



Live Art
Development
Agency

DIY 9:2012

Professional Development BY Artists FOR Artists

August to October 2012

Summary Report

Accompanying this report is a Tumblr page with a selection of images, video and text illustrating this year's DIY projects: liveartdiy.tumblr.com

A life-changing weekend in Morecambe.

Amelia Gildea, participant in Nigel Barratt and Louise Mari's DIY

DIY 9 today was super spectacular again. We got to fantasise our dream performances: giant skirts and animals, forests, washing machine raves.

Natalie Clarke, participant in Stacy Makishi's DIY

I think it was a very healthy, rewarding week, making a little expenditure go a very long way in terms of both new artistic experiences for the group and some quite challenging, one-on-one, back-to-basics conversations about what they are doing, and, most importantly, who they are doing it for.

Neil Bartlett, DIY Lead Artist, Getting Out More Often

About DIY

DIY 9 is a Live Art Development Agency initiative developed in collaboration with Abandon Normal Devices (North West), Artsadmin (national), Fierce (West Midlands), Live at LICA (North West), The Performance Centre at University College Falmouth (South West), PLATFORM (national), Sound and Music (National), Whitstable Biennale (South East) Yorkshire Sculpture Park (Yorkshire), Colchester Arts Centre (East) and The Works, Dance and Theatre Cornwall (South West)

DIY 9: 2012

professional development BY artists FOR artists

Thank you so much for a fabulous weekend. I think the main thing I'm thanking you for is this feeling that still remains deep in my gut, which I haven't yet come to know, connect or otherwise identify, but seems to be something that I care deeply about, want to treasure and yet not destroy by taking apart too roughly. I may know it better in a few days, or weeks, or months. These things permeate slowly, I tend to find.

Participant in Dickie Beau's A Masked Workshop

Our DIY with Richard Layzell is great! Thanks for the opportunity. So far we've been perceiving Whitstable with closed eyes!

Accidental Collective, participants in Richard Layzell's DIY

Being on the edge of practice and land was extraordinary. Pretty much everything about the few days explored my 'edge' from making the initial commitment to sharing space and sleeping in the same room with a group of strangers, to scrambling up and down cliff edges barefoot over rock and grass in the mist, to vomiting violently all along the Cornish coast (just me), to walking backwards and then with our eyes shut over a bridge, to getting up before dawn to lead and run with a horse, to being deep inside a Cornish hill at night in the dark, to making work quickly with next to nothing but the land and our bodies, to trailing paths and water under the unexpected sun, to being invited into a stranger's house to hear them sing, to trying to collaborate and make sense of each other, to passing through a gate and sharing kisses, to being faced with different rhythms/terrains/weathers/thoughts, to... well anyway... I won't go on... I guess aside from being satiated by the whole experience from start to finish I think the few days we spent together will have a real impact on my practice – I'm not sure how yet – but feel certain I learnt something profound and deep. About myself, about others, about making. I'm also hoping we'll get a chance to do it all again next year – but for longer – exploring more – at the edge of practice and land and each other... Fingers crossed.

Sheila Ghelani, participant in Zierle & Carter's At the edge of the land, of practice and of knowing

Contents:

- DIY Project Summaries: short descriptions of the nine DIY 9:2012 projects.
- DIY 9:2012 Review: written by the Live Art Development Agency.
- Artists' and Participants' Reports: information and feedback about, and creative responses to the DIY 9:2012 projects.
- The original Call for Proposals: outlining the aims of the initiative, the application and selection procedure, and the management structure.

The Announcement of DIY Projects is available online at:

http://www.thisisliveart.co.uk/prof_dev/diy/diy9_text.html

This report is available to download from: www.thisisliveart.co.uk and accompanying this report is a Tumblr page with a selection of images, video and text illustrating this year's projects: <http://liveartdiy.tumblr.com>

Project Summaries

Neil Bartlett

Getting Out More Often: a week of performance (London/Essex)

Five unlikely theatrical outings.

Dickie Beau

Water shouldn't be water (Birmingham)

A weekend workshop in fabulation. For open minded artists seeking lines of flight. Not for wimps or sceptics.

sean burn and Mike Layward

Live Art and the 1882 Walsall anarchist bomb plot (Walsall)

A Live Art weekend looking at the nature of freedom.

Eloise Fornieles

Stop it Just DO (Yorkshire)

A workshop on intimacy and endurance performance – accessing physical and emotive landscapes.

Oriana Fox

Live Art Therapy (Cumbria)

This Workshop Will Change Your Life For The Better!

Nicole Garneau

Art-Oil-Numbers-Bodies-Love (London)

A Live Art workshop on the problems of the oil Economy and oil sponsorship of the Arts.

Richard Layzell

METROPOLIS (Whitstable)

An exclusive DIY event in collaboration with the Whitstable Biennale

Stacy Makishi

Though Shalt Not Bore God: Live Art and Spirituality (London)

What happens when you mix Religion and Live Art? Get ready for an intensive workshop full of friction, fracture, break ups, break throughs, rupture and god willing, rapture!

Michael Mayhew

The Body as Art (Manchester)

A Five-Day Surgery on the practicalities and functionalities of working with the body.

Nigel Barrett and Louise Mari

'When I was a little girl/ when I was a little boy...' Who actually gives a shit? (Morecambe)

A workshop questioning the assumed interest of an audience in an artist's life and opinions.

Steve Ounanian

OH BRAVE NEW WORLD, THAT HAS SUCH ROBOTS IN IT*

(London/Doncaster)

Create the perfect citizen-robot as defined by the criteria set out by the UK Border Agency.

Andy Whall

Bouldering, creativity and a haptic approach to landscape (Cornwall)

Bouldering incorporates notions of the 'new', finding uncharted problems, and aesthetic notions of body movement over the surface of the rock.

Adam Young

During And Enduring This Presence We Seek (Leeds)

A 24 hour experience on the possibilities of presence in performance.

Zierle & Carter

At the edge of the land, of practice, and of knowing (Cornwall)

Taking flight or the fall? Exploring 'the edge' as departure point to the not yet known.

DIY 9:2012 Review

Live Art Development Agency

DIY was set up in response to the specific needs of artists working in Live Art, and particularly from an understanding that the development of a Live Art practice is as much about the exploration of ideas and experiences as training in skills and techniques.

Since 2002, DIY has proved to be a unique and influential national initiative supporting artists to conceive and run unusual professional development projects for other artists.

In 2012, DIY projects took many forms, from coastal explorations in Cornwall to pub lockins in Morecambe, psychological experiments in Birmingham and Body Art investigations in Manchester. And between them covered diverse subjects of investigation including Art and oil sponsorship, autobiography, therapy, bouldering, spirituality, immigration, anarchy and much more.

For the sixth time, DIY took place across the UK, with the support of eleven national DIY partners - the largest ever number of partners. Fourteen projects were held between August and October 2012 - the largest number of DIY projects yet. After pinpointing Cornwall as a region with a need for more Live Art opportunities, we were able to get new Cornwall based partners on board: The Works, Dance and Theatre Cornwall and The Performance Centre at Falmouth University, with a specific calls for proposals responding to the Cornwall region. Additional partners helped further enhance the DIY experience, with Rich Mix (London) coming on board to host the closing DIY Picnic event and the ENO (London) partnering on Neil Bartlett's *Getting Out More Often* project to provide artist participants with the experience of a night at the opera.

This pooling of expertise and resources between partners was yet again crucial to DIY's success: sharing knowledge, facilities and resources, and turning lots of small budgets into one big one. The low-cost and high-impact nature of DIY is one of its most distinctive characteristics, and is a highly effective model for future collaboration and cooperation.

DIY 9 clearly benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who led the projects.

240 artists took part in the 14 projects. The responses from the project leaders and the participants was that DIY 9's emphasis on peer training empowers artists by allowing them to lead their own professional development; enables artists to develop creative approaches directly relevant to the needs of their practice; encourages artists to perceive their artistic output and professional development as inter-related and mutually beneficial components of a 'complete' practice; and inspires artists to take risks and think differently.

DIY 9 again demonstrated that artists are extremely good at conceiving and managing complex and often demanding professional development initiatives. The role of the host organisations in DIY 9 was to facilitate, advise and support rather than organise and control.

Each DIY 9 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 which further contributed 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 fourteen projects under the DIY 9 umbrella through a Call for Participants, organised a final networking event — the 'DIY picnic' — for all participants, in collaboration with Rich Mix, and collated this summary report.

To see images, video and more relating to this year's projects visit our DIY9 Tumblr page: <http://liveartdiy.tumblr.com>

DIY future:

Like previous DIY programmes, DIY 9 proved to be a very successful, instrumental, and cost effective initiative that demands to be continued.

This year, a survey of 60 artists was carried out to look at ways we might improve or develop the DIY model with the findings to be fed into DIY 2013. The survey revealed much fondness for DIY and asked for more cross disciplinary opportunities with less likely partner organisations and bigger budgets to realise more complicated projects. It also identified a number of artists who might lead DIYs in future, who will be encouraged to apply in 2013.

Future development and refinement could include:

- Access to more tailored advice and guidance for the lead artists (if and when assistance is required).
- The inclusion of travel budgets to enable greater networking between project leaders and participating artists.
- Further geographic areas which could benefit from DIYs have been pinpointed and include Wales, Ireland and Scotland, but regional partners need to be found for this to be executed successfully.
- A higher-profile evaluation of the projects, possibly through an event and/or publication that facilitates the sharing of outcomes and discussion of best practice.
- A more generous financial base that provides artists' fees commensurate with the amount of time required to initiate, manage and evaluate a project, and remuneration for the host organisations.

DIY 9 focused on professional development within the Live Art sector. It is clear that the principles and form of the DIY programme would successfully translate to other artform practices.

Neil Bartlett

Getting Out More Often

The idea behind the project was to take a small group of young performance-workers and shake and stir them by taking them out of their comfort zone by taking them out on the town every night of the week for a whole week; specifically, to take them to go and see work that was of a kind they would never usually go and see. The week encompassed rock-bottom circus in a marvelously muddy field in Chingford; a commercial musical being previewed in front of a sell-out 1200-strong audience amidst the bourgeois splendors of the New Wimbledon theatre; three hours of baroque opera at the Coliseum; bingo on the Hackney Road - and a scrotum-shrivellingly traditional British working class drag act in a drunken cellar just off the Strand. The students also, of course, got exposed to my enthusiasm for these often unlovely and curious and renegade evenings out, and the trips to and from the shows were filled with constant informal exchange between two very different generations of performance makers - mine, and theirs - as I provoked them to assess and scrutinise and enjoy what they were seeing. I particularly wanted to expose them to some of my thinking about the breadth and importance of audiences, to the continuing and crippling British obsession with categorisation based on genre and class, to some very different performance traditions, to some glorious performance spaces, and to some extraordinarily skilled performers working in genres that are usually dismissed as either too vulgar or too elitist to be of interest to the self-identified radical. The outings were fun, the conversations fruitful, the exposure challenging. The final day of the week was spent in conversation; I got all the students round a table and made them talk critically about what they had seen and what it had made them think

Itinerary

Monday: Zippo's Circus, Chingford

Tuesday: Dolly Parton's 9 til 5, New Wimbledon Theatre

Wednesday: Julius Caesar, ENO Coliseum,

Thursday: Mecca Bingo, Hackney Road.

Friday: Miss Jason, Halfway to Heaven

Participant's Responses

Mamoru Iriguchi

It was very generous of Neil to share what he was seeing in the wide variety of performances that we experienced together in the week. Though his views on the actual productions were also very insightful, in essence, we were looking at audience --who they are, what classes they belong to, what pleases/alienates them etc. Witnessing passionate applause and lively exchange between stage and auditorium in the musical and the drag show was particularly interesting as that reminded us of what any live

performance artist would crave. On the flip side, people come to theatres (or any other venues) to experience performance that is so special that it would automatically drive them applaud. Investigating what triggers the high level of lively communication between performance and audience was certainly worthy for us practicing in live art.

Nohar Lazarovich

The workshop was an intriguing experience. A small group of contemporary artists went on guided journey into the jungle of London's edges of performance, but not the edge that we're usually on.

The thing that stuck with me after that week was the ceremonial quality of these live events. Apparently there is a red-golden line connecting the old circus in Essex, the Dolly Parton musical in Wimbledon, the English National Opera and Miss Jason's drag show at halfway to heaven. Even though I can't connect our night at the Bingo to that line, I can definitely say that it was a very intense individual experience, in which I could feel the presence of time in a way that I aspire to create in my performances as well.

I observed myself as part of an audience, and this experience changed every day. It might sound obvious as the audience is different, but during the workshop this experience intensified - my being part of group.

I saw people that I don't usually see when I go to performances, people that are different from the people that come to see my work as well. I asked myself what would happen if the bingo women would come to see my work? What can I give to the people of half way to heaven? These questions remained unanswered, at least for now, but it definitely shook the frame I'm working in. a good shake.

Jo Thomas

I've been well and truly stimulated this week - overly stimulated - the sights, the sounds, the smells of London; the extreme cold and drizzling rain against my skin; my sore feet as I trek from one underground train station to another overground. The beauty of the London Coliseum from the famed theatre architect Frank Matcham filled with the soaring soprano of Anna Christy's Cleopatra lamenting her fate (against a stunning set design by Andrew Lieberman...). And then, not a block away, the crystal-sharp comebacks of Miss Jason as she drags it up in Half-Way-To-Heaven while I sip bad G&T's from a plastic cup.

The majesty of St Paul's cathedral contrasted with the bingo playing crowd in Hackney Road... all eyes down, not a word to be spoken, barely a breath until "Here" or "Yes" is yelled out (no-one seems to use the magic word Bingo!) and then the out-breath; the murmur of all; the quick discussion until verification is complete and then quickly, quickly, oh so quickly on with the game... Silences are not the same everywhere.

And the discussions with a small group of artists informing our practise around audience and form. The right space? The right crowd and the "hello we're about to begin".... the work!

Here is my memory-book from the week:

ZIPPOS's CIRCUS: The huge grin on a tiny boy's face as he gets his photo taken with a miniature pony. Cynical money-making for the circus maybe but the boy's little dance of joy was priceless. There's something magical about the decay and ritual of a circus, which feeds the feeling of a different world - one we're only invited into for a short while. The entrance into the big top was half a caravan with the obligatory red velvet curtaining.

9 to 5: THE MUSICAL: The dream sequence striptease by Roz...something about full-upside down splits in lingerie! And the crowd got it and loved it! If the cast is having fun, if the show is fun, the audience will go with you!

JULIUS CAESAR: Without a doubt moments from this production are the ones that have stayed with me the most strongly and to which I keep returning. The sheer scale and spectacle were inspiring. And although it was overly long, with bad choreography and a peculiar merging of forms there was something more in this piece that has made me think and involved me emotionally. It offered more than pure escapism. Anna Christy as Cleopatra lamenting the loss of Caesar. As she sings her aria the black and white 'birds' come and wrap their wings around her enveloping her in their love and protection. Mirror-ball on stage; white wedding dress being side-lit; the sparseness of placement of the performers. The moment of silence when everyone waited for the French Horns.

BINGO: The manipulation of the 'audience' - they all are quiet at the same time; all breathe out at once - the rules are understood and followed. The dobbers! How can I use them in a show??

MISS JASON: Mind-snagging: The audience - particularly the working class men of different generations there together and having a ball! Skilled comebacks... the ability to manage the crowd.

Rachel Mars

To steal

A gesture:

From the Opera - a particular and strange use of the body/breath by Lawrence Zazzo as Julius Caesar - with every trill/ wobbly note he would do an odd torso jerk, whilst keeping his feet firmly planted on the floor. It was quite alarming to look at, almost like a controlled seizure. It draws attention to the relationship between the breath and the voice in the way that reminded me that they aren't separate, and that a singing voice of that force and skill is not a magical thing, it is mechanical.

A use of time:

From Bingo - the intense periods of concentration and action, with a really fast pace and no let up, followed by the brief pause between games, and then the long, drawn out 'interval' in the middle of the playing period. There was no time to think of anything except the numbers in the calling periods, head down, get on with it, solid rhythm. The interval felt drawn out - and was important as a time to get food and drinks to make cash - during which I actually had time to take in the space and the other people sharing the hall with us. This intensity of action and rhythm followed by a deliberately flabby time signature would be good to nick - I think it allows a manipulation/direction of the audience's focus and their feelings of safety and comfort. Remove the game, the fast thing that we all understand the working of, and

insert space, time and no direction and it is unnerving and calls into question our being together in a place at all.

A use of space

From Miss Jason – her transgressing of the boundaries of the stage – pushing into the crowd and pulling people back with her, and the fact we were mostly all standing. The packed, shoulder to shoulder in a bar feeling as an audience member makes you more likely to talk, comment, shout out, look around at what other people are experiencing and enjoying. The wave of the audience parting to let her through, and in some cases shuffling to the side to avoid being included, draws attentions to the really live atmosphere, and to the people in the space absolutely making that evening different to the next or the one before. We are not performed to or even for, but with and around.

A use of silence

From Bingo – not so much silence as quiet with a regular beat – that of dobbers marking numbers. The accepted and required quiet in that hall and the need for concentration and respect of the process, for the potential benefit of every player. I loved the way the players would tut, hush and eventually just mutter ‘shuuuutttt uuuppp’ at people who spoke outside the accepted second or two ‘response’ periods after anyone won.

Something overheard

‘That one, she’s really funny.’ EVERY time a particular actress came out in 9 to 5.

OVERALL FROM THE WEEK:

One of the best conversations about performance I’ve had, ever.

Things to take away:

Notions and questions of skill in Live Art

Arbitrary and often self-policed genre walls between art-forms, and the possibilities and opportunities provided when things collide.

The idea that audiences go to venues not the shows, so you have to put your work in the venue that has the audience you are interested in. Who do I want a conversation with, with what piece of work and why?

The week was brilliantly planned – amazing to have free tickets to such varied shows. Neil was a wonderful teacher and provocateur, with a fascinating history and such varied experience. He had a really gentle manner and managed to foster a really supportive, generous and questioning atmosphere. It was a really important space for thinking for me as an artist who has already made work and is exploring new and broader avenues. I think the conversation about continuing this kind of work, and transplanting artists directly into established venues/ audiences is a extremely exciting. THANK YOU. Timely and important.

And some inspirational phrases from Mr Bartlett:

- consider, how do I get to an audience? - remember the audience have made a journey to get to the show - reward them for their effort - what are the points of entry into all art-forms? - insert discipline into the gaps and steal the aesthetic and working principles from anywhere - have an aspiration to amazement; a collision of cultures - never forget the strangeness of performance; the glamorous outrage!





DIY 9 REPORT

"Water shouldn't be water"

A weekend workshop in fabulation

Dates: October 13th and 14th 2012

Leader: Dickie Beau, with Guest Collaborator: Dr Yas Daudjee

Participants: Joe Wild, Bernadette Louise, Tom Marshman, Loretta Hope Griffin, Anais Lalange, Hestia Peppe, Isolde "Foxy" Godfrey, Mark Ellis, Berivan Sayici, Luxury Values, Kate Spence, Alyn Gwyndaf, Gareth Cutter, Ciaran O'Melia, Chloe Dechery

Host Partner: Fierce Festival

PROJECT DESCRIPTION:

The inspiration for this "masked" workshop emerged from a conversation I had with a psychiatrist friend, Dr Yas Daudjee, in which he recounted a profound experience that had occurred for him during a week-long residential dance therapy course.

I visited the dance therapists who had conducted the original workshop (Dance Voice, based in Bristol) to find out the structure of their workshop and how it worked. I then appropriated their paradigm, in collaboration with Yas, so that it connected with my ideas around "fabulation" (projecting into the world images so intense that they take on a life of their own), and created a bespoke model of the workshop for artists.

For the protection of the future life of the workshop, the exact nature and order of the content - and especially its desired outcomes - should remain "masked". But, suffice to say, among other exercises, we made some masks. And, as Dance Voice had counseled: "the mask can do queer things" - in ways, and for reasons, that can be hard to describe.

"My notebook is empty, nothing i took from the workshop can be usefully illustrated in the written word. As with the the things that are most significant to me they live in the body and are a click in the head." - Joe

"everything we did seemed to be in some way helping me bring a clarity to the process of making [my] new show" - Tom

OUTCOMES for participants

I had hoped that every participant would have a life-changing experience and in some way be reborn by my amazing workshop..



It didn't quite pan out that way for all. And I could intuit that there was at least one member of the workshop who didn't enjoy the process at all. They did persevere till the end, but I fear they hated the process. I could not save them.

Happily it transpired that the workshop's content did seem to "speak" directly to the overwhelming majority of participants and in a number of cases fed very specifically and serendipitously into their practice, their personal growth, a specific project, or all of these.

I have procured feedback from participants, selected extracts from which make up the body of this report. To my knowledge, of the 15 who participated, 10 artists gave constructive feedback, and 3 of those wrote blogs about their experience (all respectfully observing discretion around the workshop's content and what was shared within the group).

