

# LADA Anthologies

Themed collections of performance documentation & works for camera



Compiled by Live Art Development Agency  
2014



Live Art  
Development  
Agency

## LADA Study Room Guides

As part of the continuous development of the Study Room we regularly commission artists and thinkers to write personal Study Room Guides on specific themes.

The idea is to help navigate Study Room users through the resource, enable them to experience the materials in a new way and highlight materials that they may not have otherwise come across.

All Study Room Guides are available to view in our Study Room, or can be viewed and/or downloaded directly from their Study Room catalogue entry.

Please note that materials in the Study Room are continually being acquired and updated. For details of related titles acquired since the publication of this Guide search the online Study Room catalogue with relevant keywords and use the advance search function to further search by category and date.

## LADA ANTHOLOGIES

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Drawing on materials housed in LADA's Study Room and documentation publicly available online, the materials were originally presented as illustrated talks, then catalogued as LADA Anthologies.

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### **Ouch: on audiences and pain**

*Ouch: on audiences and pain*, was presented at *NO-PAIN-NO-GAIN*, an artist platform event in London curated by Martin O'Brien, which sought to examine the politics of pain in performance through presentations, discussions, video screenings and live performance. *NO-PAIN-NO-GAIN* explored the intersections and histories of masochism and performance as well as the politics of pain in performance and was the launch of DISCHARGE a bi-monthly platform dedicated to performance and Live Art.

NO-PAIN-NO-GAIN, DISCHARGE  
Saturday 18 January 2013  
Flying Dutchman, London

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### **Ouch: on audiences and pain**

"I see pain as an inevitable byproduct of interesting performance."  
Dominic Johnson

According to Wikipedia 'pain' is an unpleasant feeling often caused by intense or damaging stimuli...(it) motivates the individual to withdraw from damaging situations and to avoid similar experiences in the future.

But for many artists, and in the context of this presentation, audiences, the opposite is just as true, and pain within the context of performance is a challenging, exhilarating and profound experience.

Ouch is a small selection of work drawn from LADA's Study Room holdings and online looking at a range of performance concerning Audiences and Pain: audiences inflicting or being complicit in artists' pain, audiences bearing witness to painful or unbearable actions and ideas, or audiences being subjected to pain and discomfort themselves.

### Study Room

Artist	Title	Reference
Oleg Kulik	<i>Dog House</i>	D2083
Martin O'Brien	<i>Mucus Factory</i>	D1621
Kira O'Reilly	<i>Untitled Action</i>	D0297
Kira O'Reilly	<i>Many Headed Monster Stills</i>	P1436
Marceli Antunez Roca	<i>Epizoo</i>	EV0084
Ron Athey	<i>Ronnie Lee</i>	D2140
Guillermo Gomez Pena	<i>Mapa-Corpo</i>	D0555

### Online

Marina Abramovic	<i>Rhythm O film</i> <a href="https://vimeo.com/71952791">https://vimeo.com/71952791</a>
Franko B	<i>Don't Leave Me This Way</i> <a href="https://vimeo.com/19070457">https://vimeo.com/19070457</a>
Zorun Todorovic	<i>Agalma</i> <a href="http://www.zorantodorovic.com/agalma.htm">http://www.zorantodorovic.com/agalma.htm</a>
Wafa Balaal	<i>Shoot An Iraqi</i> <a href="http://youtu.be/DcyquvDEe0o">http://youtu.be/DcyquvDEe0o</a>

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### **Dangerous Border Crossings (with thanks to Guillermo Gómez-Peña)**

Live Art disrupts all kinds of borders, from the cultural to the geo-political. The *Dangerous Border Crossings (with thanks to Guillermo Gómez-Peña)* illustrated presentation looked at some key artists and actions from the last decade and highlighted a small selection of clips from projects addressing issues of borders/border crossings through real time, experiential and context specific works.

This screening took place at *The Terminal* on Saturday 26th October 2013 in London, presented by Something Human. *The Terminal* was a durational Live Art project that referenced the holding areas at border junctions across the world. For 54 hours, artists from different cultural backgrounds and practices create art and performance together, under restrained circumstances and constant surveillance.

<http://the-terminal.org/>

### **Guillermo Gómez-Peña and La Pocha Nostra      *Border Interrogation* (2004)**

La Pocha Nostra are an ever growing cross-disciplinary arts organization founded in 1993 by Guillermo-Gomez-Pena, Roberto Sifuentes and Nola Mariano in Los Angeles. They work from the desire to cross and erase dangerous borders including those between art and politics, art practice and theory, artist and spectator - ultimately to dissolve borders and myths of purity whether they be specific to culture, ethnicity, gender or language.

