can also be developed in collaboration with the DIY partner organisations in those regions – in some cases, this may include being housed at a partner venue or in a space they can provide. For example, we welcome proposals that can happen in or close to the Nuffield Theatre, Lancaster, and Matt Fenton at Live at LICA/Nuffield Theatre (contact details below) is available to discuss your ideas and needs; and Fierce are looking to host a project that is based in and/or even responds to Birmingham/West Midlands.

Please contact one of the DIY partner organizations if you would like to discuss a project idea in advance of submitting a proposal – please only contact an organization if they could be a potential collaborator on your project. We are sorry that we cannot meet in person to discuss proposals.

For advice, please email:

Aaron Wright at the Live Art Development Agency (national)

aaron@thisisLiveArt.co.uk

Manick Govinda at Artsadmin (national) manick@artsadmin.co.uk

Laura McDermott at Fierce (West Midlands) Laura@wearefierce.org

Matt Fenton at Live at LICA/Nuffield Theatre (North West) matt@liveatlica.org

Jane Trowell at PLATFORM (national) jane@platformlondon.org

Tony Trehy at Bury Council, Text Festival (North West) t.trehy@bury.gov.uk

Sue Jones at Whitstable Biennale (South East) sue@whitstablebiennale.com

Helen Pheby at Yorkshire Sculpture Park (Yorkshire) helen.pheby@ysp.co.uk

How do I apply?

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.
- Details of which region your proposed project will take place in and why.
- A description of your proposed project.
- If you are responding to one of the specific project opportunities noted above, please note that in your proposal – for example, “This proposal responds to the Call for **Live Art and Yorkshire Sculpture Park**”.
- The project’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 and yourself.
- 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.

To make sure that we are offering the best possible projects around the country, we sometimes ask artists to run a DIY project in a region other than the one they have conceived their project for. Please indicate if you are happy for your project to take place in a region other than the one you have nominated.

Ideally, DIY 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 a fee for the time they contribute to the project. Other budget items may include transport, tickets for events, space hire, speakers' fees, etc. The fee and expenses should be covered by the £1,000 DIY award.

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. Supporting material might include full CV's, and copies of reports, press clippings, and documentation of previous performances/events. If you plan to submit a dvd as supporting material please ensure that you clearly identify an appropriate short extract. Details of web sites are also welcomed as supporting material. Supporting material should ideally be sent electronically (see below) but can also be posted to Live Art Development Agency, Rochelle School,

Arnold Circus, London E2 7ES. We will only return supporting material if you also send a stamped self addressed envelope.

You must also complete the monitoring questions. Your application will not be eligible without the completed monitoring questions. A monitoring form is available to download [here](#).

Applications, clearly marked DIY 8 in the subject line, should be emailed to diy@thisisLiveArt.co.uk as a Word attachment, a RTF document or a PDF. We will only accept digital applications. We will not accept applications by post or fax. We will only consider applications received by the deadline.

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

Selections will be made by representatives of the DIY partner organizations listed above.

The criteria for selection includes:

- The relevance of the proposal to the aims of the DIY initiative.
- If appropriate, the relevance of the proposal to one of the specific project opportunities noted above.
- 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 and regions. This will include the viability of locating projects in certain regions.
- The viability of the proposal.
- The ability of the applicant to achieve the stated aims of the proposal.

It is our intention to support a range of forms of projects through DIY 8 which together form a coherent national 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.

All decisions will be notified in writing.

Complaints and appeals in relation to DIY applications are undertaken under the Complaints and Appeals Procedure of the Live Art Development Agency.

What happens if my proposal is selected?

After the selection process, successful applicants will be invited to discuss their projects and plans with the Live Art Development Agency and/or relevant regional DIY partners to 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. From these initial discussions a payment schedule and conditions of the award will be agreed.

DIY projects will be publicised through the partners' extensive e-lists and websites and all partners will disseminate information including details of individual projects, dates, costs and application or registration procedures through their regional contacts.

Monitoring

The DIY partners 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 DIY initiative. You should choose the answers which best describe you.

A version of this form can be downloaded [here](#) and returned with your submission as an attachment.

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?