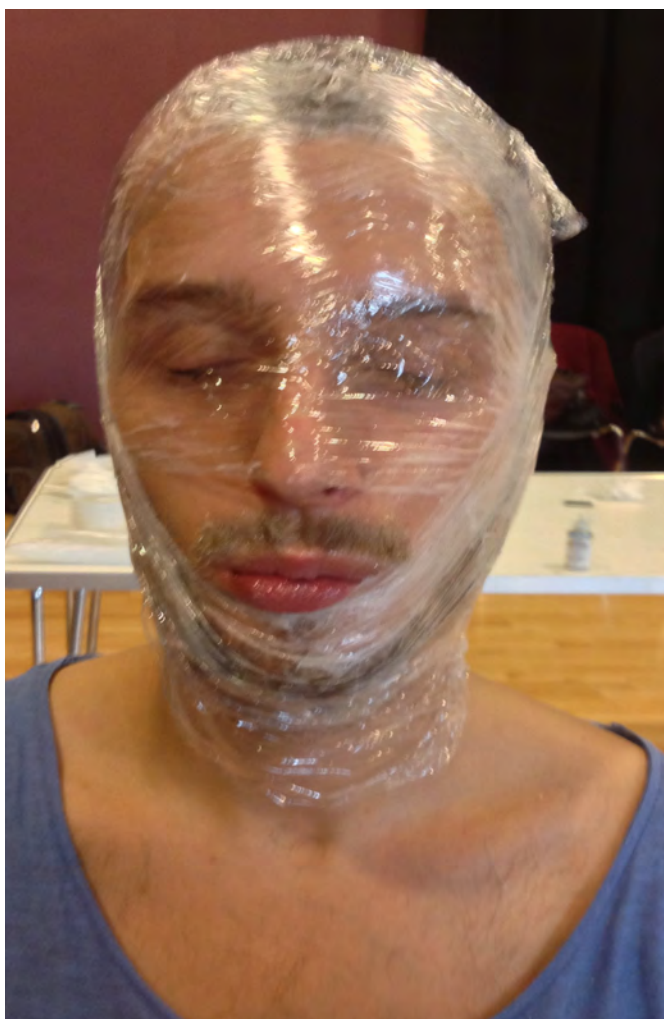
OUTCOMES for me

I couldn't have asked for it go better.

I'm happy with the planning of the workshop, how the pacing worked and pleased with how I handled a large group of artists. I've got greater confidence in my workshop leading as a consequence, and have found something new - whereas I thought I was capable of creating very busy and dynamic workshops, with heaps of stuff going on, I've found I might actually be better at conducting a more relaxed and gentle type of workshop. This is contrary to the freneticism of my day-to-day brain, and a useful discovery.

The workshop has opened up new collaboration opportunities for me. I've established a great working relationship with Dr Yas Daudjee and we are looking forward to devising an interdisciplinary project together in due course - this fulfils a long-standing aim of mine to collaborate with a psychiatric professional on a performance project.

I also feel very fortunate to be working with two other of the participants since the workshop - Joe Wild and Tom Marshman. Both of these artists are working on fascinating projects, each very different from the other, and I'm delighted that the workshop has directly led to my being involved with them. Both projects are relevant to my practice but both also take me in new directions, which is perfect.



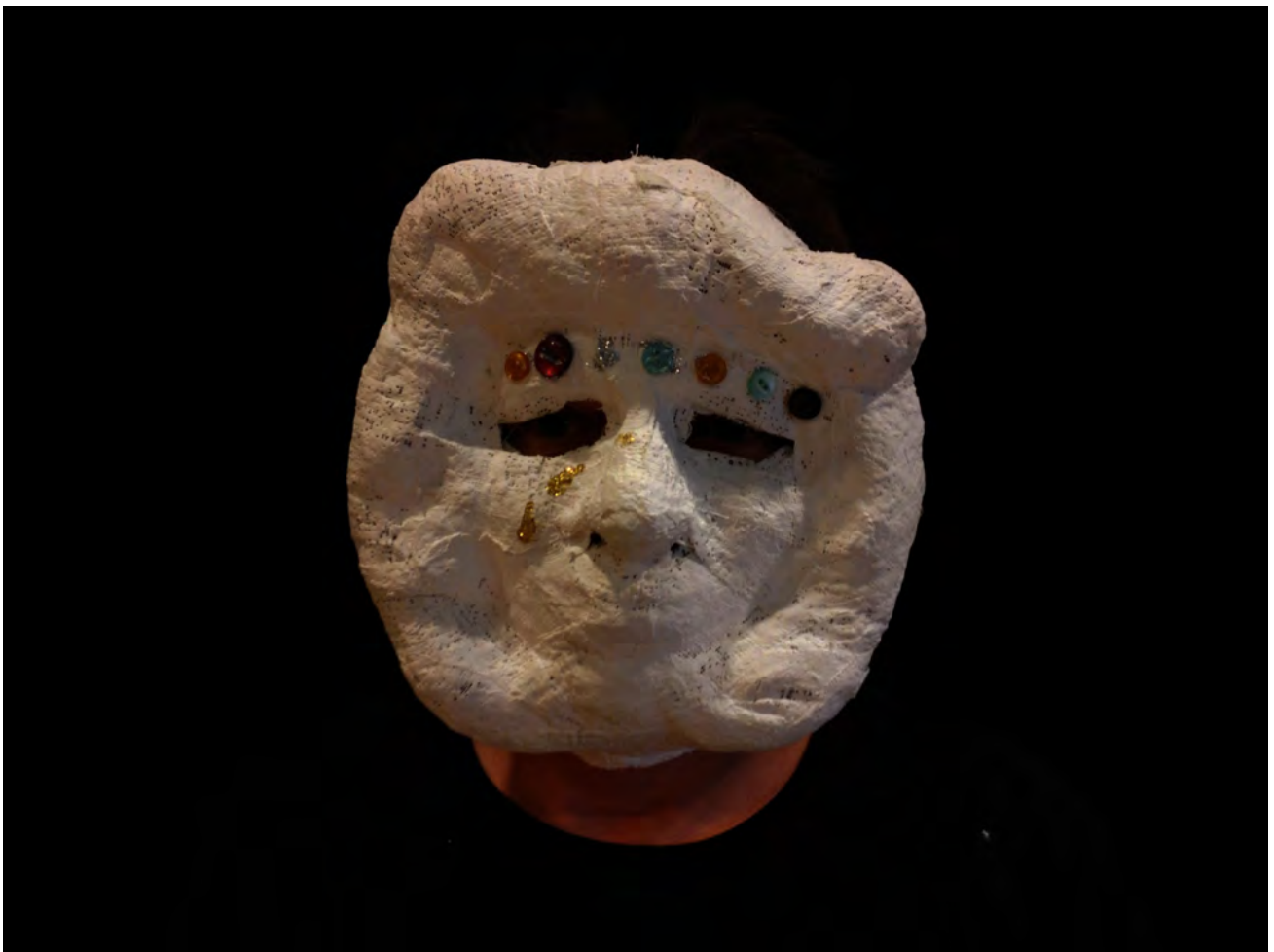
The outcomes of my workshop for individual participants were fascinating to observe and it was a great privilege to facilitate what turned out to be a positive experience for most.



"In terms of my reflections on the weekend with you last month I only have positive memories. The thing I enjoyed the most was not quite knowing where it was heading. A lot of the participants were very anxious as to what was going to happen or how things were going to tie together but for me I relished not knowing. It encouraged me to play and have fun, reflect and relax - all things which I now realise I have neglected a little with my own practice. I loved the mask making - my button eyed face now sits on a shelf opposite my bed watching over me as I dream. I also loved the long improvisation we did on the second day.

There was a great sense of trust in the room and it was a wonderful experience wandering between those other masked creatures. I do wish however that I could redo the improvisation but this time with a mask with no eyes as it seemed that those who were blind to their surroundings had a very specific experience.

On top of all this it was also a pleasure to meet you and the other participants. You picked some really lovely people to take part."

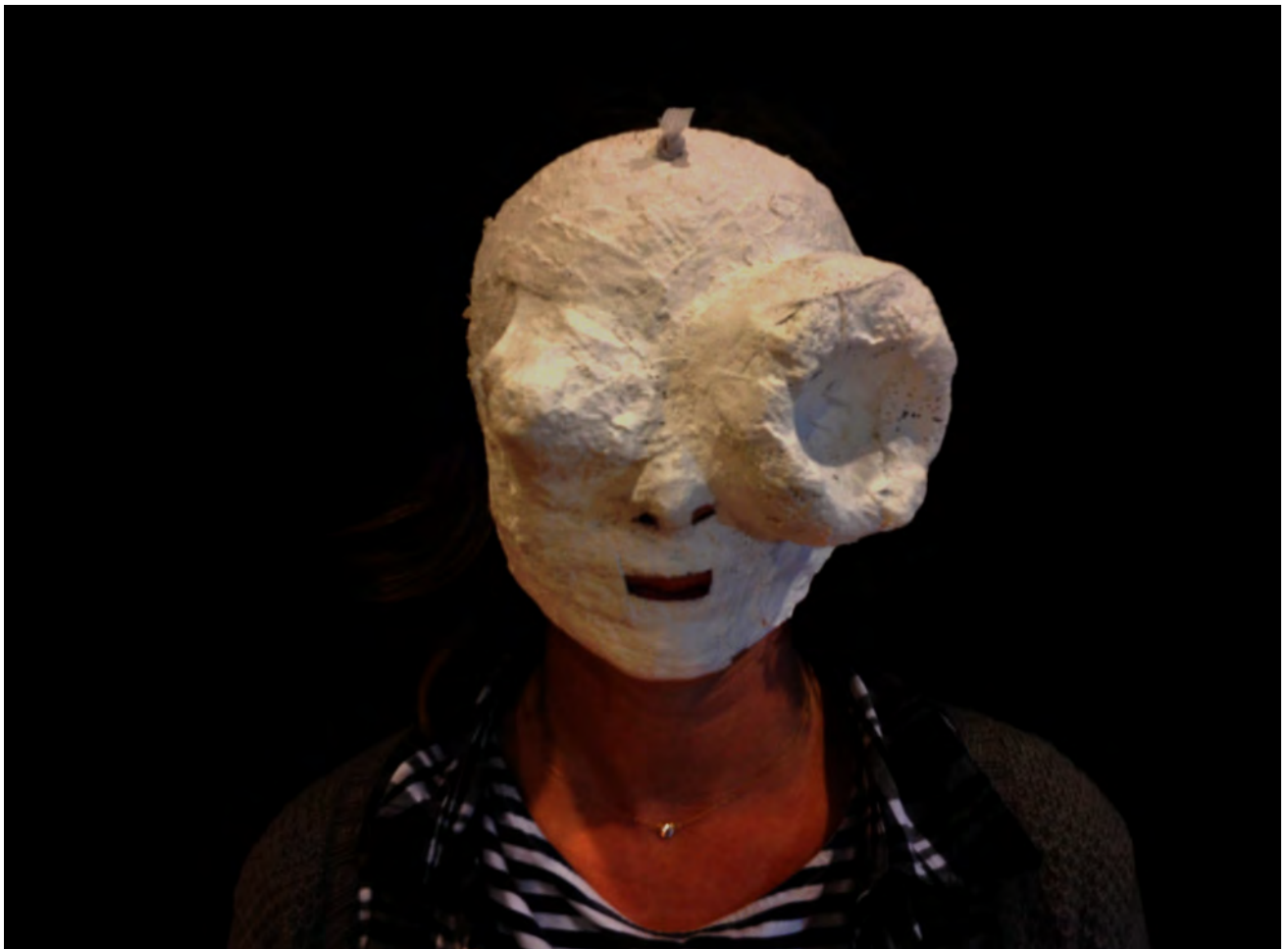


"I seemed to have a strange relationship with 'my' mask, and no strong sense of ownership or preciousness about it afterward. Nor even that I wanted to take it away with me, while still conscious that maybe I ought to feel I should, as the physical manifestation of the weekend. Perhaps a sense that I under-specified, that it felt more like an interpretation I wasn't wholly comfortable with, or that the external image was indeed transitory and had served its purpose, that there are many other external (re)presentations to be inhabited and explored, rather than hang on to any one in particular. A sense that the internal, the inside of the mask, is the more enduring and authentic quality, the place that connected my own skin to the outside view. Maybe a sense of the mask itself, having both skin-shaped and imagined sides, might be a physical embodiment of that liminal space. I think I preferred the inside to the outside of the mask. To look at it, I had very ambivalent feelings, but to put it on and feel it fit my face felt comfortable and safe."



"I found the whole thing kind of fragmented at first, and then as Sunday came along it all started to fall in to place. The exercises we did were all individually enjoyable and some (particularly the movement stuff) a new experience for me. I found the workshop a chance to reflect on my own practice and at times it was very thought provoking, allowing me to come up with a practical solution to an extremely emotive piece of work I've been putting off making.

The only comment I have on the workshop is that I wonder if the group was smaller, if it would have been more intimate and able to share experiences more freely. The amount of people meant it was difficult to speak to everyone, and also during such a lot of group conversation time many good thoughts might have been overlooked - this is only down to the amount of vocal people in the group though, and that in itself is a good sign that we were talking! I only wonder what it would have been like, in a smaller group."



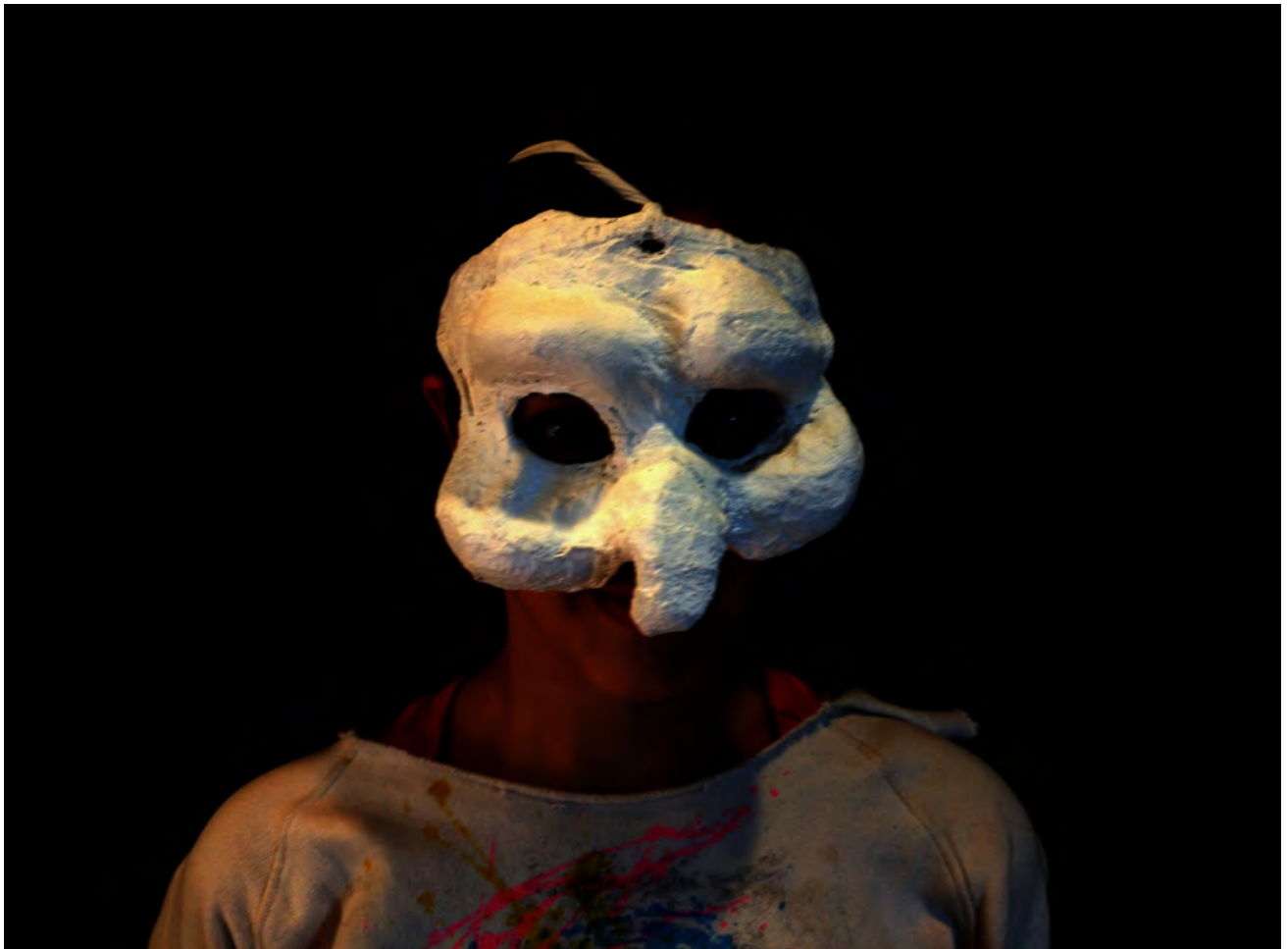
"Thank you for a great and fun week-end

The workshop was carefully laid out and gently led, with a very caring touch. I felt both safe and invigorated, drawn into the perfect mind's space to explore, experiment and open up to the unknown.

I liked the "surprise" element that was at the core of the workshop and the fact that there was a transformative, ritualistic aspect to the overall experience.

For only a week-end, it was a packed, juicy, nourishing workshop!"





"at the same time both an escape and a close up on
our everyday lives and nights
a learning experience on ourselves and others
an incredible way to meet and exchange with other
artists and performers

caring, fun and moving all together

and on the top of all this, I brought back home a
new face to glow in
the dark...

so thank you for making this happen the way it
did.

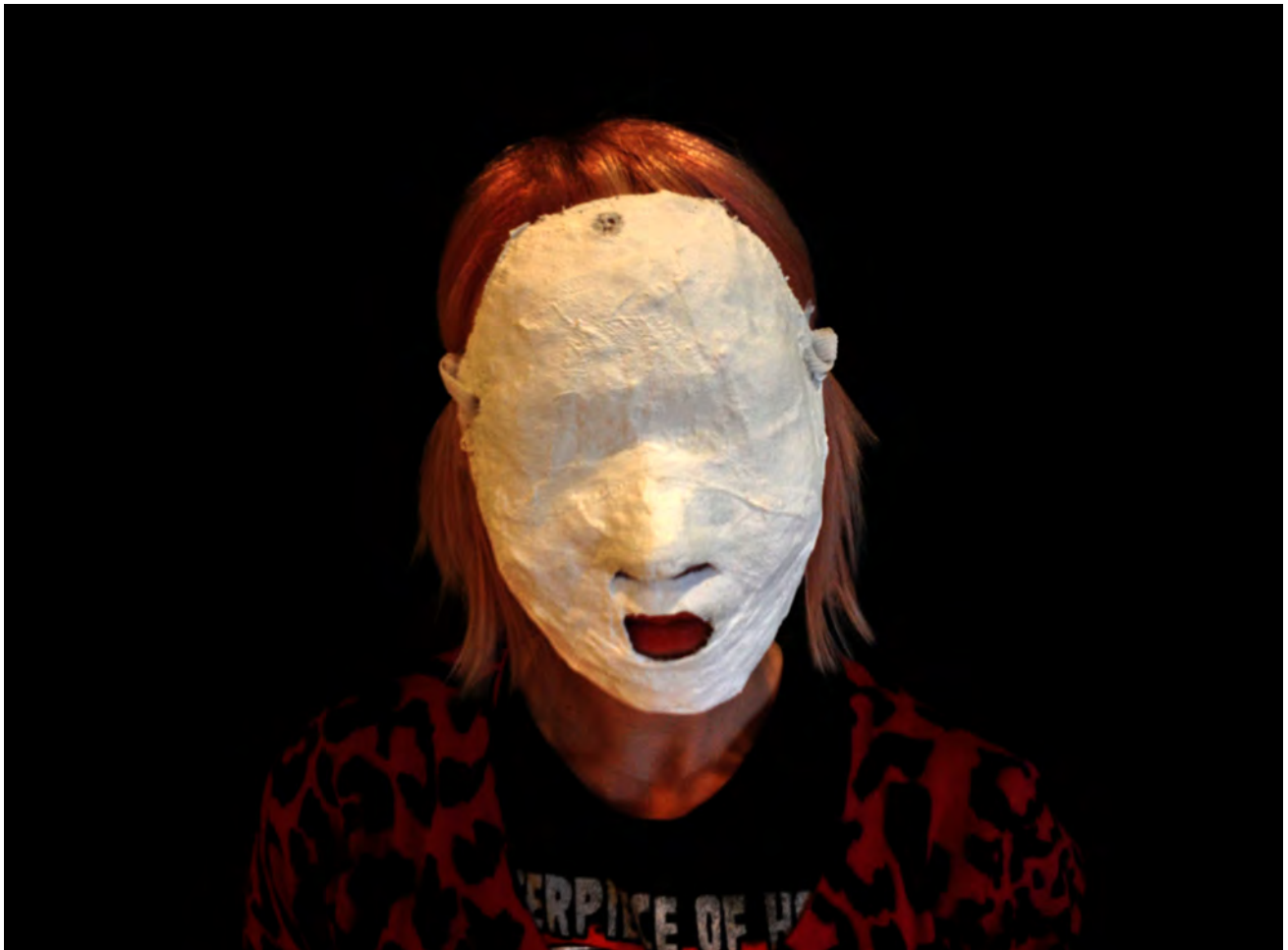
(I had crazily detailed dreams last night!)"



"The Fabulation workshop was the most inspiring, useful and relevant workshop I have done in a really long time. Dickie invited us on a journey of exploration that was far beyond the imparting of technical skill. For me it was a research in the philosophy and strategies of making art.

We were guided through a collage of extremely varied fragments of conceptual, psychological and embodied exercises who's relevance to each other only became apparent in the last part of the last session. Dickie's presence and connection with the group allowed me to relax and trust each new turn the weekend took without worrying about outcome, product or learning. In the final session it became clear how relevant each part of the work had been to my personal process in very unexpected ways.

My notebook is empty, nothing i took from the workshop can be usefully illustrated in the written word. As with the the things that are most significant to me they live in the body and are a click in the head."



"We put on our masks and 'once the masks are on, they're on!"

For me, my mask was not so much about expressing to the outer world with decoration but a device to help me remove my false identities. A fresh start. A blank canvas. So I could discover myself without the pressure to please or entertain.