### **Rocio Boliver/La Conjelada De Uva      *To the Rhythm of the Swing* (2012)**

*To the Rhythm of the Swing* took place over the Tijuana, Mexico and San Diego, United States border wall. It was part of Low Lives: Occupy!, a presentation of thirty-six performance artists, Occupy groups, and artist collectives located worldwide in solidarity with Occupy Wall Street and the Occupy movement. Participants expanded the reach and visibility of the Occupy protests by broadcasting to an international audience community.

**Javier Tellez**

**One Flew over the void (Bala perdida) (2005)**

Inspired by the traditional 'human cannonball' circus performer, Javier Tellez explores the notion of spatial and mental borders in the context of Tijuana and San Diego by sending a 'human cannonball' across the border between Mexico and the United States.

**Francis Alÿs**

**Sometimes Doing Something Poetic Can Become Political and  
Sometimes Doing Something Political Can Become Poetic (2004)**

In 1995, Alÿs realised an action in São Paulo called *The Leak* in which he walked from a gallery, around the city, and back into the gallery trailing a dribbled line from an open can of blue paint. This action was reprised in 2004 when he chose to make a work in Jerusalem. Using green paint, Alÿs walked along the armistice border, known as 'the green line', pencilled on a map by Moshe Dayan at the end of the war between Israel and Jordan in 1948. This remained the border until the Six Day War in 1967 after which Israel occupied Palestinian-inhabited territories east of the line.

**Oreet Ashery**

**Necessary Journeys (2005)**

After advertising on the ArtSchool Palestine website for a Palestinian artist with whom to collaborate, Ashery was approached by the Ramallah-based artist, illustrator and renowned architect Sameh Aboushi. Aboushi and Ashery sustained a long email exchange over many months, until they met at Qalandia Checkpoint and spent time together in Ramallah. *Necessary Journey* charts Ashery's meeting with Aboushi, as well as other footage including Ashery's father searching for his grandparents' shoe shop in the Muslim quarter of Jerusalem's old city.

**Stacy Makishi**

**You Are Here...But Where Am I? (2006)**

Part interrogation and part ritual, *You are here...but where am I?* is an intimate one to one intervention that happens in the (terror)tory between here and there, within the border of Passport Control. Originally commissioned by LADA and Bluecoat for Liverpool Biennial 2002.

**Tania El Khoury / Dictaphone Group**

**Nothing To Declare (2013)**

*Nothing to Declare* is a research-based lecture performance that explores borders within Lebanon, those between Lebanon and its neighbors, and across the Arab world. The idea is that 3 women who go under the name of Dictaphone Group decided to take a journey along the abandoned train tracks of Lebanon. Their starting point was a derelict station in Beirut, and continued as each one of them set off on a different trip following one of the three train tracks. Their travels revealed past and present uses of these tracks and the stations that dotted them. Some were abandoned. Others were turned into makeshift housing. Some had the markings of being converted into military bases and torture chambers.

**Poshya Kakil****Borderline (2012)**

Poshya Kakil graduated from the College of Fine Arts in Erbil in 2009 and is one of the most influential younger generation of female performance artists from Iraqi Kurdistan. Kakil's art directly explores her identity as a Kurdish woman living in Iraq. Her performances explore her lived reality and reflect systems of kinship, gender, religion, barriers and borders. *Borderline* is included on Kakil's *Knitting Iron* DVD, which features the documentary film *Knitting Iron*, along with documentation of Kakil's performance works, including a participatory performance work made with and by imprisoned Kurdish women. This DVD has been produced as one of Kakil's strategies for offering audiences outside of Iraq access to her work.