This is something I learned over the whole weekend: to connect with my body's voice, and also with those of the group, without having to impress or fake. Very honest. Within a group but not co-dependant to it. Very freeing.

When we took our masks off I felt very new, as if stripped of other, less physical, masks that I wear all the time.

This workshop has been a very powerful experience for me! I am so grateful to have taken part.



This weekend, I realised that I know much less about what is going on inside my heart and my head than I thought. A live art workshop is not the kind of place I would expect to make this kind of discovery but the series of activities we embarked on have unearthed some enduring anxieties, like a hand stirring a clear pond and bringing all the silt and mud to the surface. For the moment, the fear of death (not my own but other people's) looms large. It will almost certainly dissipate, but I hope it will leave behind a greater awareness of it and of myself.

I had of feeling like I'd actually seen a close relative's face for the first time in years; someone who I had lived with and created an image of in my head; one which seemed to obscure the true physical form behind it. It forced me to question how deeply I engage with my waking life, let alone my sleeping life.



I was interested in this particular workshop because I am now stepping into a new project, it's exciting but I need some support in these early stages as I begin to find my feet.

In terms of moving forward from this workshop everything we did seemed to be in some way helping me bring a clarity to the process of making this new show. I spent ages falling down in the workshop at MAC. Falling, for me, is not only about submitting but also initiating, making a decision to fall, at least in a rehearsal room. I'm falling!

In the workshop we were asked to record our dreams, this was a gift for me and although listening for hours at a time to other people's fragmented and nonsensical non-waking life adventures could be hard work, it can, when gone through some kind of editing process, be creatively rich. I think from now on I will be keeping a notebook by my bed in future to write down those dreams. At best it can create some sublime images and free flowing narratives. I really hope this approach will impact on the development of my new show.

names of facilitators. sean burn and mike layward

title of the project. live art and the 1892 walsall anarchist bomb plot

dates. 13th & 14th october 2012.

location. the new art gallery, walsall.

number of participants. 6 (it was originally 8 but 2 were ill on the weekend)

the aim of the project. there is an official blue heritage plaque at 238 stafford street, walsall dedicated as follows: 'joseph deakin, famous anarchist and founder-member of walsall socialist club, lived here in the nineteenth century'. walsall also saw the anarchist bomb plot of 1892 where a group of anarchists were set up by the police. (so no change there). joseph deakin received a 5 year prison sentence, while others received 10 years in prison. fast-forward to the present day ... the aim of the project was to use this historical plot as stimulus to explore present day police fit ups, anarchism more generally and the psychogeographies of the town of walsall and these unusual claims to fame.

an indication of what happened

mike layward and myself, sean burn, co-facilitated this diy. we had decided on a structured first day with a number of exercises designed to stimulate explorations of the source material followed by a much freer second day where we handed over to the participants to come up with their own responses. we started off by walking to visit the memorial plaque near the new art gallery, walsall where we were based for the weekend. we then handed out copies of '*the walsall anarchists: trapped by the police. the truth about the walsall plot.*' by david nicoll, (an early twentieth century anarchist) and published by the anarchist kate sharpley library (www.katesharpleylibrary.net) . we discussed this pamphlet in depth and a number of contemporary links (not least undercover policing) came up. we moved on to an adaptation of an augusto boal technique to get the group thinking but it was clear that the group wanted/needed to be given their freedom much earlier on and so we abandoned what we had originally set up and instead had a discussion about what the group felt like exploring. this saw the group dividing into smaller units and engaging in a number of different activities that took the bomb plot as its starting point. these ranged from surveillance on the former police station from the time of the bomb plot and also surveillance of where the socialist club a few doors down was based to creative writing / monologues on the plot, whistling as subversion of space, reverse graffiti with charcoal and painting nails in anarchist colours.

what the project leader got from running the project. i got a lot out of running the project, mainly meeting with an interesting group of people and debating the ideas around the project. we also heard a lot about other anarchist and activist artists and it felt good to hear what was happening elsewhere.

what the participants got from the project. please refer to the participants comments for this, but the main feedback was the space to talk about the issues was of the most use.

i want to give a big thank you to zoe renilson, head of education, at the new art gallery walsall who provided us with the space to explore this and helped make it possible.

DIY Report from Mike Layward

It's an interesting position to be running a 2 day workshop around the issues of Anarchism and Freedom.

Do you control the workshop with a clear plan with a beginning, middle and end, or do you act as the 'spark' and hand the 'fire' over to the group.

It was clear that we had an interesting mix of participants (eight signed up, but two were ill so six came), who came with very different backgrounds/experience. Some with a lot of knowledge as art activists and knowledge of Anarchism etc, while others had much less experience in these areas.

So how did we approach the weekend?

We planned to have enough activities to take the group through several processes/activities for the first day and then hand over the second day to the group.

We started with a group visit to the blue plaque to Joseph Deakin (the famous Walsall Anarchist) and then back to the gallery to read the pamphlet on the Walsall bomb plot. The story had strong resonances with one member of the group who knew Mark Kennedy (Police Spy).

Our plan was beginning to go astray, what with the need to talk about the ideas and issues raised by the pamphlet and the resistance of one of the group to be involved in the warm up activities.

These moments are key as a facilitator, do you plough on with your plan and leave the person out to decide how they'll fit in (or not), or do you stop and try and keep everyone engaged.

There's no right answer, but we opted for throwing out our plan and handing the workshop over to the group to plan.

Several ideas were formed which were acted out over that day and the next.

In hindsight I would look at this w/shop differently:

- I would not have stopped when we did and let the one group member decide for themselves how they were going to fit in
- Had a focused discussion around 'What is Anarchism?', to bring out stereotypes that were lurking but never overtly expressed.
- Had a better set up with the hospitality re drinks and food, putting some of the budget towards this.

What i got from running the weekend?

The weekend woke up my spirit and brain cells that have lying dormant over the last few years.

group comments

what did yu like about this diy?

the fact that everyone was dead nice. the fact that there wasnt a dominating male boor who took over everything. the way that the materials in the first session were quite stimulating and gave me a lot to work with. the honest and open communication between us all

the links with historical architecture

the open nature. the people.

the conversations. the freeness to just talk and discuss

being around people with very different practices/experiences to my own. working with people who were more politically knowledgeable / aware than myself.

engaging with people around the theme of anarchism. particularly these connections - mark barnsley, mark kennedy, joseph deakin and coulton.

what did yu dislike about this diy?

the lack of time to explore ideas further

very short amount of time to explore such a huge subject

we were all perhaps too easygoing which in such a short time meant that we spent a lot of time in conversation but less time actually making work. it might have worked better if the workshop was longer and then could grow more organically. or, if in this time-frame it were slightly more structured

what would yu like to do as a result of this diy?

to respond to the site and the concept/context of working around these subjects further

to create a mythogeographical misguide tour of the town, around the story of the bomb plot

develop some of the things which have been suggested by the project into something larger / more multimedia

i would like to dance to legs and co with glitter balls and a wig and leg warmers, a durational danceathon. i would also like to visit historical sites and collaborate with nail technicians.

What did you enjoy about diy 9?

Meeting interesting people in the group and having the opportunity to take time-out to think well about important issues. In particular relating to the need for solidarity in the arts community for those who experience repercussions when challenging the status quo.

That the theme was relevant to my personal experiences and it was an imaginative way to approach it. I thoroughly enjoyed learning about the history of the Walsall anarchists whilst being in Walsall and visiting the relevant sites together - the police station, Socialist Club and seeing the plaque where Joseph Deakin lived.

I appreciated particular qualities of the organiser's. In particular I valued the combination of Sean's mental health politics alongside his vulnerability, gentleness and openness. I found Mike's personal warmth and political stance refreshing and loved his stories about discovering anarchism as a youth.

What didn't you like about diy9?

In the UK the concept of 'anarchism' is largely misrepresented and misunderstood. So it was a problem for me that there was no definition of anarchism offered as a benchmark to work from. This meant we came together as individuals with a variety of class backgrounds and life experiences with different perspectives on anarchism and without a mutual understanding of what anarchism is, so throughout the two days misunderstandings and stereotypical ideas about anarchism invariably cropped up frequently.

Whilst there are benefits to it being a mixed group I'd have liked to have engaged with other artists who identify as anarchists or who have directly experienced oppression/ intimidation by the police.

Finally I'd have liked the weekend to have had a more holistic approach to the themes and issues. For example, having an alternative to corporate chain for drinks or perhaps consider hosting the event in an organisation that embraced anarchist ideals (maybe thats a big ask in Walsall) and more of an openness about how the £1,000 budget was spent.

What would you like to do now?

Point out the irony that I have felt it necessary to censor my original feedback about this 'freedom of information workshop' for publication.

Thanks go to both organiser's for hosting the event on such an interesting and current theme.

Ange Taggart



The start of it

paranoid policing outside the old police station



charcoal writing produced

DIY9 Report

Leader: Eloise Fornieles

Title: Stop it and Just DO: A workshop on intimacy and endurance performance- accessing physical and emotive landscapes.

Location: The Yorkshire Sculpture park

Dates: October 5-6th

Participants: 16

Project:

The written correspondence between Eva Hesse and Sol LeWitt was used as an access point to work through and develop physical, written and spoken performative exercises, which emphasized letting go of anxieties by 'doing'. The first half of the workshop was structured to enable participants to form trust, respect and support between performer and participant. The second half is to channel the emotional information they have absorbed from their participants into a physical performative experience.

Each individual chose a sculpture within the park and walked around the piece for 5 hours. Each sculpture gave the performers access to a natural sense of time and an object in which to focus their energy. In doing this the participants gain a new way in which to access and understand their relationship to sculpture.

As the project leader I learned a lot from the participants. Everyone interpreted the exercises in their own way and I tried to facilitate development of each performative experience by asking the participants for feedback and suggestions after each exercise. It was a very positive experience and gave me the essential feedback in understanding how people interact and identify which elements to change and develop.

I hope the participants felt they learned something of their capabilities and felt secure in experimenting and developing ideas within the group. Each participant was encouraged to adapt and develop the performances to suit their own practice, body and ideas.

Damon Waldock and the team at The Yorkshire Sculpture Park were incredibly helpful in facilitating the workshop and ensured the participants and myself had a very positive and productive experience. The YSP is a very special place and it offers a great platform for performance within the landscape, has an engaged and inquisitive audience and a fantastic team of people running it.

Budget Summary:

The budget was used to pay for participants travel expenses and cover the taxi to the Yorkshire Sculpture Park from town on both mornings. Childcare was also covered.

"Thank you so much for the weekend-really great experience and process. [I] revisit[ed] Huddersfield, where I think I mentioned I grew up but don't often get back to. So, an interesting comparison to move through spaces I'd spent many years walking repeatedly a long time ago, and notice the physical and emotional resonances my body had remembered."

Alyn Gwndaf



"It's been two weeks now I've found myself generating way more ideas from walking, it's very interesting."

Charlotte Corner

*It was a lovely
couple of days,
deep and slow
and quiet, I
think I'm still
processing...*

Paul Hardy



*"My experience walking
and talking to myself round
'One and the Other' was
extremely liberating and
therapeutic, I loved
navigating myself within
and around the sculpture,
reacting to the shadows,
actions, tactile feelings and
emotions of the space. I
am still buzzing and keep
smiling to myself, lots to
take into new ways of
working :)"*

*This was despite a little too
much thinking, puffing, hip
swaying, etc etc I did
actually just DO in the
end!"*

Harriet Poole

Oriana Fox & AND Festival
Live Art Therapy: This Workshop Will Change Your Life For The Better!
 27-28 July 2012

6 Participants: Kate Baird, Harriet Fleuriot, Scarlett Lassof, Alister Lownie, Lorena Rivero de Beer and Lena Simic

Tucked away in the idyllic setting of Grizedale Forest, Cumbria, this workshop examined the relationship between live art and therapy. It entailed looking to performance for solutions to personal problems as well as to assess the relevance of therapy as a creative goal. Participants were asked to choose one particular issue to focus on and together we would generate ways to combat it. Some of us tried to find resolution; others resisted the limitations of existing definitions of therapy and the very notion of 'before' and 'after'. On the final day of the workshop Oriana's mother Angela Monti Fox, who is a trained psychotherapist, provided her professional perspective via individual, 30-minute skype therapy sessions with each artist.

Day 1
 We drew pictures that represented our identities. We talked about where we were coming from as well as our expectations and hopes. In pairs we experimented with phototherapy, taking turns playing the photographer/therapist and the subject/client. We shared our images, a meal and a room in a hostel.

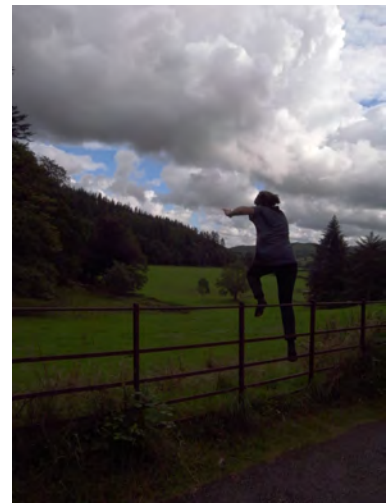
Day 2
 We did performance lectures incorporating the images taken the day before. We got feedback. Several of us contested the idea that we needed to change. We each had a brief, one-to-one psychotherapy session over skype. We went on a silent walk in the forest and tried out some primal scream therapy.

BEFORE



Harriet didn't know what to do.

AFTER



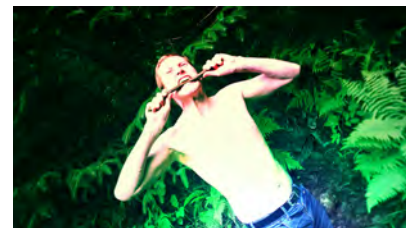
Harriet took an uncertain leap.

BEFORE



Alister was in touch with his sensitive side.

AFTER



Alister got acquainted with his inner man-dog.

BEFORE



Scarlett hid her problems in the closet.

AFTER



(She wished she could free herself from them entirely.)



Scarlett learned to bring her problems out in the open and they all shared a lovely spot of tea.

Oriana's thoughts on the workshop:

After the ice-breaker activities which I had hoped would get the group to open up to each other, I shared that if I were a participant in this workshop, the issue I would have liked to focus on for myself would be my people-pleasing tendencies. Whilst being a people-pleaser doesn't seem to be the heaviest of problems or even necessarily always negative, it is one of my biggest hurdles because it prevents me from actually knowing what it is I want for myself. Many of my day-to-day choices and big life decisions could be made by consensus instead of by my gut or my thinking if I allow this habit to get out of hand. In a situation such as this workshop where I was the leader, this had serious repercussions; being a little too sensitive to the dynamics of the group I was a bit too accommodating and not assertive enough, leaving the participants feeling at times that they were without sufficient guidance. Add to this the fact that I didn't see myself as an expert imparting wisdom onto participants – I wanted to facilitate these artists' explorations and I hoped to learn some tips from them too. The result, I believe, was that I came off as flaky. In the end, even though I was not a participant and instead the leader, I found that the most profound lesson I got from the workshop was indeed that being a people-pleaser can backfire. It certainly did in this case.

In aiming the 2-days toward resolution instead of, for example, discovery I was actually making the workshop's raison d'être my own desire to please. If I could help these artists to resolve an issue, clearly I will have succeeded at pleasing them – results! I realise now that on some level I set myself up to fail. Much to my chagrin, the participants seemed quite critical of the notion of resolution, some even openly objected to having to pin down their focus to one issue, arguing that this oversimplified the reality of their life circumstances. Lena commented on the notion of 'Before' and 'After', which was the premise of the phototherapy exercise (and the mainstream makeover formula), as being capitalist and superficial. Some participants also seemed surprised that the workshop focused so heavily on their individual problems, arguing that live art can be therapeutic for more than just the practitioners. While I agree with this, I think the promotional and preparation materials as well as the application itself should have served to foreground this emphasis.

In fact, one of the questions I had asked applicants to answer was what particular problem do they want to address during the workshop. Relatively few of the applicants offered up a candid response to this question; 4 out of the 6 participants wrote about intellectual and artistic 'problems'. Therefore I knew it would be a challenge to get them to open up and I hoped my own willingness to talk about personal matters as well as the one-to-one phototherapy sessions would succeed where the cold black and white text of the online call for applicants had failed. One of the main criticisms of 'therapy' as a motivation for or function of art is that it leads to work that is too personal, narcissistic and therefore apolitical. The objection to focusing on a personal problem by at least two or three of the participants was therefore also guided by these

concepts. On day 2, for example, Alister commented that the workshop premise seemed to be that "we each have issues to be fixed, therefore we are broken". Lorena followed this up by talking about Marx's dialectic and that in order to achieve 'wellbeing'/contentment you must either be A) fighting to change the world or 2) in denial and living in a delusional, fantasy world.

I really appreciated when on Day 1 Lorena said she had a problem with the word 'therapy' and that she wanted to clarify its meaning. At that point I had misunderstood her to mean that for her therapy is "a way of understanding how people are affected by social structures". I didn't get her to elucidate this until Day 2 when she said she did not think that's what therapy meant, but she wished it did. I agree that this new definition is appealing because it makes the therapeutic automatically political. But what does a therapeutic treatment based on this principle look like and how does it work? I would venture that it could definitely take the form of live art.

Be that as it may, I still wasn't able to cure what ailed these participants, (and in some cases I still have no idea what their problem is!) adamant as so many of them were, that society needed changing, not them. Granted, the responsibility wasn't all mine. When they came back from their phototherapy jaunts and showed their images, half of them completely perplexed me; I still had no idea what issue they had decided to address or what methods they might have imagined could move them from the 'Before' image to the 'After'. Therefore, I asked them each to devise a 'performance lecture' utilising the images and explaining their transformation. I thought this would serve to illuminate both the problems and possible courses of actions or means towards a solution. If they each could act in their lecture as if they had achieved the 'After' (the preferred state of being, that is, having resolved their issue) if they could fake it, then perhaps they'd be a step closer to making it happen, whether the solution resided in their psyches, behaviours or externally in the world around them. My contention was that this exercise would generate actual methods that we could then put into practice towards the end of the workshop and beyond. That was the idea, but boy was I underestimating the defiance of this group, or maybe I just don't know how to account for the wills of others, the creativity of artists, or how elusive change can be.

If I had the chance to do this workshop all over again, there are many things I would change, but first and foremost, I would act against my tendency to please others and instead be much more directive. I would also plan to do more doing and making activities, leaving less time for the cerebral and the academic, which dominated this particular incarnation. As a result of DIY9, my mother and I are planning to collaborate on a longer workshop that will aim to help live artists discover what is already therapeutic and reparative about their own work. With a new and improved leadership style, I will also urge participants to try out new approaches that might be uncomfortable or foreign and take risks that might end up not solving the problem, but at least will give the feeling that we were all pushed one way or another to try something different.

The participants' thoughts on the workshop:

Scarlett:

"I am still having trouble with talking about my problems just in daily life, but I do want to get more therapy, and the workshop definitely made me consider using performance for more personal things."

"I never expected the skype therapy session to make me think so deeply about myself and my beliefs."

"I think working one on one with a partner for the before/after photos was therapeutic in itself. The way we talked through our issues was performative, it was in a philosophical and art context, as it was a task but still like having a private talk, and somehow it was more useful being strangers for this exercise."

Lorena:

"Thinking about my dreams and past memories in the context of live art therapy made me on the one hand remember the feeling and experience of my own analysis that I finished three and a half years ago, and on the other hand left me feeling a certain freedom and excitement about what therapy can be in that context."

"I felt confused by the lack of structure and what felt like a lack of information, but somehow that aspect of the workshop was the very thing that encouraged me to find my own meanings, the latter feeling quite challenging and similar to my experience of psychoanalysis. I was also quite intrigued by Oriana's relationship with her mother and what it means and does to the workshop to include her in such a fundamental role; somehow as the one who holds meaning."

5 things **Harriet** got out of the workshop:

- Confidence in myself as an artist, through presenting myself in a space where I identify myself to others as an artist
- More understanding of the individual experience of going through therapy
- Lovely contact with other artists working in different and diverse ways from me
- Potential ideas and avenues to further explore or think about
- Some time to just sit and think while we were there!

Harriet:

"I didn't ever really consider the dynamic of group therapy enough, and how collaborating with each other on our individual and personal therapeutic process could be rewarding and helpful. By seeing someone think out the way they might like to perform or create something, you become their audience, you go on the journey with them, learning lessons that you can apply to your own journey and it's a really lovely feeling knowing that you have helped facilitate them. And where there is a mutual exchange, where someone returns that facilitation back to you, can really bring a new perspective to the work that you intend to create, like a mini performance in itself."



Scarlett delivering her performance lecture.



Lorena performing the animal, roaring



Lorena being the animal, listening.

5 things **Lena** got out of the workshop:

- forest
- insights about myself (through therapy session)
- new people
- new techniques
- singing trees

And 2 more things she never expected:

- found myself drawing like I did as a child
- learnt some Scottish dancing

Lena:

“I feel that there is subversion of the term 'therapy' when used in combination with 'live art'.”

“I realized that there are other paths to explore... my issue was around whether I should continue working on certain strand of my performance practice. I came to realize that there are different methods/ways how to work on it... so for example, through music and popular culture figures (like Kurt Cobain) and I would have never came to him if it wasn't for Grizedale Forest in Lake District.”

“I loved the skype therapy session! Angela was brilliant and so well prepared; an amazing experience! I discovered some things about me I never knew before...”

“The workshop was inspiring!”

Kate:

“I came away thinking a lot about therapy and my own personal relationship with it. I particularly enjoyed the time spent with Oriana's mum and creating our images outside in the hills.”

Alister:

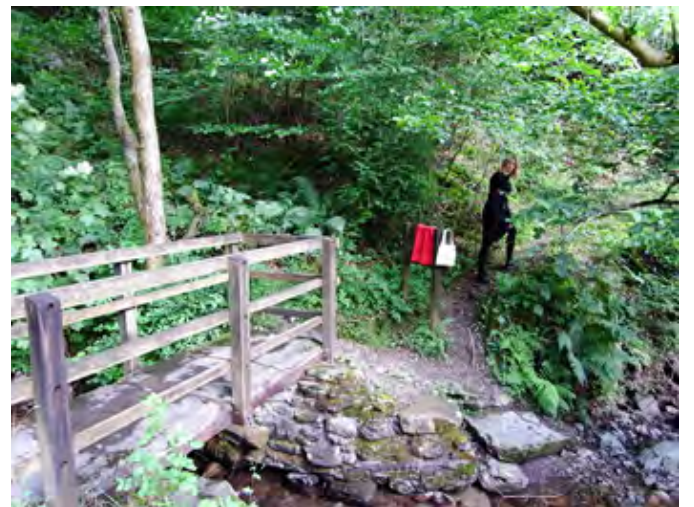
“The therapy session was really interesting: I didn't know what to expect from that experience, and I enjoyed the chance to talk to somebody so keen to open up the past in a short time and so unafraid of doing so! We also managed a really good balance of talking about me and my past, and about my work and performance ethics.”



Lena's identity drawing.



This is Lena before: What's the issue? What's the problem? She is unsure about crossing the bridge. Bridge is a metaphor, can you get onto the other side, all that...



This is Lena after: Has 'the after' been achieved? No, we are still in those moments we skipped. We haven't arrived at the moment after, the after.



Kate before.

Last word from the therapist, Angela Monti Fox:

All of the participants were interested in their own inner motivations and clearly this "introspective ability" informs their work. All were eager to interpret their dream(s) and I had the clear impression that this was not just due to the fact that they had been asked to record their dreams prior to the workshop. Having read each participant's application materials, I was able to relate the meaning of the dreams to their work; and in each case the participants validated this. Clearly the artists' work is a way of resolving unconscious issues, whether that is the intention of the artist or not.

Art-Oil-Numbers-Bodies-Love

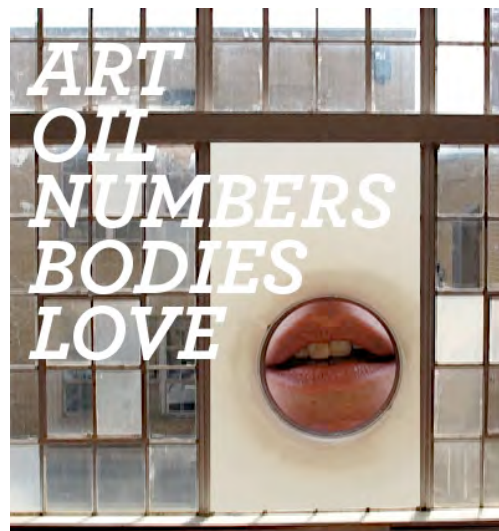
Live Art Workshop on the Problems of the Oil Economy and Oil Sponsorship of the Arts

Project leader: Nicole Garneau

August 9-12, 2012, London. 12 Participants

Art-Oil-Numbers-Bodies-Love: Live Art Workshop on the Problems of the Oil Economy and Oil Sponsorship of the Arts was a 3 ½ day intensive workshop in which participants were encouraged to try different strategies for producing small solo and collaborative live art gestures or mini-performances on the subject of oil economies and oil sponsorship of art and culture.

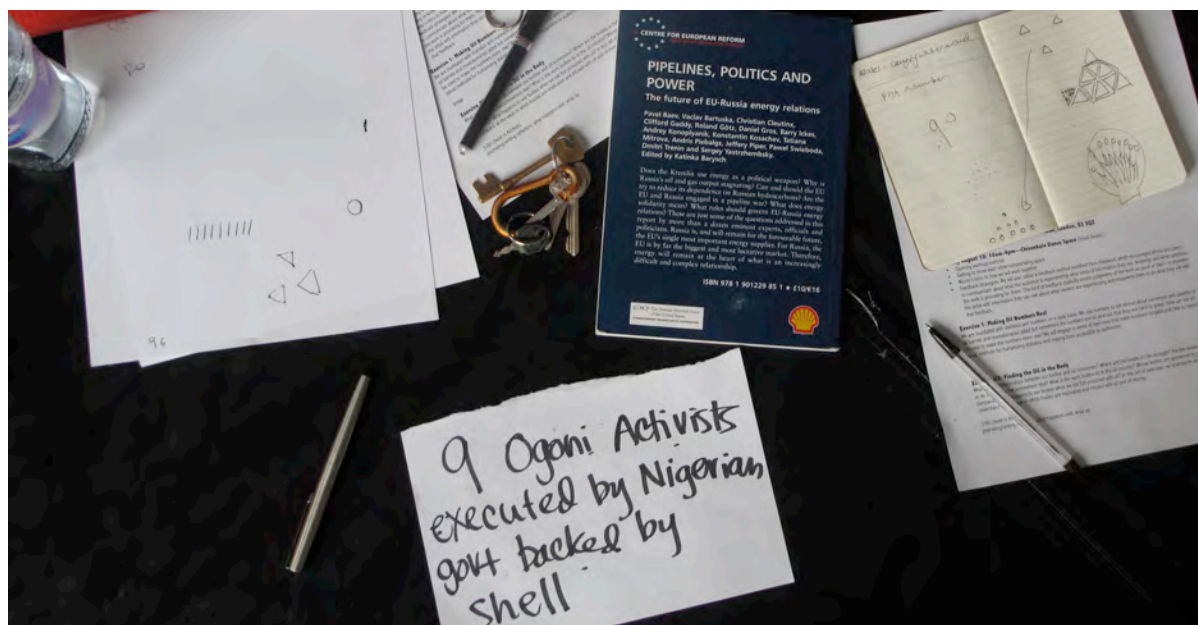
Art-Oil-Numbers-Bodies-Love was geared toward artists that might be interested in the issue of problematic oil economies and their relationships to institutions of art and culture, but have not yet explored the issue fully. This workshop took a “beginner’s” approach toward the topic because people are often intimidated when they feel they don’t know enough about a political issue to participate in discussions, even though they might care and want to know more.



The workshop made connections to artists currently creating work that deals explicitly with the (ongoing) crisis in the Gulf of Mexico as a result of the BP oil spill: M.U.G.A.B.E.E. (Men Under Guidance Acting Before Early Extinction), and Mondo Bizarro. Part of the workshop was an exploration of how UK-based artists can be in creative conversation with artists who are literally breathing the air and touching the water still polluted with British Petroleum oil.

Thursday, August 9: We began with an overview of the problems of oil economies and oil sponsorship of the arts featuring content-area expert guest speakers from Platform London.

Friday, August 10-Sunday, August 12: Workshop at Chisenhale Dance Space, London.



- **Exercise 1: Making Oil Numbers Real**
We are inundated with statistics and numbers on a daily basis. How can live art be used to make the numbers more real?
- **Exercise #2: Finding Oil in the Body**
What are the relationships between our bodies and oil economies? Where are the bodies in this struggle?
- **Exercise #3: Singing Back to the Gulf**
How can we be in conversation with activists in Louisiana or in other parts of the world? What if the place you live would disappear in 70 years? What do you need to say to that place before it goes away?

- **Exercise #4: Working Outside with the People**
What are the social relations affected by oil economies? We take the work outside into a public setting and participants have a chance to explore social interaction.
- **Exercise #5: What we Actually Need to Make Art / Gift Exchange**
What are the resources that we as cultural workers actually need in order to be the most fully creative and productive artists we can be?
- **Exercise #6: Join Flash Mob demonstration for Pussy Riot**



Nicole's reflection: Running this project was a thoroughly rewarding experience for me. The process of articulating the ways I make performance and translating them into a curriculum was difficult but really interesting. The Platform folks did such a great job of walking us through the issues. I was totally impressed by the caliber of participants: every single person brought such a wealth of knowledge and experience, and folks worked with such seriousness and integrity. Making work with them, and witnessing the work they made, was really beautiful. I learned so much from the process and I came away with a lot of good ideas for my own work and future teaching, as well as a community of colleagues in the UK!



Participant 1: [This workshop] gave me fresh ideas for ways of working. I also now feel well oiled in getting to work fast. I particularly appreciated how the time we were given to make pieces was short, that time was stuck to and we went straight into sharing our work. It was also great to set this process up by saying 'go with that first idea, rather than thinking for ages of a somehow perfect one'.

Participant 2: A beautifully facilitated workshop that deepened my understanding of the issues around oil sponsorship of the arts. Through working experientially with live art, and using given exercises, that understanding became embodied, and emerged in new ways of working for me as an artist concerned with social, political and environmental issues.

Participant 3: The focus on the body and the practice of performing made me reassess tactics of my writing with much higher emphasis on the bodily knowledge in theories of Pierre Bourdieu and Maurice Merleau-Ponty. I think it somehow made me progress more radically with something I was groping for earlier.

Participant 4: [This workshop] has given me new mediums of articulation to explore and renewed hope for ideas that I haven't quite managed to articulate. And a new set of tools to look retrospectively at work I have produced that I hadn't been able to critically appraise. I feel like my creative portfolio just got a whole lot bigger.

Participant 5: Nicole's original warm and enthusiastic nurturing space held us all to open ourselves to new and complex ways of working with remarkable ease. It was all very unproblematic and felt surprisingly joyful which I suspect was no accident but a very good strategy to insert into a political art practice that can feel isolating and despairing at times. My approach to the issue of oil sponsorship feels closer; more intimate and less scientific and separate as a result, resulting in more creative outcomes than I was expecting.



Richard Layzell

METROPOLIS

Oct 10, 13, 15, 16 [with the Whitstable Biennale]

13 participants

METROPOLIS began with a manifesto:

Whitstable is the fulcrum. It's a metropolis, a hub, a cultural epicentre where every square metre drips with potential. Each building is an architectural gem of world heritage status. The coastline is iconic and spellbinding, an interface with nature that's raw, bracing and unbelievably picturesque. Its people are sophisticated and rooted in a historical landscape that's far more profound than London's. By comparison, London is a superficial upstart, trivial and vacuous. Whitstable has everything and is everything. Every shop, every café, pub or restaurant, every street corner, each back alley is extraordinarily vibrant, rippling with energy and opportunity.

This was our starting point. From here people developed their own responses, sometimes working together, more often alone. We were a diverse group from Whitstable, Kent, London and beyond, exactly as I'd hoped, so there we had a big range of knowledge and experience of the town, the Biennale and its people, from first impressions to visits and as home town. 'DFLs' became an issue and an obsession (Down From London). Were we DFLs? And the many independent shops along with a strong local resistance to chain stores. So we engaged with the town and the community in works that involved research, intervention, celebration and confrontation.....

The weather was very great sometimes windy plenty of sun, unexpected not anticipated, so we could work outside each day.....we had a room at the Horsebridge for two days, a strange arts centre building next to the beach with no sea view.....we learned how this came about, along with the oysters and who were the landowners, the shop owners and the one or two all-powerful families.....we had much access to local knowledge and the outside picture came down with the Londoners, the Swansea contingent and people of no fixed abode.....we were Amy, Anna, Daisy, Garth, Gina, Janet, Lola, Lucy, Marina, Pablo, Richard, Rob, Steve, Wendy.....we had the Biennale as a backdrop.....we were in and out of everything, on the beach, the 'street' (a spit of shingle that only appears at low tide), the high street, the infamous Tar Macadam Works.....we worked individually and collectively, bringing in the locals as performers, participants, audience, observers, collaborators.....it was about us as artist performers in this unique place (like they all are really and maybe that was the point) at this time in this context and this mix of people and personalities with these conditions in this timescale.....rounding it off with a presentation in the Sea Cadets Hut.....

For me this was a fourth DIY experience of steering, risking and connecting and great to have the link with the Biennale this time as a wider platform and lighthouse.

People said things like:

I am so pleased I took part in DIY. As an artist who works primarily on their own, it was so refreshing to be in a group situation. Although slightly daunting at first (as it always is) Richard led the workshops and exercises with an openness and support that was just at the right level – challenging us but always making sure we felt safe.

I'm not sure what happens on other DIY's but I felt each person, although very different and individual, added something to the group and by the end we felt more like a family. I think this was probably down to Richard's ability to foresee this when selecting people.

I absolutely felt the meaning of strength in numbers, and gained courage, invincibility and confidence over the course of the DIY.

It was great to have an opportunity to really test something out and take a risk with my final piece (the ear oysters). Although a fairly steep learning curve, overall I was really pleased with the outcome and thing this has been an invaluable step in developing something that will follow on from the experience in Whitstable.

I cannot recommend the process, Richard, and the benefit of travelling to a new place outside of London, highly enough.

Amy Lord

DIY9 gave me the time I needed to re-realise why I enjoy theatre as an art form, a chance to shake off my usual ways of approaching performing and try and challenge myself, and most importantly the chance to play. As a camel tentatively treading through the often dry desert of academia, DIY9 presented me with the reservoir of Whitstable, inviting me to fill my creative hump. Each conversation I had with the other participants helped to frame my ideas and experiments; watching and listening to the way others approached their practice and learning about their inspirations and aims was the most important part of my time in Whitstable. I'd also like to give a big thank you to You, Richard, for your subtle (often subliminal) guidance over the week. I found your style of performing really engaging and gave me a lot to think about in terms the 'loudness' I often try and use when encountering the public.

Stephen Donnelly

Metropolis: Permission to feel.

Being part of this project felt like many things.

For me... It has been all about 'feeling'.

It felt like belonging; In a very short time Whitstable felt like a kind of home and my fellow artists felt like a funny little family.

It felt very important for me to live in the town and connect with the residents, to work and play there.

There has been a breeziness and ease, in the way we have worked together; a natural-ness that Richard Layzell personifies in his performance.

This delicacy of touch I have experienced in the facilitation of this project, has been its power.

Each person has been valued and respected for their own particular perspective and been given 'permission' to do whatever works for them.

The outcomes have been varied, interesting and I feel have impacted on the Biennale.

Creating a new work during this week and having the opportunity to try it out and perform it, (with the support and practical help from other group members and Whitstable residents) has been simply brilliant.

I will be continuing to develop and perform "Practice for my Deathbed" over the next few months on my travels in California.

Marina Sossi.



An inspiring week that helped me to reconnect not only to my past but also to the now...

Wendy Newark





I absolutely felt the meaning of strength in numbers, and gained courage, invincibility and confidence over the course of the DIY.
Amy Lord

Name: Stacy Makishi

Title: Thou Shalt Not Bore God: Live Art and Spirituality

Dates: Every Saturday in September 2012:

Saturdays 1, 8, 15 and 22 September at 12am – 5pm•

And Saturday 29 September, And The Stars Down So Close, 7pm-11pm

And Friday Oct 5, Post Stars Party with Performances 6pm-10pm

Numbers: 15 - 30 participants each week

In the beginning...

The project, Thou Shalt Not Bore God was born (again) out of festering questions about my spiritual and art practices. Can spirituality radicalise art practice? Can art stimulate belief? Is it the aim of both art and spirituality to 'deepen the mystery'? And what lies in between this crack? I wanted to find other artists and spiritual types to shine some light in the crack and to 'duke it out' during talks at New Unity Church. I was curious to see what happen if we placed members from divergent communities in the same room. Would it be as saucy as a 'girl-fight?'

In the beginning...The Sequel

I was disappointed to see that New Unity Unitarian Church and the Live Art Community were on the same side. Dang, no girl-fight. So, I switched strategies. I cancelled the speakers, (with the exception of Sian Ni Mhuiri) and decided to concentrate on the practical needs expressed in letters by participants. The letters expressed a longing for community, a safe space to take risks / fail, a desire to make more art (as opposed to: talks and critiques), and a creative platform to explore the intersection between spirituality and live art.

Waiting for Godot

I was terrified that I was not qualified to talk about spirituality, as God broke up with me 30 years ago on the campus of Sacramento Bible College. I was confident that I could trick people into making art.... but what about their spiritual concerns? What the *hell* did I know about that?

Someone, call a priest!

Rev. Andy Pakula was a godsend. He doesn't believe in God, or dog or dogma. He doesn't preach answers but rather, likes asking questions. He actually took part in our workshop (which is no small feat) and came back early from his trip to Vienna to attend our performance party. One thing he does preach is *radical acceptance*. That idea circulated throughout the workshop. The participants were encouraged to 'Go to Hell'. They were asked to perform their worst nightmares: to piss off God, or to make Jesus and Lois Keidan weep, to perform *Kumbaya My Lord* while earnestly menstruating in front of Live Art UK.

Sodom and Go-call-a-doctor!

What happened during the month of September was radical acceptance. Artists got out of their own way and saw their own light or at least their own crack! Their sacred journey brought them back to their original sin. Unity Church was turned into Sodom and Gomorrah, and Rev Andy was elated. Hallelujah!

Week after week the artists were provoked to make their love greater than their fear. They dug deep into the mysteries and trembled in the crack. Goodness and badness were one and the same as we strived to achieve wholeness and hole-ness through making art and making love. The project culminated under a giant mirror ball shooting a glorious meteor shower all over Newington Green. 'And the stars down so close... and sadness and pleasure so close together, really the same thing. And the stars are close and dear and everything's holy – everything, even me.

John Steinbeck

Here's what the good Rev Andy had to say about our month long collaboration *Thou Shalt Not Bore God* and *And The Stars Down So Close*:

"Working with Stacy Makishi was an amazing experience. She opened the eyes of everyone in my congregation and myself as well to the possibilities of communicating love and compassion through compelling live art performance. She was visionary and professional at the same time - a rare combination indeed! Stacy's work challenged the traditional definitions of art and spirituality and religion - in so doing, it forced people to reconsider their preconceptions and take very new approaches to some very old concepts. Stacy is a genius and a powerfully inspiring figure. I will be delighted to work with her at any opportunity!"

Rev Andy Pakula

Here are a few testimonies gathered from participants who were drunk on milk, honey and holy wine during our Post Stars Party Oct 5th:

"I found the workshops exhilarating, intense, beautiful, exhausting. They were an avenue to a better reality. An epiphany! I got loads of spiritual value, I realised what communion can be without attachment. And gained insights into what it means for love to overcome fear. I witnessed this within myself and in others. I felt held and appreciated for being myself and doing my thing. The most valuable thing for me was to be able to stay with the anxiety, to go through it, to let it be and then to see it pass. It was the deepest and most heartfelt workshop I've ever attended. Stacy Makishi fed our souls with love and compassion and she squeezed art out of us."

Daniella Vatz Gen

"The workshops have been really amazing. Stacy is an inspiring, challenging, provocative and fascinating tutor. We've explored so many aspects of performance and means of performance making. I feel like this has been a turning point in my practice and through Stacy's workshops, I have found the confidence to try new things and push my practice further. It really has been a fantastic experience and a great opportunity."

Nick Field

"Best workshop EVER! Stacy is a joy! She makes the room full of life and like nothing we could ever do would be wrong. Creative juices flowing all over my face!"

Natalie Clark

"I absolutely loved the workshops and wish something like this existed on a regular basis. This revolutionised my practice and my world view in an incredibly positive way. This kind of nourishing, inspiring, stimulating, love-filled experience should be made available to every artist, young or experienced. Invaluable. I've done a huge amount of workshops and Stacy will absolutely go down forever as one of my key influences. Can't wait to be in the same room as her again. Am not surprised in the least that she is one of the key mentors out there. Entirely positive experience. I was hoping to be inspired, uplifted, challenged. My horizons – body, soul, spirit – were blown open and filled with beauty, freedom, momentum and possibility by Stacy and fellow artists 1000 times over. So incredibly happy this workshop was available and that I had the guts to go for it. Stacy's generosity of spirit, tremendous hard work, and wonderful way of being with people. She is clearly extremely good at what she does as an artist, great at inspiring people and provided us with practical tools, models, ideas etc to investigate our own work. We were set manageable tasks – written and performative – and asked to think about ourselves analytically, which is so valuable. Stacy totally also tailored the sessions, moment by moment, to the artists in the group – a key mark of the best workshop leaders and mentors.

Thank you."

Vera Chok

"Stacy Makishi is the lord. Thank you Stacy for letting me not give a shit! I have never enjoyed and got more out of a workshop. I didn't want it to end. Thank you for letting me walk into the mystery with you. You made me love what I thought I would hate – I made my love greater than my fear"

Louise Orwin

"Stacy Makishi is the best. Truly I have never felt so free to create and my practice as an artist has genuinely been taken to the next level. I will never approach another project the same way. Thank you!"

Greg Wohead

We got to go to where we 'don't know'... an open space, to be sincere, to be completely yourself, to move, to take risks! Thank you so much

Raquel Varela Pessoa

Amazing workshop! Every second was freeing, fun and inventive. Stacy encouraged us to explore every weird and funky element of ourselves.

She created an environment full of love and energy in which we flourished.

We were Stacy's children for four weeks! Stacy, I wish I could be your child forever!

Lydia Brain

I just wanted to say how wonderful it was to attend your four workshops. I did sometimes wonder what on earth I was doing there surrounded by all these performance artists and actors. Every week I said 'Hmm I'm not going back next week,' but something kept me coming back and giving it a try. I am so glad I did. It was just a really refreshing mind-altering 20 hours. It was great to do stuff on the hoof, out of my depth, not really having a clue whether it was any good and not really caring. I don't mean that I didn't give a sh-t but just that you managed to create such a safe environment that I felt able just to do it. I don't know how this will all feed into my work as an artist but it must be beneficial and I hope that it will help me be a bit more spontaneous and less self-conscious and PRECIOUS! It was kind of good to expose oneself and one's thoughts to others in such an intense way.