**Study Room catalogue numbers**

Guillermo Gómez-Peña and La Pocha Nostra	<i>Ethno-Techno</i>	D0178
Oreet Ashery	<i>Oreet Ashery: Necessary Journeys</i>	D0796
Poshya Kakil	<i>Knitting Iron: Borderline</i>	D1846
Stacy Makishi	<i>You Are Here...But Where Am I?</i>	D1096

**Online links**

Ex Territory	<i>Wild West</i>	<a href="http://exterritory.wordpress.com/video/">http://exterritory.wordpress.com/video/</a>
Francis Alys	<i>Sometimes Doing Something Poetic Can Become Political and Sometimes Doing Something Political Can Become Poetic</i>	<a href="http://youtu.be/qkbLCBZCvKM">http://youtu.be/qkbLCBZCvKM</a>
Ila Sheren	<i>From the Trojan Horse to the Human Cannonball: InSite at the U.S.-Mexico Border, 1997-2005</i>	<a href="https://www.academia.edu/1659868">https://www.academia.edu/1659868</a>
Javier Tellez	<i>One Flew Over the Void</i>	<a href="http://youtu.be/qkbLCBZCvKM">http://youtu.be/qkbLCBZCvKM</a>
La Conjelada De Uva/ Rocio Boliver	<i>To the Rhythm of the Swing</i>	<a href="http://vimeo.com/40011317">http://vimeo.com/40011317</a>
Tania El Khoury & Collaborators	<i>Nothing To Declare</i>	<a href="http://taniaelkhoury.com/dictaphone-group/">http://taniaelkhoury.com/dictaphone-group/</a>

## **Further Reading**

Two exceptional curatorial projects on / about borders:

### **Ex Territory**

Exterritory Project aims to encourage both the theoretical and practical exploration of ideas concerning extraterritoriality in an interdisciplinary context. They are looking for new meeting points positioned outside the boundaries of any clearly defined place which have the potential to evade the imposition of any specific ideology or language and that may reshuffle existing territory-related distinctions, opening new possibilities to rethink political spaces, technologies, objects, economies and their constructions. <http://exterritory.wordpress.com>

### **InSite**

inSite is a network of contemporary art programs and commissioned projects that maps the dynamics of permeability and blockage that characterize the liminal border zone of San Diego-Tijuana. Over the course of twelve years, since its inception in 1992, inSite has focused on the specificity of the San Diego-Tijuana corridor as a context of unexpected political and cultural re-articulations. More information on InSite can be found in Ila Sheren's article *From the Trojan Horse to the Human Cannonball: InSite at the U.S.-Mexico Border, 1997-2005*.



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***Girls On Film*** was a screening of performance documentation, performances to camera and other films created for LADA's *Just Like A Woman* programme at the City of Women Festival in Slovenia during October 2013.

*Just Like A Woman* was a programme of lectures, shows, readings, installations, screenings, workshops and debates looking at the performance of identity – the ways femininity can be 'performed' and representations of gender can be queered through performance.

*Just Like A Woman* is part of the Agency's *Restock, Rethink, Reflect 3: Live Art and Feminism* initiative, mapping and marking the impact of performance on feminist histories and the contribution of artists to discourses around contemporary gender politics.

### Girls On Film Programme:

Study Room		
Artist	Title	Reference
David Hoyle	Excerpts from <i>Magazine</i>	D1123
Harold Offeh	<i>Being Mammy</i>	EF5084
Heather Cassils	<i>Teresias</i>	D2051
Ivo Dimchev	<i>Lili Handel</i>	EF5083
Jamila Johnson Small and Alexandra Hemsley	'O'	D2076
Nao Bustamante	<i>America, The Beautiful</i>	D0295

Oreet Ashery	<i>Dancing With Men</i>	EV0253
Qasim Riza Shaheen	<i>Auto Portraits</i>	EF5087
Rocio Boliver	<i>Time goes by and I cannot forget you: Between menopause and old age</i>	EF5106
Rosana Cade	<i>Sister</i>	EF5085
The Famous Lauren Barri Holstein	<i>How 2 Become 1</i>	D1897
Vaginal Davis	Extract from <i>Fertile LaToya Jackson Magazine</i>	EF086

### Online

Ann Liv Young	<i>Welcome To Sherry#47</i> <a href="https://vimeo.com/66943683">https://vimeo.com/66943683</a>
Kris Grey	<i>Performing Visibility in 3 Easy Steps</i> <a href="https://vimeo.com/31864720">https://vimeo.com/31864720</a>
Kris Grey	<i>Untitled</i> <a href="https://vimeo.com/48542527">https://vimeo.com/48542527</a>
Narcissister	<i>Hot Lunch</i> <a href="https://vimeo.com/50867908">https://vimeo.com/50867908</a>

Pauline Cummins  
and Frances Mezzetti

*Walking In The Way*

<https://vimeo.com/31926825>

Ursula Martinez  
and Jess Love

*Quick Change, Sex Change*

<http://www.youtube.com/watch?v=-HhxX02gwaE>