Really also it was such fun and wonderful to see you in action - a real honour! You are funny, inspirational, hilarious, infectious, with a really fabulous energy and very very generous. There are a few things I will take away with me that are relevant to any creative person: 'Don't be afraid to appropriate - sometimes that's the best thing to do when you're stuck or stuck up your own arse trying to be original.' And also I appreciated your sharing of just how hard it is to be an artist and to challenge oneself to make something that is true and expressive.

It was also a beautiful experience to meet and make friends with all the other participants. It was lovely how close and warm we felt by the end of the four weeks.

With much love and many thanks

Deborah Burnstone

"Stacy Makishi is the second coming!"

Allan Taylor

LAST NIGHT A DIY SAVED MY LIFE

As for me, DIY 9 Thou Shalt Not Bore God was a truly a revelation. It represents a new beginning for me as an artist, mentor, teacher and self-appointed saint. I do feel 'born again'. I feel a seismic shift in my 'beliefs' that has profoundly informed my practice. This workshop opportunity provided incredible insights into how and why I make art, my responsibilities as a teacher /mentor / provocateur, and how I want to move forward with my life as a human being. I feel so grateful to all the 'stars' who have provided the support and means for this project to fly. I feel as if I have 'come alive'. And when one person comes alive, that's a radical thing. I hope to continue on this personal crusade... and to go even further into the mystery and to tremble in the crack.

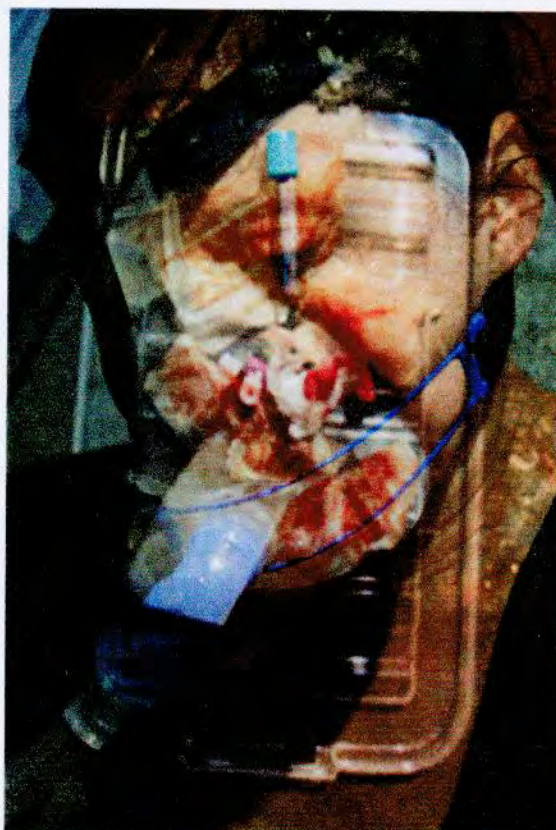
Amen and may it be so

Stacy Makishi



The Body as Art

The Practicalities & Functionalities of
Working with the Body



A Dynamic Discourse of Ideas & Action
with an artist and medical practitioner.

A made in art Exchange into process & Practice

DIY9 / Live Art Development Agency Funded

2012

CONFIDENTIAL

The Body is treated as a confidential commodity

Introduction:

NOT TO BE TAKEN OUT OF THE HOSPITAL

As an artist I have been piercing my veins for over a decade.

The trauma on the body is beginning to leave its mark.

In this time scale I have probably given approaching 30+ bags of blood, in this period of donation I have arrived into back street locations, apartments, empty clubs, hotel rooms, basements, back stage corners, dressing rooms and toilet cubicle's all over the world in order to extract my blood from my body.

I have learnt on the run, on the job by watching a clinician slide a needle into a vein and release something of me.

There was always a limited exchange of knowledge, there was always a smile, there was always silence, and there was always a hidden darkness to the process.

This was my body being illegally attended to by a member of the medical profession who was consciously breaking the Hippocratic oath; they had taken on becoming a member of the medical profession.

This was and is an **illicit** act and to some a moral outrage and a noted psychological dysfunction.

I was often alienated from the procedure, a procedure that I had undergone many times before in various medical surroundings.

I have an intimate relationship with this body, through care and through abuse, but it is mine and yet I have had to step beyond the social and cultural policies of body management and discover ways of working with it, as a renegade and body hijacker of my own body in order to learn to engage with the body as art.

I am part of a generation of artists who have undergone DIY education and the more this work extends out into the public realm, as it is, the more another generation will wish to encounter, engage and participate with their bodies as art fabric, as they are.

My knowledge of my body has increased and thusly my fears have diminished. This experience has been an extremely formative one for me and has already proved extremely significant in my development as an artist.' ~(Lydia Darling)

This DIY exchange programme was a second exchange between artists and a member of the medical profession, the first being a talking surgery in 2011, again held at art.

Acquiring the funding from LADA enabled Huda and Mayhew to offer something for more immersive, tangible and explorative.

We were able to push the dialogue, the discourse, the practicalities, the awareness of the body into the reality of performance, we were able to establish a location of true learning and investigation into what the body is, as a personnel landscape and hand over a diversity of knowledge, information and skills about engaging with the body as a communal public vehicle of expression.

The Body as Art was not a purely academic transaction but it was firmly rooted in a thinking theory practice.

What we learnt was put into direct practice enabling every participant to experience the body as art within the arena of exchange that often stretched and tested boundaries of the traditional performer / audience relationship, within a location that supported true unbridled expression.

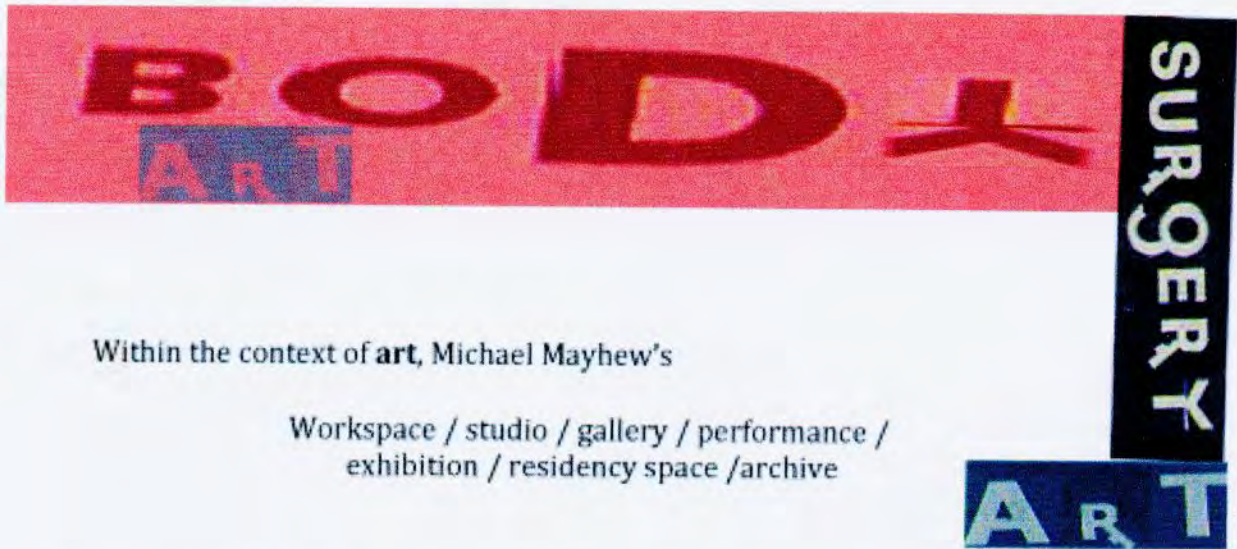


Human Harp

THE BODY AS ART



'Take a little journey inside of yourself; be an explorer of your own body. Dive into your veins and swim amongst your blood, sit inside the bronchioles of your lung, go to the deepest darkest corner of your stomach, then take the long road through your intestine. Stretch over your muscle, push from under your skins surface, break free, shed, step outside of you, and re-enter through your mouth, down your oesophagus, hold your breath, die a little, watch the skin cells fall willingly from your body, swallow, breath in, then live.' (Ria Hartley)



Within the context of **art**, Michael Mayhew's

Workspace / studio / gallery / performance /
exhibition / residency space /archive

The Body as Art surgery offered a space to consider my ideas, answer practical questions concerning the body, work within safe practice, create and platform work within Art, collaborate with female artists working with the body, create a new network, gain new knowledge's about my body through a medical examination and developing new skills such as how to access my blood.

Hosted by Michael and Tuheen, two established professionals with exceptional experience and knowledge, from the fields of art and medicine, the surgery cultivated the questions and experiences of five female artists. Together we explored our material fabric, the external, internal, skeletal and biological, discussing in detail aspects of our existing knowledge's and constantly gaining new insights both in medical and artistic terms.

The week long process was a shared experience based on trust between the participants and hosts. Loosely structured, the week unfolded organically, developing its own rhythm responding to the tone of those whom were creating the working environment together within Art.

During the week there was a focus on practical medical training and questions surrounding safe practice, care, and aftercare. We all had the opportunity to experience a very rare and unique training into the medical field using a range of apparatus and extracting blood from the body.

The surgery was both an individual and collective experience. Working solely with women artists, connecting immediately with their inner beauty, strength, creativity and integrity, I brought with me my body, my psyche, my experience, my honesty, my questions and an open mind, and I found my humanity.

ART REMAINS



POINTS OF REFERENCE:

MADE IN ART

A DOCTORS REFLECTIONS

I have a an intimate relationship with the medical practice, not as a practioner but as a recipiant of medical care - conscious and unconcious interaction with rubber gloved hands, needles and injections, wrapped and incarcerated in plaster, cut and opened, de-constructed and constructed.

The process for me to reclaim the body has been a long journey ~ arriving into the situation with a trained medical practioner was a relief, a point of arrival and a location of justified celebration . . .

There was something extraordinary of being a witness to hands working intimately with the body - There was a sense of the viseral of the now being for ever present.

Of working with a human being who litterally stepped over the line and engaged with other peoples bodies within a forum of art practice that is often derided by main steam disciplines and to be witness to a dramatic human shift of awareness of artists who need to work with their bodies and to be able to assist in a reclaiming process that is long overdue.

This collaboration is essential in the developemnt of body based practises.

This is what the doctors has to say about the surgery with artists ~



CONFIDENTIAL

My role in this was to put them in direct contact with a medical professional. To re-open the dialogue between medicine and art, and see whether there is benefit to one or both sides in this field of work.

It was my aim in this week to examine the role of doctor in this context. Not to work as one for these people, nor to become a replacement physician, but to become a physical resource and guidance for safe practice. Doctors and "body artists" become specialists in their own fields over the course of many years. Could this be done more effectively with open dialogue.

Keen to preserve the principles of good medical practice, the week began with the building of trust between these two worlds. Public trust in the medical profession has slowly been eroding over the past 2 decades, and this was an opportunity to demystify the profession a little, re-humanise it and show that in essence, the strength comes from listening.

Previous encounters with live art and use of the body have shown me that there is a new generation of artists that are working with their blood, tissues and bodily fluids in potentially dangerous fashions, without proper risk assessment or consultation with more experienced persons in either medicine or their own artistic field. As irresponsible as this seemed, it was clear to me that false assumptions on both sides of the fence were the root of the problem.

Bonds were made. The artists participating quickly revealed themselves to be strong, independent, intelligent, curious, and open minded individuals. It was easy to adopt the same position of openness and trust quickly followed. Eager to maintain their autonomy, the week was laid out for them to direct their own practice, using us as tools and resources. The gathering of their medical histories in a confidential space consolidated the trust in my mind that these were persons due to take this seriously.

The conflict between autonomy and non-maleficence is an immediate concern in this situation. Am I teaching them skills that will later be used carelessly? Does this benefit them clinically in any fashion? In order to address this, as skills and knowledge were discussed, examined and taught, the idea that on leaving this week of engagement, they were not deemed experts in the practices. Complications of practice/procedures and how to manage them were explored and the body had reached a more in depth level of respect.

NOT TO BE TAKEN OUT OF THE HOSPITAL

I cannot fully describe in words how this changed my outlook on endurance art, misplaced notions of self harm and fetish work etc, but I now feel as though my own world of knowledge in this practice has improved. There will be cases where such practices go wrong, and dealing with the complications of this, as a medical professional outside of an artistic context, will be more thorough. Holistic care becomes more effective when as a doctor you can understand the needs as well as desires of your patient group.

To be asked questions throughout the week by non-medics, on how far they could push their bodies to portray the narrative they chose to portray, was almost like being in a week long viva. It challenged my general medical knowledge to a high degree, and I am pleased to say, reinforced a desire to keep up to date with certain standards of knowledge. Highly fruitful and honest.

Having come away from the week and spoken to artists subsequently, it appears that placing these two worlds face to face in discussion is invaluable to the progression of this form of art. As it grows, physicians in both the community and accident and emergency will encounter artists that, for one reason or another, require clinical assistance due to complications of their work. It is essential that to maintain dialogue and move this kind of work out from behind closed doors into an area of increased safety, treating clinicians must be aware that this exists, is growing and can be facilitated with no lasting harm to the artist. These are not people lacking in capacity or with psychological issues leading themselves to self harm. These are the curious, the few that make our inner worlds accessible.

There is a move to merge medicine with the performing artists in both USA and Netherlands. They deal mainly with ongoing health care and health related issues encountered by dancers, musicians due to the arduous nature of their work. My thoughts on completing this week are around the possibility that this kind of ethos is necessary to the work of live artists that work with their body. To have a career, that would span a lifetime, and causes you to bleed, sweat, urinate, defecate and tear at the tissues that keep you whole; this would undoubtedly benefit from a similar state of mind. These persons make their work, as physicians, can we keep help keep them safe?

Dr. T. Huda

MADE IN ART

HANDS ON



9

MADE IN ART

PISS

BLOOD



THE BODY AS ART



FOOD

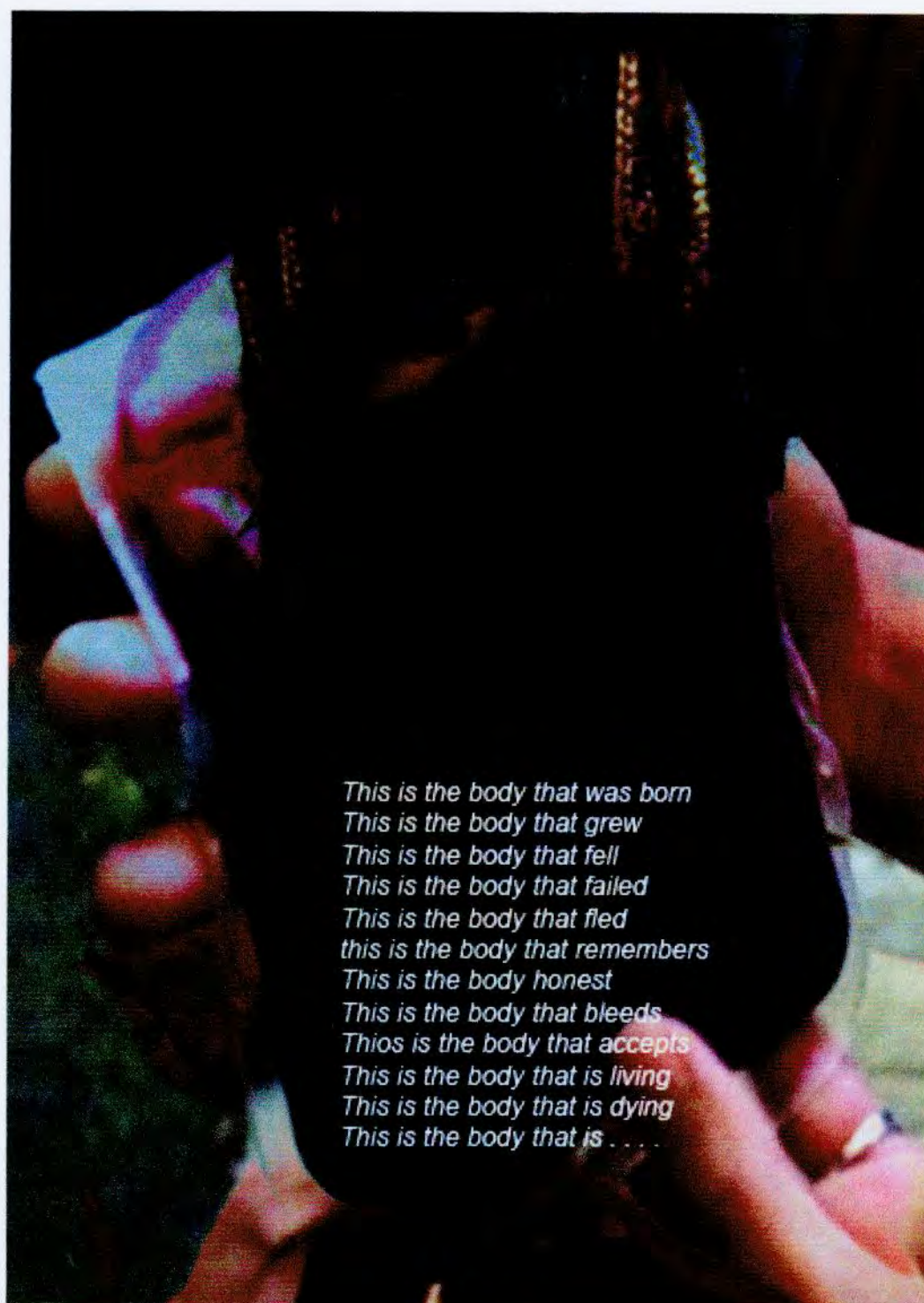
'I presented a ritual based performance act in response to my experience of my cultural, spiritual, habitual, gendered, existential, phenomenological, abject and critical self process during the week.

The work resulted in a transformation. Using my blood and hair to create a tension between internal and external materials.

I shared myself and offered the ritual to those whom were present, releasing me from me constraints and sharing in this experience'

Ria Hartley





*This is the body that was born
This is the body that grew
This is the body that fell
This is the body that failed
This is the body that fled
this is the body that remembers
This is the body honest
This is the body that bleeds
Thios is the body that accepts
This is the body that is living
This is the body that is dying
This is the body that is*

QUESTIONS

MADE IN ART

How Much Blood can I loose before I pass out?

what type of needle is best to use to access my own blood?

What will happen to me if I accidentally nick a vein when inserting fleshhooks cubcutaneously?



These are questions which I have asked myself and those few I know who have some medical training or experience, and, having never managed to find a satisfactory answer to my queries, have either avoided or plunged blindly (and perhaps unsafely) into the new territory that I wished to explore.

13

REFLECTIONS

NOT TO BE TAKEN

'That we do not have easy access to our own blood, without rending our flesh and damaging our bodies. There is a barrier between us and the fluid we carry inside, and the knowledge of how to extract is carried by those who will not, for the most part, share it with us (an idea that put me in mind of Foucault's knowledge/power specialists in his 1975 book *Discipline and Punish*.)'

the work we were doing felt progressive not just in an artistic sense but also as part of a wider motion towards engaging with our bodies, and it was wonderful to be able to work with a doctor who was knowledgeable, compassionate and non-judgemental.

For someone who was terrified of making the communication with the audience a two-way street, the task of opening up my practice to audience members as a participatory experience was a huge step forward in my artistic development.



15

ART

AS

BODY

THE

MADE IN ART

REFLECTIONS REFLECTIONS

'I cannot make this work without you'



For someone who was terrified of making the communication with the audience a two-way street, the task of opening up my practice to audience members as a participatory experience was a huge step forward in my artistic development.

I realised that my body, this human body, is a remarkable and complex thing, and that perhaps I had not been caring for it in a way that reflected that; perhaps had even taken it somewhat for granted. With this epiphany in mind I resolved to become a more careful owner of my own flesh, to look after it and use it within the context of my art as a celebration of my body, rather than as a detached observer. While I still wish to progress with the exploration of my body and its capabilities I resolved to do so in a more nurturing way that took into account the long-term actions of my practice.

(Lydia Darling)



agata alcaníz



*'Michael & Tuheen consistantly supported, questioned, challenged
and nurtured me throughout the process,
something for which I feel I owe them both a great debt of gratitude.'*

The five woman who engaged with this Body as Art exchange were
Lydia Darling, Sarah Faulkner, Lynn Morrison, Agata Alcaniz, & Ria Hartley.

The Body as Art was held at made in art, the studio of Michael Mayhew,
who worked in Collaboration with Dr Tuheen Huda.

The Body as Art was made possible through funding from
The Live Art Development Agency DIY Programme.

The patron of art is Nikki Millican

Nigel Barrett and Louise Mari

When I was a little girl/when I was a little boy... who actually gives a shit?

14th-16th September 2012

The Boutique Townhouse and The Lord Nelson, Morecambe, Lancashire.

List of Participants : Nicky Hobday, Lorena Ribero de Beer, Chloe Dechery, Amelia Stubberfield, Annabelle Stapleton-Crittenden, Eleanor Fogg, Julia Wilson, Laura Milnes, Isolde Godfrey, Jessica Scott, Leentje Van de Cruys.

During a three day intensive workshop we planned to investigate a prevalent belief among artists that they, their lives and their opinions are inherently interesting to the general public.

We wanted the group to look at the use of autobiographical detail, the physical exploration of the artist's body and the expression of personal opinion in live art, theatre, music, art and performance, to investigate when the use of self as ones material becomes indulgent, therapy inflicted on the public, or simply uninteresting to anyone else except the artist themselves (and maybe their mother). We intend to explore when it is and when it isn't, where a line might be and why we believe that is.



Day 1

On Friday, as people arrived they were shown around the Boutique Hotel, which was to be our base for the next three days. In the basement of the hotel we sat in a circle and, one at a time, we presented our responses to the provocation. It began very narrative and continued naturally that way, as people told not only their ideas, opinions and responses but also who they were and how they got here. People wrote down ideas and issues they thought needed further discussion on pieces of paper in the middle of the room, as things came up, so's not to interrupt the person speaking. These were to form the backbone of what will eventually become our manifesto. Then at the end of each response we talked freely about what that person had said.

These presentations and discussions took us through teatime, where we had food cooked for us by the wonderful Andrew, a local chef, and then on into the evening. We then went for a quick pint in The Lord Nelson to show everyone their audience and the stage where we would be performing on Sunday.



In the pub we agreed on a loose structure for the next two days. Then the rest of the night was spent getting to know each other.

Day 2

We met Saturday morning and had breakfast together. We pulled names out of a hat in pairs, then had an hour to make something in those pairs that was short and without text. This could take place anywhere in the hotel or outside. This was purely an exercise to get us to stop talking and start making and not intended to create anything to do with the provocation.

After lunch we all decided what would be most useful, personally, to perform in the pub the next day, that would address and test our own attitude to the provocation and then we immediately set to work. Late that afternoon we agreed to meet in the basement of the Boutique Hotel to present our ideas and allow open dramaturgical responses. This carried on over food and continued late into the night.



Day 3

After a frantic morning we finally presented our short pieces of work and installations at 3pm in the Lord Nelson karaoke pub. There was a small audience of locals and Alice from LICA. We then went back to the Boutique Hotel and had an informal debrief over a lovely meal before some of the group had to catch trains to go home. Leaving the rest of us to return to the Lord Nelson and enjoy the karaoke.

The shared responses which we took away from the weekend which will form the basis of our manifesto :

how important is authenticity

the need to appreciate what the audience are giving us

do we cater for the audience ? or pander ?

having a voice - visibility of those who are not usually seen

why do you do it ?

alternative networks

people pleasing

performance sits in both the art and the theatre world

'a good night out'

commodifying yourself

audiences politeness

accessability

balance

responsibility ?

being a conduit

ownership

need for validation and approval

people want to give a shit and want something to give a shit about

social change

are other people part of our autobiography and if so are we permitted to incorporate them into our work ?

ethics

is everything/show autobiographical

the blurring of boundaries

encounter

tolerance

work embedded in your body

text/transference

spectacle vs validity

playing with truthfulness in self presentation

danger

politics

outside eye

'lacking economy and control'

integrity

theatre illusion vs performance as authentic

inarticulable ideas

using oneself as an access tool/gateway

you have to listen to me

binging on attention

permissions

the audience behaving 'wrongly'

taking responsibility for your challenging decisions

who are you performing for ?

when do you walk out

activism

you cannot expect a reaction

the code of ethics of experimenting with the audience/public

unwritten rules

a monologue or a dialogue

too much information

confession

being interested in people or not

layers

roles being played and expected

expression

communication

CONTEXT

a voice

nudity

ask questions ?

give answers ?

if comedians have to be funny and storytellers have to tell good stories what does live art have to do ?

what is expected ?

fuck things up a bit

opening a space for the intangible

immediacy of audience

looking after people

is it economic ?

you know yourself best

what do you know ?

can our illusion be authentic if it creates an authentic response

a journey in or a journey out of yourself

do you need to be an expert ?

necessity of rigour

need for objectivity

is relaying personal experience the start or the end point

We have now set up our own DIY Morecambe Facebook page to continue our discussions

Participant Responses

Julia Wilson

We came together to think about autobiography in performance.

What struck us all was that this DIY consisted of women and Nigel! (an honorary woman in - a good sense.) And this made me wonder, is there something about being a woman and speaking our stories that is (still) important? Why was auto-biography a seemingly female concern?

As the weekend went on we shared auto-biographical details. We told each other stories from our lives; stories of bad reviews, stories of castings, where we didn't fit the bill, stories of children and work and marriage proposals, of love affairs and past works and what brought us to Morecambe. We each gave something of ourselves and as we watched each other perform and be vulnerable we saw strength.

When we performed our pieces in the Nelson, I felt the women in the pub were particularly supportive – did I imagine that? Were all the hecklers men? Does that matter?

The balloon image came from an autobiographical impulse – this remains private.

I did not want to speak in the performance space, but be present as a 43 year old, slightly over weight, pre-menopausal woman. What did the audience see I wonder?

Nicky Hobday

A group of artists filled a basement in Morecambe with inspiration. We shared thoughts, experiences, practices, and ideas. We fed-back and supported each other. Relationships between like minded individuals who had never met

properly before started over a plate of jaffa cakes in a B&B and after a weekend somewhere between the sea and the karaoke pub, saw the blossoming of a creative social network. Twitter mentions, friend requests, e-mails, and

messages have been exchanged. The sharing hasn't stopped. I got a lot from this project: A new network, an unforgettable experience and a Zimmer frame with a packet of rich tea biscuits taped to the front.



Nigel

When making a piece of work about yourself or using yourself when does the work become more fun for you than for an audience ? And is this a bad thing? (we use the word fun very loosely here depending on an individuals tastes). We didn't know and wanted to find out.

Essentially we like to try and make high end art that anyone can get. It's not about making it easy but if people obscure their work through academic or artistic terms of reference so only a small collection of peers can appreciate it then I don't see the point. If it's about the human then all humans should be able to see something in the work. And if they aren't educated give them a leg up to appreciate the work.

So we thought we would take a load of live artists to Margate for 3 days to make work individually or collectively and then present it to an audience in a local venue who may not have been exposed to live art before.

We chose Margate because it has a major contemporary art gallery next to some graffiti that says "Margate 3rd world hell" and we liked the post-modern collision. Also a friend was going to lend us a flat so we could cook for everyone and make sure they were okay and then we could work intensively for 3 days. As it happened LICA liked our idea so we took the idea to Morecambe instead. It was quite an easy transition for various sociological similarities.

We found a karaoke pub and a b and b on the seafront. People arrived on the Friday morning and we just worked ate and slept for 3 days until we performed on the Sunday teatime in the karaoke pub- the Lord Nelson.

The theme was autobiography in whatever application people took that to mean. But we would present our ideas to the group in performed presentations to see if it was wanky or not (can't think of a grown up word at the moment).

It was important that Louise and I also created a piece of work to show with the group. It seemed unfair for us to potentially throw them to the lions without us risking losing a leg or arm ourselves.

I suppose in a nut shell that was it. Can you take a bunch of live artists to make a load of work about themselves and perform it in a working class karaoke pub in Morecambe and not get bottled? The answer is yes . They loved it and the landlady said come back anytime. Which was nice.

Louise

We are very, very happy to have had this opportunity to share such an inspiring weekend with these artists.

Alice from LICA was so supportive and we felt like we had an ally in what at first seemed like an intimidating scenario, where we were supposed to be the 'experts' in a room full of highly experienced and talented women.

I arrived with a bit of a bug bear about autobiographical work, I feel that if the public allow you to share something with them it's a privilege. If the work is in any way untrue or our interest is abused to allow the artist to do something for another hidden motive or we are manipulated or the artist is just attention seeking then i feel we are justified in hating you.

If the work is honest ,we like and respect and listen to you. If you hide or lie we have wasted our time and money and you have abused your privilege. I felt that after the weekend I had simultaneously changed my perspective and confirmed my prejudices. Some people argued very convincingly against me, some pieces of work confirmed my opinions, Lorena's beautiful piece changed my opinion completely.

I learnt a terrific amount in just a few days and felt like I probably got more out of it than the people who came, which I'm not sure would be right, except that we deliberately kept the schedule and plan for what was happening very loose and adaptable, in order that everyone could get out of the weekend what they wanted most to get from it. It was a resource for everyone to get what they wanted and needed from.

What seemed to work about the weekend , except from the natural gelling of 12 very different personalities, was that none had a vested interest and so there was no competition and the offer of support could therefore be genuine and selfless. The artists were also amazingly open to criticism, and people did not pull any punches.

What I would do differently would be to have an extra day. We had no time to debrief effectively and draw lessons and conclusions as a group from what had happened on the Sunday. It would have been nice to have got a bit further with the manifesto.

My favourite thing about doing this project was that we caused a tiny buzz in Morecambe, which seems to be a place where people have accepted a low expectation of life. Two things happened because we were there that would not have happened otherwise. Hayley, our wonderful and generous host at the Boutique Hotel, signed up to ballet classes with her daughter Masha, because we reminded her how much she used to love to dance, and the barmaid in the Lord Nelson, who has always wanted to be a stand up comedian, spent the Sunday night getting advice from Amelia on how to actually go about doing something about that.

STEVEN OUNANIAN

Oh Brave New World That Has Such Robots In It.

August 20th – 22nd

8 Participants

The aim of this project was to challenge the idea of national identity, while honestly looking at the problems of immigration the UK has to manage. After visiting various sites in London and Doncaster, and discussions with local experts, the participants came up with proposals for a future state. The purpose of this project was to create a workshop which challenged participants personally, and used their empirical knowledge to understand some tricky subjects, namely prejudice and fairness.

What happened:

Participants in this workshop were presented with material by experts in the fields of immigration (Valerie Hartwich), emerging technology (Dougald Hine) and performance (myself), at the Live Art Development Agency in London. The next day the London based participants met up with students and faculty from Doncaster College and debriefed them on what they learned in the van on the way to the Industrial Glass manufacturing plant.

I got a lot from the workshop in terms of collaborating with others as well as incorporating multimedia into my practice – also I think it was good to hear actual stories from people who've experienced issues surrounding immigration.
-Rory O'Connor

reconstruction of an immigrant ghetto in the forest.

The participants collaborated on films where they proposed new strategies for immigration, and technology. Taz came up with a shelf stacking robot to work in his father's off-licence so he wouldn't have to. Yosuke and Soomi came up with an immigration policy based on honesty, and Dave concluded that the polish weren't taking the local jobs, the machines were. It was fucking brilliant.



Live art Development Agency London.



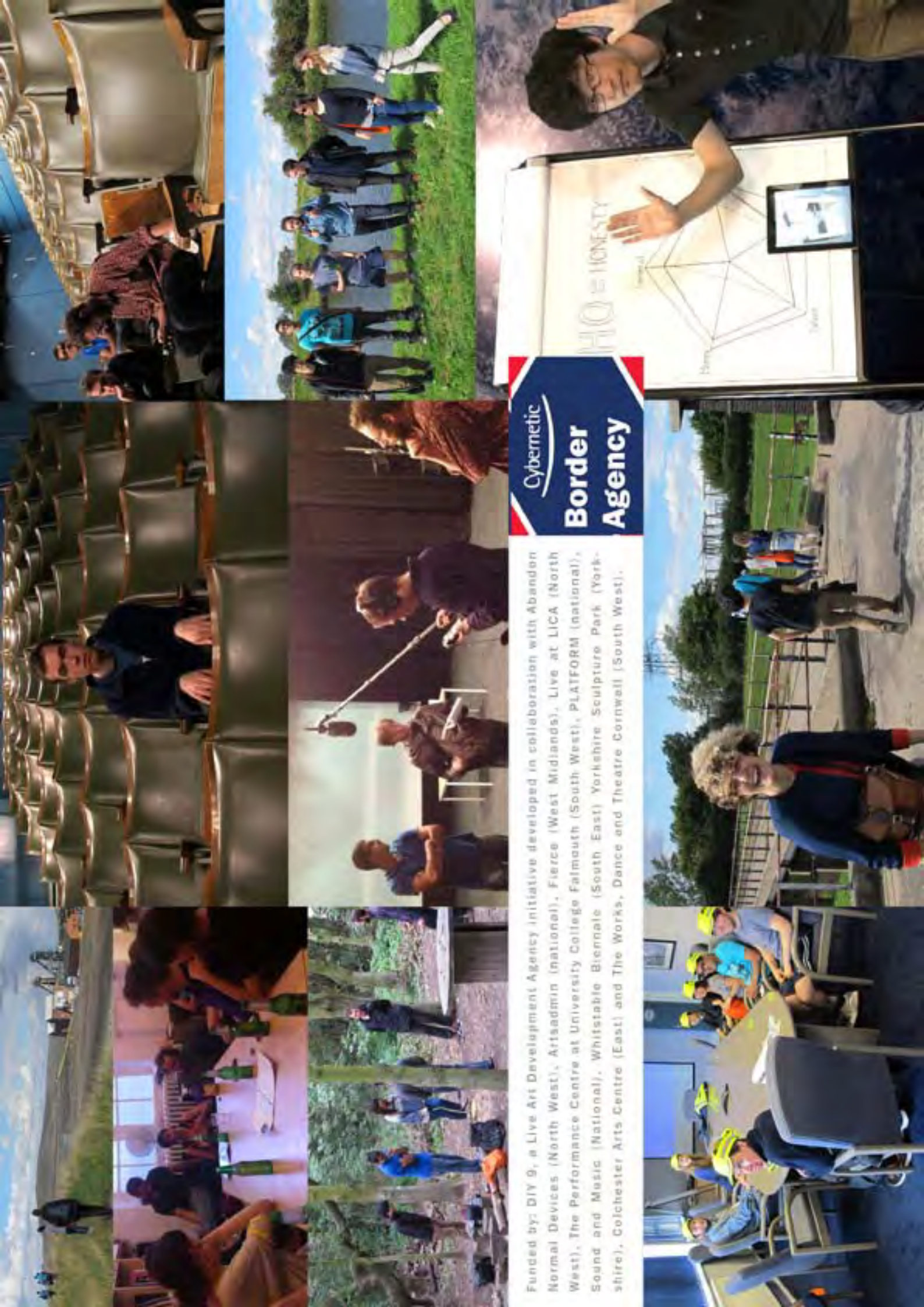
Inside the glass manufacturing conference room in Doncaster (we were unable to take pictures inside).

Photo: J.S. Wardrop.



Rory O'Connor on the way to one of the last working Collieries in the UK. Dave's father used to work for the colliery until he was made redundant, and had to find work elsewhere.

Photo: J.S. Wardrop.



Half of the eight participants struggle with immigration issues themselves and really led the workshop with their stories and knowledge.

“I participated in this workshop because as a Japanese student the immigration issue is not just other people’s problem, and also because my project at the Royal College of Art is about the fictional nation which has provocative policies both on domestic and international issues. One of the best outcomes which I got out of this workshop is the deep understanding on the politics of the immigration. This was through a lot of discussion led by Steve. I think I can develop further ideas on immigration and technology in the future.

-Yosuke Ushigome Workshop Participant.

This workshop was an excellent challenge for me to put together an ambitious workshop outside of London. It took a ridiculous amount of planning to get all the parties involved to work together. But in the end it was worth it to see the amazing projects that came out of the three days, and to know that the work that we started will continue being relevant for the participants. Sadly Anastasia got sent back to Russia by the UKBA after the workshop.

-Ounanian



Andy Whall

'Bouldering, creativity and a haptic approach to landscape'.

6 - 7 September 2012.

Bouldering incorporates notions of the 'new', finding uncharted problems, and aesthetic notions of body movement over the surface of the rock.

On day one, after an initial introduction and preparatory talk, a trip was made to the granite boulders on Zennor Moor. And after a demonstration of bouldering practice, participants began engaging with bouldering. They then began an exploration of the 'haptic' and the 'phenomena' of the unique moorland granite landscape. The day was quite intense, literally very 'hands on'.

The morning of day two was more bouldering at a site further along the Zennor skyline. This was followed by lunch and then the participants had a period of reflection and solo work/performance, this was intended for them to reflect on how the action and bouldering might impact on their practice. Outcomes of this reflection were negotiated through dialogue; discussion and performance in the CAZ space. In the introduction I had proposed that one of the objectives or outcomes that I had hoped for was for the participants to make a shift from a perspectival engagement with the landscape to a more haptic embodied engagement. I had reservations about this and I was by no means certain that this shift could be achieved. During the introductory talk I had recounted some of my experiences of bouldering with specific reference to the above point. I was looking at my hands during the talk, drawing attention to the role of skin, touch and friction. This all seemed a bit remote in the context of a talk in the gallery. Interestingly by day two of the workshop I spotted every participant at some point examining their hands, calluses and small cuts and grazes had manifested themselves as traces of the experience. They described the hands as possessing a memory of the day's bouldering.

On reflection all the participants said that they also felt that they had stopped 'looking' at the landscape and had experienced something approaching an embodied experience. A short discussion revealed that all the participants, myself included had a better understanding of what is meant by the word 'embodied'.

In the field, during the second day of the workshop after a morning of conventional bouldering I introduced a number of other ideas in order to expand our understanding and experiences. The first of these was bouldering blindfolded. The boulder chosen was low, about two meters high and square shaped. This meant that it was safe and

that the boulder could be traversed (circumnavigated). Everyone had already climbed around the boulder and was thus comfortable and familiar with it. They had also explored through climbing the horizontal breaks that are a feature of the rock in this geological area.

What did I get from the workshop as project leader?

The main point of interest for me was that all the participants were novice climbers. . Their accounts were in this sense unmediated. These accounts arose from an engagement with the bouldering experience that was also free from a historical engagement with bouldering. These accounts have constituted a section of my PhD research into phenomenology and bouldering and accounts/representations of the bouldering experience. Its also fair to say that my description in the previous section of 'what the project was' indicates that dialogue flowed in both directions and that I was as much a participant in the workshop as anyone else.

What did the participants get from the project?

Three of the participants began the exploration of the traverse blindfolded. From my perspective as an observer it was quite remarkable. I hadn't really seen anybody boulder like this before. Instead of the hesitant and snatchy, nervous movements that the participants had been exhibiting before I witnessed graceful smooth, fluid engagement. Instead of a hand reaching and grasping and leaving behind a body out of balance I now saw a body in balance with every limb working together. The hands and feet all moved at the same time, the body became the source or balance for the limbs moving. The hands and toes, for they all climbed barefoot explored the rock with a slow sensuous movements. Instead of nervousness I saw certainty and poise. They climbed like spiders or octopuses might climb!

Its important to note that the three participants that climbed blindfolded were dancers and choreographers. During this non-sighted activity they brought their own expertise to bear. Bringing an approach that appeared to me as observer to open up new possibilities for movement across rock. The participants were asked after a short period of reflection and dialogue for their response to the workshop.

Verena Van Den Berg.

"In short I would say for me the idea of using the technique of bouldering, experiencing the stone against my body and also being in the landscape by Zenner is a rich inspiration for work - it has a lot of elements that interest me (interaction body landscape, natural surfaces). I felt you instructed us well - finding a balance between challenge and ease. The whole things felt comfortable - being out there in

the beautiful scenery with a small group of divers yet getting along together people. I would have like to have more time to devise work and show it to eachother - both indoors and outdoors - for me it could easily have been a three day workshop. I feel I would have loved to see the other artists in action, rather than just talking about it."

Bram Thomas Arnold.

Notes on climbing a rock.

I.

The grey silent shapes rise,
ripped out of gorse
and fallen among us.

Fingers define their scale, as eyes
disappear in, to new synaptic clefts.
palms inwards, sliced into fine lattice work,
of Cornish tin.

The forgotten sun on the back,
Amidst the murmuring eyes of others,
Mouths tightening, gently exhaling utterance,
Guttural roar.

The tensing of the limbs,
The taught shoulder teaching
And the thumb printed.

II.

That fearful first, a little hole made in my crystal thumb,
Sinister skin stretched over the skull of a fallen crow
Little and often, little and often
Vertebrae, vertebrae, felt and found.

The far horizon a series of thick bands in haze,
The blue of distance in all the thickness of air,

In all the denseness of stone,

In all the dryness of grass,

In all the stench of shit,

In all the cloak of memory,

I climb through the shadows, into the sky.

III.

Notes on cleaning a rock.

On a tight, little plateau, atop a rock, I take up the brush,
and scour, the horizon and the plot. I preen and clean,
picking at the lichen with a holey thumb. I push
water upon the stone, crystal glitter streams.

I want under the lichen, under the rock,
beneath the years, it is I I want.

The false introduction years ago,
can never be scrubbed from this mind

the polishing just scrubs up the grit,
and clogs the brush with years of sorrow,
the heat haze alloys memories each over each,
pockmarked skin and sods of blood, flit over the stone.



Images by Cat Gibbard, top. Graham Gaunt, bottom. Zennor Moor 2012.



Photos by Cat Gibbard. Zennor Moor. 2012.



Photo by Cat Gibbard. 'end of the day' Zennor Moor 2012.



11:59 – 08.09.12



11:59 – 09.09.12

Title: **During And Enduring This Presence We Seek**

Project Leader: **Adam Young**

Date: **08.09.12 - 09.09.12**

Participants: **Anna Sadler, Becki Griffiths, Hestia Peppe, Louise Hill, Rebecca Helen Page, Sohail Khan.**

Special thanks to Jack Booth & LAB

The ideal behind this project was to allow a space for participants to find absolute 'presence' through performance. A number of rules and conditions were placed on the group, with the intention that these may [OR NOT] help presence occur. Each participant was allowed to bring one object along. The event took place over 24 hours, in a single room.

The conditions were thus: **24 hours, 1 room, 7 people, 1 audio score, 1 webcam, 7 lighting states, 6 periods of darkness, 7 objects. Absolutely no talking...**

Objects: **Blanket** [RHB], **Chair** [AS], **Bottle of Rum** [AY], **Polished Stone** [SK], **Ball of String** [HP], **Cod Liver Oil tablets** [LH], **Bottle of Port** [BG].

Other items in the room: **Fruit, Bread, Cheese, Meats, Biscuits, Coffee, Teas, Orange Juice, electric cigarette, 2 Sofas, 7 Chairs, 2 table stools, 1 portable toilet.**

My role was to be the voyeur:: an audience in the room:: along with an online audience via webcam. There were no audio/visual recordings made of the events that took place.

What Happened?

THE 24 HOURS STARTED SURELY ENOUGH: we began by sitting to an informal meal outside of the performance space. This first hour was the only time talking was allowed and acted as an introduction.

As the second hour approached we entered the blacked out performance space and at 1pm I initiated the lighting cycles. Church bells ring out in the distance.

3 seconds of red.

1 minute of darkness.

30 seconds of green.

2 minutes of darkness.

30 minutes yellow.

And so it increased....

In the first few cycles I observed a marking of space as each participant filled the room. Some dug in and watched as others created their own boundaries from which to operate. 6 bodies began to pair off, unknowingly carving up the floor into rivers and islands. People paced, danced, tasked, slowed, lay, sat and ran in the first hour or so. Each to their own, warming to the room and keeping close to their objects. Interactions began towards the end of the 30 minute cycle.

Next up was 3 hours of **blue**. My role as voyeur was beginning to become unbearable. I was implicated in the room and part of the action by my non action. What was my role? Was I needed? Was there a pressure for the participants to be interesting? There was a divide in the room that I had not estimated:: I was being acknowledged as I was acknowledging them:: The room was split in two as were my thoughts.

A few online observers checking in/checking out:: leaving comments:: in jokes:: bringing their presence into this contested space and more so, the room was split:: Those who ignored the webcam and those who were enticed by their audience. Technology has a presence of its own. The webcam window to the outside world:: the voyeurs with their slithered vision.

In the 'long **blue**' I took the leap to join the room as participant. I could not help myself. It seemed the only thing to do. I could not sit back and watch. I wanted to play the game. This was the first rule to be broken and not the last. I had taken off the girdle and was releasing anarchy.

We opened ourselves:: We vocalised in calls of rhythm:: music formed:: eye contact became currency:: you were either IN or OUT:: alone or together:: Narratives:: Dynamics:: Dedication:: Obsession:: Compulsion.

Peoples objects became communal vessels of play:: string once uniform spilled across the space in tangled webs:: calls for order vs acts of disobedience:: symbols ciphered:: slow moments:: long moments:: loaded moments:: stares:: drinking:: eating:: play::

meditation:: bemusement:: The audio score [lasting 12 hours] creeps in:: slowly filling the room.

Hours passed and finally darkness punctuated the air.

The next colour to shine was UV WHITE:: Sterile:: A firewall for the retina:: everything looks different. A naked body is present. We are in full occupation of the space::---- This will be our backdrop for the next 6 hours.

The naked body is tied and bound:: we watch:: we watch and she eventually breaks free. Alcohol sunk:: Food eaten:: toilets filled and emptied (the seal of the room broken):: Things began to fall apart:: communication became more animated and animalistic:: fatigue:: endurance:: Butoh:: spinning:: dancing. The audio score tails off into white noise:: some sleep:: some wander:: some keep creating presence::

The light becomes red/orange and is uncomfortable:: The audio score is replaced by popular music (another rule broken):: dancing:: 6 minutes of darkness:: I turn of the webcam as it feels too intrusive:: talking smashes through the silence:: I bring this on:: more anarchy less girdles:: resistance is formed:: contemplation:: consumption:: discipline:: Many of us slept and I finally left the space:: I am approached the participants jointly decided to leave. We spent the next few hours together discussing what had happened.

This is a snapshot of what took place. This isn't what really happened. How could it have been.

What did I get from the project?

I have learned a great deal about myself, my limits as a leader/observer, my ideologies against others, and my appetite to veer away from the script. The project was an experiment to explore the contested trope of 'presence' in performance and try gain a deeper understanding of how this is achieved, both as an individual and as a shared experience. What is clear is that there are diverging opinions on what 'presence' is and how it is achieved. The project was considered to be a success by all participants, and all stated they would like to be part of a similar project in the future (time/money dependant). I feel that the success of the project had more to do with the people involved than the situations imposed on them. What is clear is that people in a room for a single purpose will bring presence, no matter what the conditions. In our post event discussions there was much talk about how the experiment could have been done differently, and as Sohail pointed out the experiment failed because the test conditions were compromised. I promoted that failure because I wanted to let the project lead itself. My Nowist tendencies took over. During the 24 hours many of the conditions placed, on the project began to feel contrived and in many ways, became barriers and obstacles to the shared experience. The most positive restriction imposed however was the restriction to communicate verbally. This could have been stricter and extended to gestural/mimetic/animalistic communication. It was incredible to see witness how much we, as humans, rely on these types of communication to engage with each other. In the context of this project these ways of communicating were unanimously considered as not useful. Allowing alcohol into the space was also something I would not do again. This changed the dynamic of the shared experience and put people on different levels of being. It was suggested that The alcohol could have been made into a ritualistic act, shared by all, along with consumption of food. The lighting, sound and audience conditions were useful at times and intrusive at others. I also felt that the 24 hour timeframe was far too long. People were free leave the space once they felt they had achieved what they wanted but in practical terms there was nowhere to go in the twilight hours. In hindsight it was enough to have people in a space with no other expectations in place other than to occupy that space in hopes that the deeper subtitles of human interaction may present themselves.

I would like to give a massive thankyou to the group for such a wonderful and humbling experience! There were moments shared that have made a lasting impact on me and it was a true inspiration to see the diversity of approach and dedication towards a single goal. Also many thanks to Live Art Development Agency and Sound & Music for making it possible!

PARTICIPANTS WORDS:

Did you find 'Presence'?

One of the most intense moments I remember was when I was facing Adam, when our eye contact was interlocked for that long period of time. It felt like Adam was 'present' too. I felt as if we were conversing through our eye contact. I felt like we were each being broken down to ourselves, on a more basic level. We were seeing more and more of the other, and of ourselves perhaps. There were also other more private, quiet moments, when I felt a sense of 'presence', during times of meditation, when sat on my blanket / on my territory. I felt an element of peace. I felt alone. **Rebecca Helen Page** I don't think I did, but I saw presence in the space, in someone else. I saw a real connection between presence and focus. **Louise Hill**

I'm not sure whether I found presence in a 'profound' way, whatever that may be. I felt that there was one moment when I felt I was creating something that had potential for presence in the future but I was still very aware of my surroundings and that, I think can inhabit my ability to achieve this. **Becki Griffiths**

I think as bodies we are always present but that in performance it's our fluency in navigating this fact that is of interest. During the 24 hours there were moments when I was able to detach from my ego somewhat and enter into actions with greater spontaneity, intent and control than usual. I also felt extremely receptive, able to analyse and confront my instinctive responses to the actions of others with less anxiety, fear or judgment than usual. There were also times when this was less easy but the struggle in those times led on to further realisations and understanding. I experienced a great deal of mental clarity throughout the experiment and as a result came away with some very interesting ideas for future work. **Hestia Peppe**

Yes, at various times within the 24 hours. I would drop in and out of presence - and was aware when my mind was wandering away from the space. I would attempt to draw the attention back into the room and into my body.... **Anna Sadler**

Not really there were distant glimmers. **Sohail Khan**

How would you like to see the project develop if repeated?

I think a Warm up would be useful. I think the first colours of light could be on for longer, or maybe the durational elements of the light can be rearranged in a way that will keep us on our toes. The soundscape was fantastic. **Louise Hill** If this project was repeated, I would like to remove the act of communicating through sound (even sounds that are not actual words) to fully encourage communication through eye contact and body language.

I would not have the initial meeting of the group outside the room, the group would first meet each other in silence in the room. This could be an even more exciting starting point for the project, we really would be entering the unknown.

I think it could also be interesting to explore the marking of time, with meal times. So there wouldn't be snacks that are always available, but meals that are brought into the room which everyone would eat together in a shared experience. This I feel could be a natural way of bringing the group together. I thought the use of sound and light during the 24 hours was an interesting way of marking time (amongst other things) but I think at times it was really jarring / unnatural in the flow of the 24 hours. I feel meal times could be an alternative method of doing this.

I also think alcohol should not be allowed. I think this was the downfall of the project, it meant that not everyone was on the same level, which I believe is an important aspect of group projects like this. Perhaps alcohol could be drunk at the shared meal times, as a sociable act. **Rebecca Helen Page**

I would say that it didn't need to be quite as long. 12 hours would be sufficient. Or maybe it could start with an amount of people and when they felt that they had achieved presence they should then leave. I also think that it wasn't important to have quite as much tech. **Becki Griffiths**

I'd be really interested in an ongoing series of experiments of this type, perhaps with an ongoing group of people. However for myself, travelling from London there would obviously be financial limits to me doing it again so obviously funding would be useful! I think the project could be simplified a little and that this would allow the effect of the different formal elements of the experiment to be more clearly evident. I said above

there were a great many factors at play, all of which perhaps don't need to be experimented with at once. I would also be fascinated to see what effect came from conducting similar experiments in different spaces. I think there some issues as regard facilitation and the status of the facilitator as participant, observer, both or neither which were confusing and would need resolving in the future. Ideally I think accommodation for the night before and after such an event needs to be considered for those who are travelling far and perhaps even for those who are local. This might allow a more controlled period of preparation, decompression and debriefing. This was very intense work and I think that fact would need to be acknowledged by allowing space either side of it. **Hestia Peppe**

Experimenting with the time cycles, light and sound.... breaking up the time more with cycles of light and longer patches of darkness. I would also suggest using only 1 soundtrack that increases in volume over an extended period of time. Maybe a room that has no windows so you have no idea at all about time and cannot be distracted by the streetlights or dawn breaking. It was a good amount of people for this experiment. No alcohol?! I would also suggest no access to the computer during the time - so that you are not tempted to look at the clock etc. **Anna Sadler**

I think that the fact that in a system like this once a rule has been broken it gives permission for every rule to be ignored. Once words had been spoken then the experience was something else. Also this ties into presence a process has to be achieved by going through it. The process was not achieved there fore not tested therefore not validated. The structure for achieving presence did not occur perhaps because the process was not followed through. **Sohail Khan**

Was this project useful to you and your practice?

I am so glad to have done this project. I set out to challenge my urge to perform for others, and I really felt like I rose to the challenge - this I not only feel is good for the development of my practice, but also for myself personally. Trying to be 'myself' in a room of strangers was a struggle at times, with thoughts like 'Am I just being boring?!' - I felt like perhaps I could 'act up' but I stopped myself (as much as I possibly could). I felt I was being honest with myself and the group and I realised the freedom of doing this. This project has encouraged me to embrace my own personal characteristics in my practice, to be honest with the audience during performances rather than purely being a mirror for them. In fact I think in being myself a bit more, I am able to present a mirror that is more true to life. It also reiterated the real strength of eye contact in my performances. **Rebecca Helen Page**

Yes. Having seen the connection between presence and focus, I feel that this experience has brought me one step closer to an "understanding". My true learning come from the talk afterward, my true learning came upon reflection. **Louise Hill**

It was extremely useful and beneficial to the development of an idea I had brewing.

Becki Griffiths

The project was extremely useful to me. I think collaboration of any kind is always beneficial even if only to teach us our own limitations. In this case however the non-verbal aspect really enhanced my experience of the collaboration. I find when working with others I often get bogged down in debate and digression and it was a great relief to avoid that for once. It was really interesting to me to watch my own and my fellow performers in their specific responses to the place, to me and to the formal framework of the experiment. I felt very focused and confident and was surprised by that! In itself that was a wonderful state to experience. The ideas I came away with will be things I can work with and on for a long time, particularly in regard to the object I brought with me. Watching others going through the same process was fascinating and I felt honored to be a part of the process together. **Hestia Peppe**

Yes, very. As I shift into performance and the act of staying 'present' - it was a useful exercise to test my mind and body in this durational piece of work and to collaborate with other artists was a real highlight of the piece and has opened up a new way of thinking and working.... **Anna Sadler**

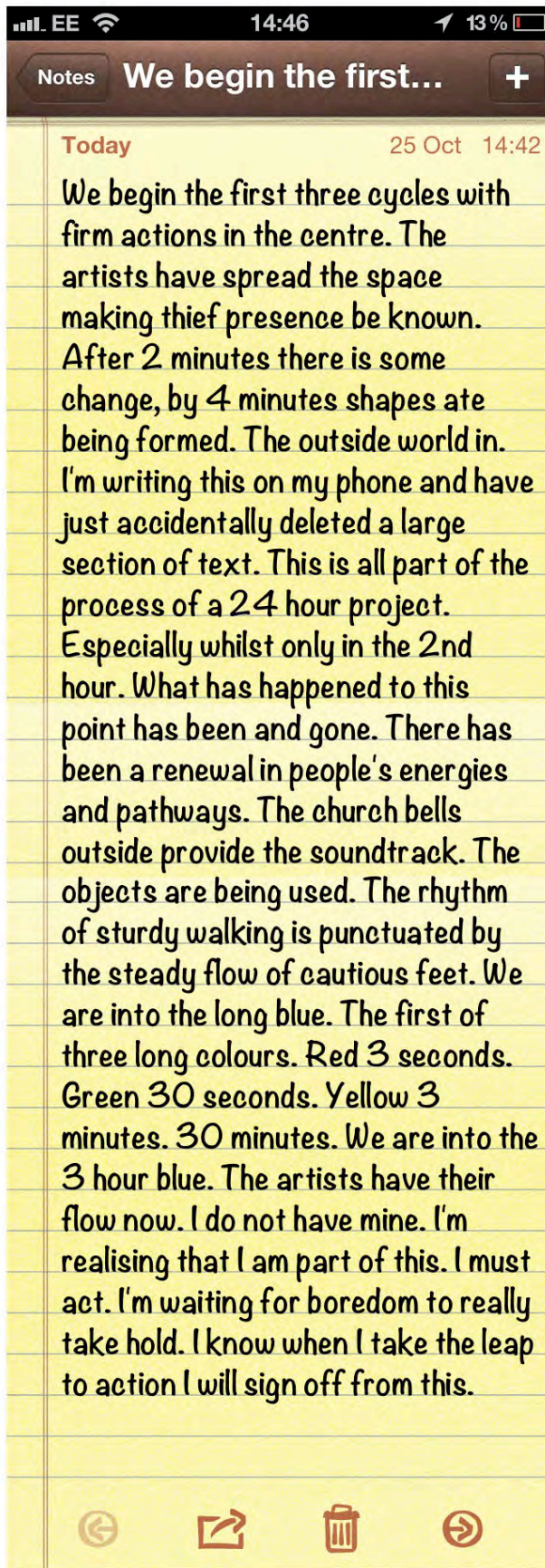
Some elements were. There were moments of connection. **Sohail Khan**

My true
learning
came
upon
reflection

Louise Hill

Another moment, was
when I was laying next
to Becki, when nude
and trying to break free
from the string. I
almost felt
overwhelmed. I began
to cry. I wasn't looking
at Becky so much, but
at the rest of you. I
don't really know how
to explain it, but I guess
I felt her vulnerability
and almost felt
protective over her. I
felt very aware of her.

Rebecca Helen Page



Notes

We begin the first...



Today

25 Oct 14:42

We begin the first three cycles with firm actions in the centre. The artists have spread the space making their presence be known. After 2 minutes there is some change, by 4 minutes shapes are being formed. The outside world in. I'm writing this on my phone and have just accidentally deleted a large section of text. This is all part of the process of a 24 hour project. Especially whilst only in the 2nd hour. What has happened to this point has been and gone. There has been a renewal in people's energies and pathways. The church bells outside provide the soundtrack. The objects are being used. The rhythm of sturdy walking is punctuated by the steady flow of cautious feet. We are into the long blue. The first of three long colours. Red 3 seconds. Green 30 seconds. Yellow 3 minutes. 30 minutes. We are into the 3 hour blue. The artists have their flow now. I do not have mine. I'm realising that I am part of this. I must act. I'm waiting for boredom to really take hold. I know when I take the leap to action I will sign off from this.



USTREM TEXT FEED - During & Enduring This Presence We Seek

1. [Indivisible_UK](#) bitches brew11 hours ago • [Reply](#) • [Delete](#)
2. [Indivisible_UK](#) 9 Of 12 on sound12 hours ago
3. [Indivisible_UK](#) red = 12 hours12 hours ago
4. [Indivisible_UK](#) we have officially filled our toilet now 16 hours ago
5. [JSqueaksBooth](#) i need a wee17 hours ago
6. [Indivisible_UK](#) 9 hours in17 hours ago
7. [JSqueaksBooth](#) good meercat ad 17 hours ago
8. [Testingtherazor Presents](#) Brucey Bonus?17 hours ago
9. [Testingtherazor Presents](#) is it black or broke?17 hours ago
10. [Testingtherazor Presents](#) John?17 hours ago
11. [themooblueroom](#) dad?17 hours ago
12. [themooblueroom](#) sohail?17 hours ago
13. [themooblueroom](#) shame17 hours ago
14. [themooblueroom](#) Sean Bean17 hours ago
15. [themooblueroom](#) why is it blue? are we going through Picasso's Blue Period?17 hours ago
16. [themooblueroom](#) we want a 7 Kingdoms inspired performance17 hours ago
17. [themooblueroom](#) Khaleesi17 hours ago
18. [themooblueroom](#) Bran & Bron17 hours ago
19. [themooblueroom](#) Catlyn Stark17 hours ago
20. [themooblueroom](#) Tyrion Lannister17 hours ago
21. [Vanessa Grasse](#) can't see the video only sound! 17 hours ago
22. [Carol Lee](#) they are all standing in a dark cupboard - eating pasties....17 hours ago
23. [Indivisible_UK](#) like balls17 hours ago
24. [Indivisible_UK](#) sohail17 hours ago
25. [Indivisible_UK](#) who is signed in as us?17 hours ago
26. [Indivisible_UK](#) ...and...downward dog17 hours ago
27. [Indivisible_UK](#) standing girl is my hero18 hours ago
28. [Indivisible_UK](#) work it!18 hours ago
29. [Indivisible_UK](#) i like big butts and i cannot lie!18 hours ago
30. [Indivisible_UK](#) why is everyone facing the front?18 hours ago
31. [Andy Wood](#) Bored now. Going for dinner. Someone give Standing Girl a drink.18 hours ago
32. [Joanne Stafford](#) i didnt take no shoes or nothin.18 hours ago
33. [Andy Wood](#) Is standing girl still there? Is she ok~? Has she collapsed yet?18 hours ago
34. [Andy Wood](#) We can't! It says its offline!18 hours ago
35. [Joanne Stafford](#) i see18 hours ago
36. [Andy Wood](#) Why has it all gone Black? Is Standing Girl still standing there?18 hours ago
37. [Andy Wood](#) Is this like Big Brother Live for Live Artists? Can someone please DO something? 18 hours ago
38. [Indivisible_UK](#) adam has tangled string beyond understanding18 hours ago
39. [Janice Marie Keith](#) haha! gonna get some food, speak to you in a bit18 hours ago
40. [Joanne Stafford](#) right I'm going back to my book18 hours ago
41. [Joanne Stafford](#) I'm slightly concerned about Adam18 hours ago
42. [Janice Marie Keith](#) hadn't thought of her as wobbling, can 't see that really that really, but I like the blue lighting18 hours ago
43. [Joanne Stafford](#) This isn't live art it's knitting group!18 hours ago
44. [Joanne Stafford](#) Sohail!!!18 hours ago
45. [Joanne Stafford](#) hadn't thought what?18 hours ago
46. [Janice Marie Keith](#) feel like gate crashing18 hours ago
47. [Janice Marie Keith](#) hadn't really thought of that18 hours ago
48. [Joanne Stafford](#) *wobbling18 hours ago
49. [Janice Marie Keith](#) what would happen if....18 hours ago
50. [Joanne Stafford](#) the standing person looks strange because of the light she looks like her head is bobbling really fast18 hours ago
51. [Janice Marie Keith](#) i like the massage that looked liked was goin on18 hours ago
52. [Janice Marie Keith](#) me, dani and jack are watching in seven, where r u18 hours ago
53. [Janice Marie Keith](#) me too, we might have a cardie by the end of it 18 hours ago
54. [Joanne Stafford](#) yes i'm at home18 hours ago
55. [Joanne Stafford](#) is that Ellie?18 hours ago
56. [Joanne Stafford](#) i like the standing person and the one that looks like she's knitting18 hours ago
57. [Janice Marie Keith](#) are you at home?18 hours ago
58. [Janice Marie Keith](#) this is strange18 hours ago
59. [Joanne Stafford](#) this is weird18 hours ago
60. [Joanne Stafford](#) hello Janice18 hours ago
61. [Janice Marie Keith](#) haahaa hello jo!18 hours ago
62. [Joanne Stafford](#) i can see you18 hours ago
63. [Janice Marie Keith](#) ADAM!!!19 hours ago
64. [Janice Marie Keith](#) We ALL say hi :-P xxx19 hours ago
65. [Carol Lee](#) OK I can see everybody now19 hours ago
66. [Carol Lee](#) Hi Adam - very dark in there - are you in a cupboard or something?19 hours ago
67. [Kimberley Emeny](#) beautiful vocals 19 hours ago
68. [Indivisible_UK](#) this our blue period21 hours ago
69. [Indivisible_UK](#) hey all21 hours ago
70. [kimberleyemeny](#) good luck to those there, it looks to be a long and difficult journey you'll be taking xYesterday
71. [Janice Marie Keith](#) Hello :-):Yesterday
[Indivisible_UK](#) hello world

A person in a blue shirt is looking down at a stream in a forest. The background is filled with lush green foliage and a large tree trunk on the right side. The scene is peaceful and natural.

Zierle & Carter

At the edge of the land, of practice, and of knowing

West Penwith, Cornwall

4-8 August, 2012

13 Participants

What we did...

Our three day intensive workshop embedded in the rugged landscape of West Cornwall offered an opportunity for all participants to venture to the outer edges of the land in order to discover our individual edges in life and practice as artists. On our first journey we travelled into the heart of an old mine. Led by Tony Bennett and his mining team we ventured into the Rosevale mine shafts and listening to the stories and challenges, facts and myths that have been embedded within the mining community. We explored the underground shafts through our senses, at times standing together in complete darkness with eyes wide open and silently listening to the sound of the underground river flowing below our feet. Being birthed from the underground channels into a moonlit night on the hillside we made our way back to our temporary home, where we collaboratively reflected on our experiences inside the mine – especially staring into the dark space collectively invoked strong experiences: ‘feeling dead in an awake state’, ‘loosing the sense of physical boundaries’, ‘claustrophobic feelings’, ‘merging into the darkness and becoming one body’, etc.

The next day we went onto a mystery tour: we traced a small river flowing through a remote valley to its final drop over the edge into the sea. We sharpened our inner and outer senses and developed our dialogue with the land letting the river lead us and take messages from us to the sea. The focus was on exploring performative actions and gestures, pushing our boundaries and looking for the edge within our practise as artists. A form of initiation took place and from this moment the encounter with the edge opened up new possibilities, new horizons, new ways of experiencing. The second part of this day took us to another edge: the legendary ‘lands end’, now a tourist theme park at the most westerly point of the country. Here we encountered a very controlled environment shaped by fences and signposts. Our final exploration on this day was the shipwreck ‘Muehlheim’, which showed the remnants of the harsh consequences of a container ship meeting the edge in an out of control state. Some spontaneous responses emerged and echoed between the rocks. On our return to our home we met with Barbara Santi, a local filmmaker and co-director of Awen Productions. Barbara screened some of her documentaries introducing us to local swimmers’ daily dips, the wild customs of the ‘Oss’ (ancient fertility rites dances in Padstow), and the community’s battle of keeping Penzance’s historic seawall in place, followed by a long discussion on what living at the edge and Cornwall’s customs have to offer us here and now.

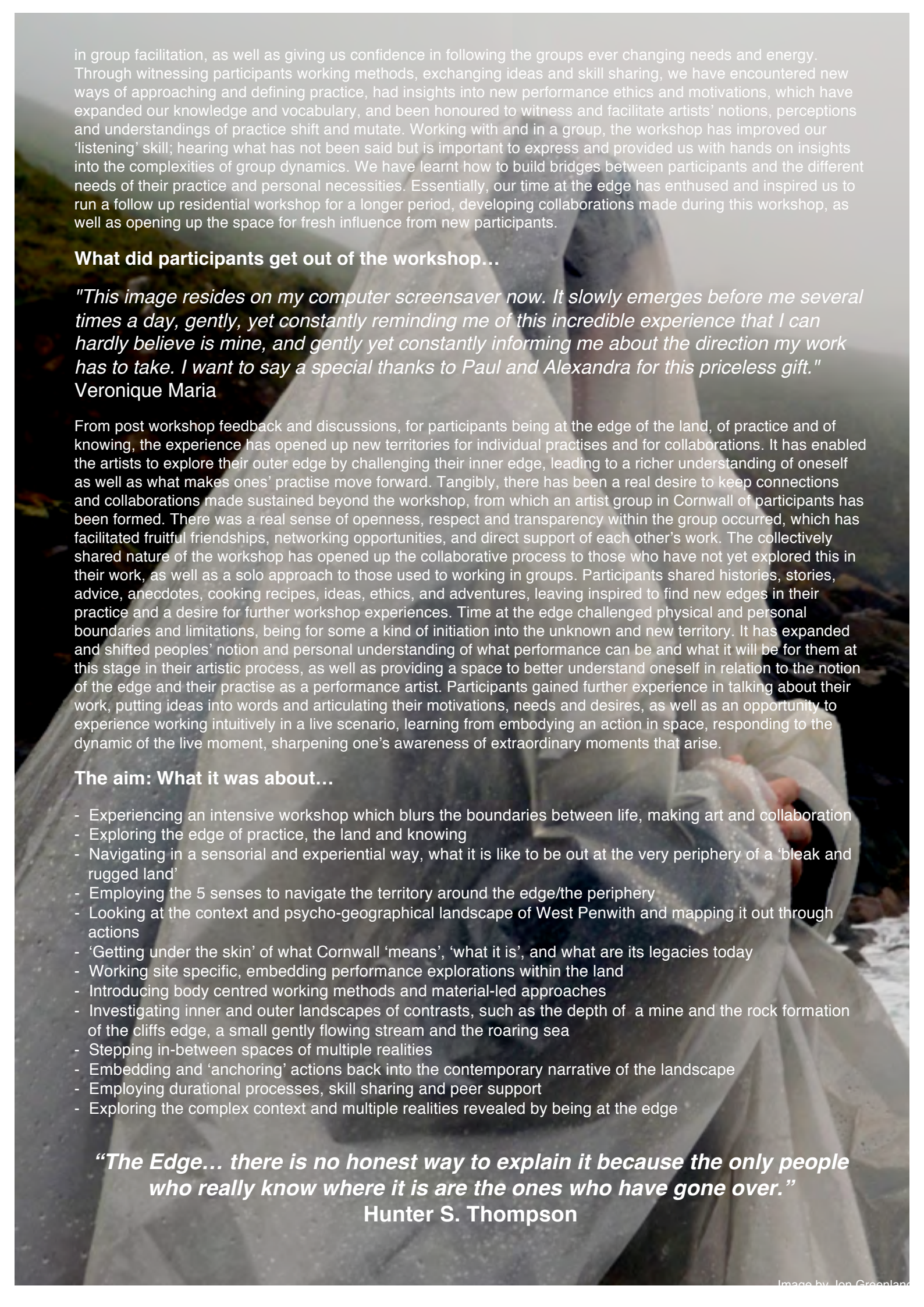
Jon Brookes, the countryside manager of the National Trust, was our guide for the next day and took us on a walk along the coastal path introducing us to the rich history of Botallack mines dating back as far as the Bronze age, discovering arsenic tunnels, a WW2 firing range and Iron age cliff castle, breathing and sensing the different sites and their multi-layered realities. In the evening some of us visited Geevor mine, another World Heritage Site nearby. As explorers we sampled and documented our findings, being seduced by its stark architecture and landscape, its vivid colours of oxidise metals radiant in the evening sun light and the cliff’s edge pounded by the sea deep below our feet. Individual presentations followed a delicious home cooked dinner, which nurtured both our physical and artistic appetite.

On our final day some of us started the day by climbing silently onto the moors accompanied by our special guest ‘Candy’, a local horse, to watch the sunrise and interact with Candy in a non verbal way. Our walk led us to the local stone circle, where we experimented with a ‘data collection score’, developed and led by participant Saffy Setohy.

After breakfast we listened and discussed further individual presentations and ventured into a collaborative experiment, which allowed for all voices to be heard and generated a vast amount of ideas in a short amount of time. This acted as the fuel for our onsite experimentations and final performances for and at the edge, embedded in our collectively chosen site: Kenidjack Valley. We were engulfed this day by thick fog and rain, which influenced and became very much part of the work that unfolded that afternoon. Having to work within the constricts of the weather conditions, an urgency became apparent and processes sped up. The performers moved between working individually and collaborating within the group, weaving a rich fabric of poetic actions, sounds and materials.

What did we get out of the workshop...

At the edge of the land, of practice and of knowing has enriched our artistic practice and been invaluable to us as people in many ways. We have had the opportunity to share where we live with an exceptional group of people/artists from many different backgrounds, art forms and walks of life, which has made us value more and re- envisage the place we call home. The workshop has developed our skills in sharing our knowledge and experience,



in group facilitation, as well as giving us confidence in following the groups ever changing needs and energy. Through witnessing participants working methods, exchanging ideas and skill sharing, we have encountered new ways of approaching and defining practice, had insights into new performance ethics and motivations, which have expanded our knowledge and vocabulary, and been honoured to witness and facilitate artists' notions, perceptions and understandings of practice shift and mutate. Working with and in a group, the workshop has improved our 'listening' skill; hearing what has not been said but is important to express and provided us with hands on insights into the complexities of group dynamics. We have learnt how to build bridges between participants and the different needs of their practice and personal necessities. Essentially, our time at the edge has enthused and inspired us to run a follow up residential workshop for a longer period, developing collaborations made during this workshop, as well as opening up the space for fresh influence from new participants.

What did participants get out of the workshop...

"This image resides on my computer screensaver now. It slowly emerges before me several times a day, gently, yet constantly reminding me of this incredible experience that I can hardly believe is mine, and gently yet constantly informing me about the direction my work has to take. I want to say a special thanks to Paul and Alexandra for this priceless gift."

Veronique Maria

From post workshop feedback and discussions, for participants being at the edge of the land, of practice and of knowing, the experience has opened up new territories for individual practises and for collaborations. It has enabled the artists to explore their outer edge by challenging their inner edge, leading to a richer understanding of oneself as well as what makes ones' practise move forward. Tangibly, there has been a real desire to keep connections and collaborations made sustained beyond the workshop, from which an artist group in Cornwall of participants has been formed. There was a real sense of openness, respect and transparency within the group occurred, which has facilitated fruitful friendships, networking opportunities, and direct support of each other's work. The collectively shared nature of the workshop has opened up the collaborative process to those who have not yet explored this in their work, as well as a solo approach to those used to working in groups. Participants shared histories, stories, advice, anecdotes, cooking recipes, ideas, ethics, and adventures, leaving inspired to find new edges in their practice and a desire for further workshop experiences. Time at the edge challenged physical and personal boundaries and limitations, being for some a kind of initiation into the unknown and new territory. It has expanded and shifted peoples' notion and personal understanding of what performance can be and what it will be for them at this stage in their artistic process, as well as providing a space to better understand oneself in relation to the notion of the edge and their practise as a performance artist. Participants gained further experience in talking about their work, putting ideas into words and articulating their motivations, needs and desires, as well as an opportunity to experience working intuitively in a live scenario, learning from embodying an action in space, responding to the dynamic of the live moment, sharpening one's awareness of extraordinary moments that arise.

The aim: What it was about...

- Experiencing an intensive workshop which blurs the boundaries between life, making art and collaboration
- Exploring the edge of practice, the land and knowing
- Navigating in a sensorial and experiential way, what it is like to be out at the very periphery of a 'bleak and rugged land'
- Employing the 5 senses to navigate the territory around the edge/the periphery
- Looking at the context and psycho-geographical landscape of West Penwith and mapping it out through actions
- 'Getting under the skin' of what Cornwall 'means', 'what it is', and what are its legacies today
- Working site specific, embedding performance explorations within the land
- Introducing body centred working methods and material-led approaches
- Investigating inner and outer landscapes of contrasts, such as the depth of a mine and the rock formation of the cliffs edge, a small gently flowing stream and the roaring sea
- Stepping in-between spaces of multiple realities
- Embedding and 'anchoring' actions back into the contemporary narrative of the landscape
- Employing durational processes, skill sharing and peer support
- Exploring the complex context and multiple realities revealed by being at the edge

"The Edge... there is no honest way to explain it because the only people who really know where it is are the ones who have gone over."

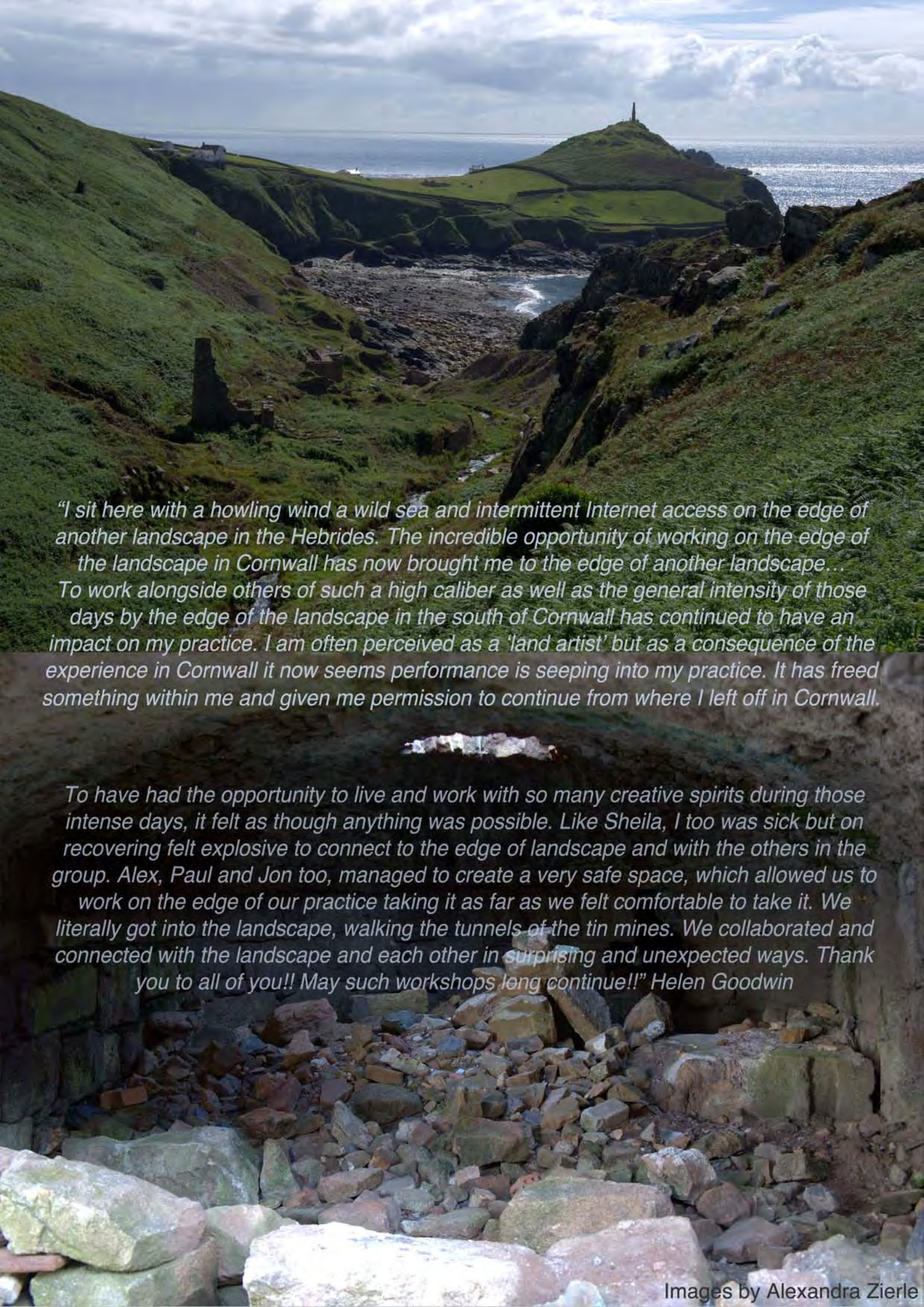
Hunter S. Thompson











"I sit here with a howling wind a wild sea and intermittent Internet access on the edge of another landscape in the Hebrides. The incredible opportunity of working on the edge of the landscape in Cornwall has now brought me to the edge of another landscape... To work alongside others of such a high caliber as well as the general intensity of those days by the edge of the landscape in the south of Cornwall has continued to have an impact on my practice. I am often perceived as a 'land artist' but as a consequence of the experience in Cornwall it now seems performance is seeping into my practice. It has freed something within me and given me permission to continue from where I left off in Cornwall.

To have had the opportunity to live and work with so many creative spirits during those intense days, it felt as though anything was possible. Like Sheila, I too was sick but on recovering felt explosive to connect to the edge of landscape and with the others in the group. Alex, Paul and Jon too, managed to create a very safe space, which allowed us to work on the edge of our practice taking it as far as we felt comfortable to take it. We literally got into the landscape, walking the tunnels of the tin mines. We collaborated and connected with the landscape and each other in surprising and unexpected ways. Thank you to all of you!! May such workshops long continue!!" Helen Goodwin



River inside you River and blood
It is giving feeling boiling and moving.
Recording.

Where is the focus.

Contact

First contact to water source.

Invitation first time contact with water.

Smell



→ Water coming down falling down border to the edge.
→ Walking



* Walking with blind eyes

* Walking to the bridge. It is like passing hell.

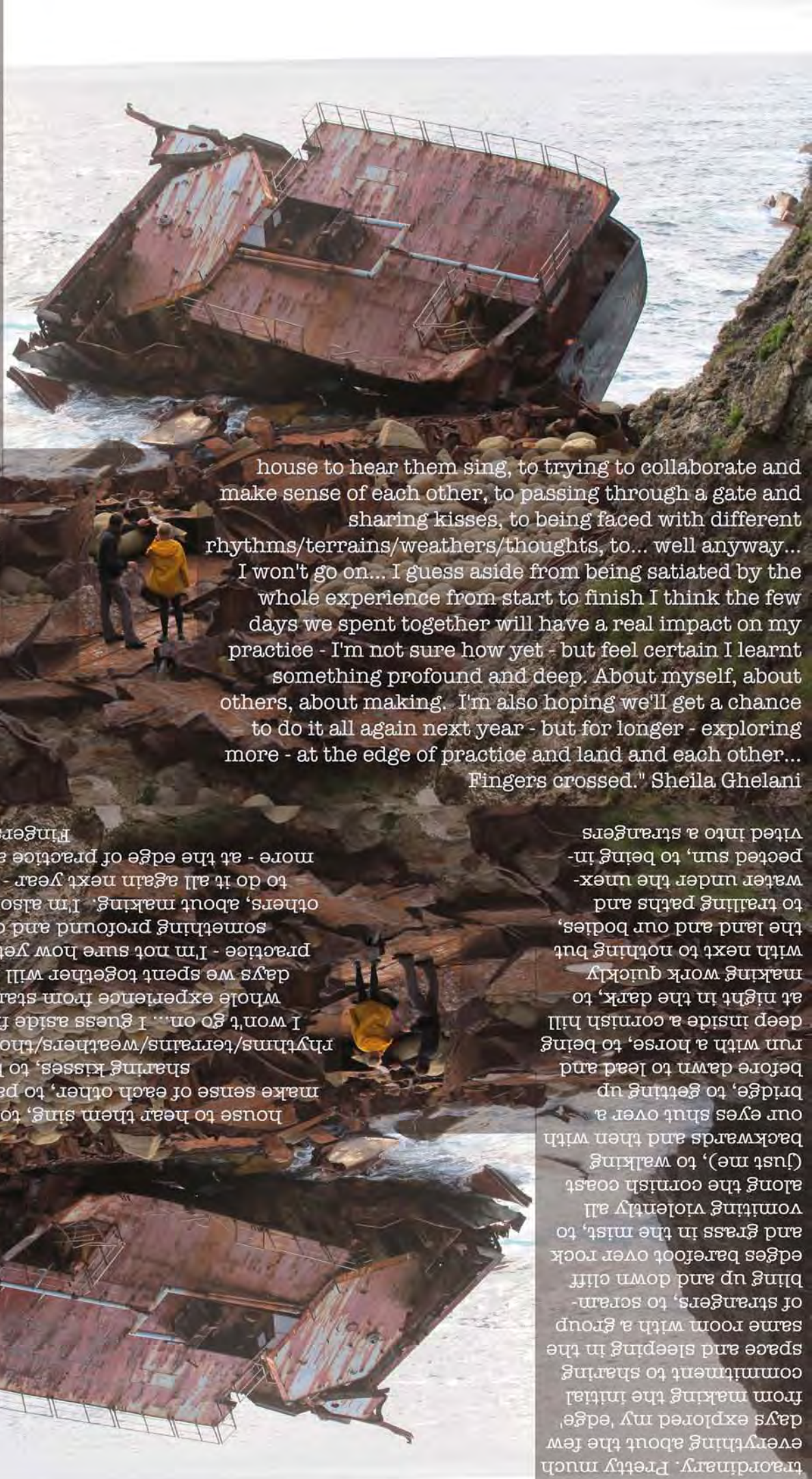
* It is like a chain of people walking with shut eyes.

Walking to the edges. Coldness and movement and spirit of water. and sun shining.

I am aware about nature all inside me naturally



"Being on the edge of practice and land was extraordinary. Pretty much everything about the few days explored my 'edge' from making the initial commitment to sharing space and sleeping in the same room with a group of strangers, to scrambling up and down cliff edges barefoot over rock and grass in the mist, to vomiting violently all along the cornish coast (just me), to walking backwards and then with our eyes shut over a bridge, to getting up before dawn to lead and run with a horse, to being deep inside a cornish hill at night in the dark, to making work quickly with next to nothing but the land and our bodies, to trailing paths and water under the unexpected sun, to being invited into a strangers



house to hear them sing, to trying to collaborate and make sense of each other, to passing through a gate and sharing kisses, to being faced with different rhythms/terrains/weathers/thoughts, to... well anyway... I won't go on... I guess aside from being satiated by the whole experience from start to finish I think the few days we spent together will have a real impact on my practice - I'm not sure how yet - but feel certain I learnt something profound and deep. About myself, about others, about making. I'm also hoping we'll get a chance to do it all again next year - but for longer - exploring more - at the edge of practice and land and each other... Fingers crossed." Sheila Ghelani

Fingers crossed." Sheila Ghelani
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Image by Jo Dimbleby