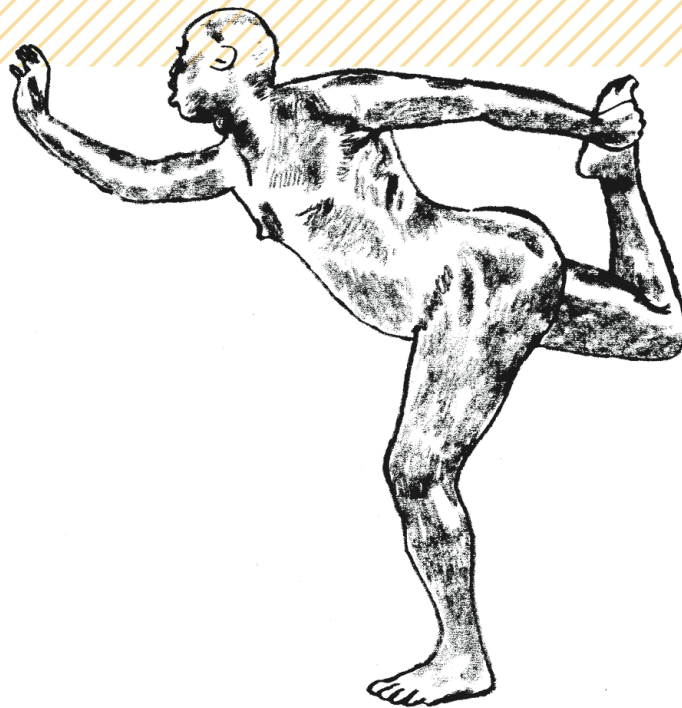


HAROLD OFFEH COVERS (2008)



BODY & PERCEPTION



Do you remember when a random famous person had a new haircut and, all of a sudden, ten of your friends had it too? And, of course, the haircut looked silly on you? Sometimes it might be best to just ignore the way other people dress and move on and find your own thing. The artist Harold Offeh did exactly the opposite. In his performance *Covers* he imitated or re-enacted pictures from music album covers showing famous black singers like Grace Jones. He knew very well he wouldn't look exactly like the original cover. The most interesting thing about imitation are the differences it brings about. We are all imitating someone else most of the time, and we all fail, and that is how we might find 'our' style eventually. And is that Live Art? Of course it is!

Instruction: Name some people who are style icons for your peer groups. Choose one for the kids and one for the adults of your team. Find pictures of them on the internet, select two and re-enact them to the best of your abilities.

Note: If you choose a picture of your style icon in a group of people, you can take the same picture of your team!

JOSHUA SOFAER NAME IN LIGHTS (2007)



MEMORIES & COLLECTIONS

Is doing Live Art a good way to become famous? Well, how many of the names on these cards have you heard before? Exactly. But, Live Art is a great way to play with fame and think about the desire to be famous. In 2007 Joshua Sofaer made a piece centered around a giant illuminated sign that was to be installed in the centre of Birmingham. Sofaer asked people all over the country whose name should be displayed on that sign. Thousands of names were suggested and finally a woman was chosen, who wasn't famous, at all, but just a good person with an interesting name: Una White. She came from Jamaica to live in the UK and worked as a mother and a nurse for many years.

Instruction: Think of a person just like you and me whose name should be praised publicly. Find a way to do that. For example, put his or her name on a sign saying: 'Thank you, xyz!' Find a public spot for the sign.

Note: Una White died ten years before her name appeared in lights over Birmingham. During her lifetime she might not have wanted to be praised like this. Can you imagine why?

DENNIS AND ERIC OPPENHEIM TWO STAGE TRANSFER DRAWING (1971)



BODY & PERCEPTION

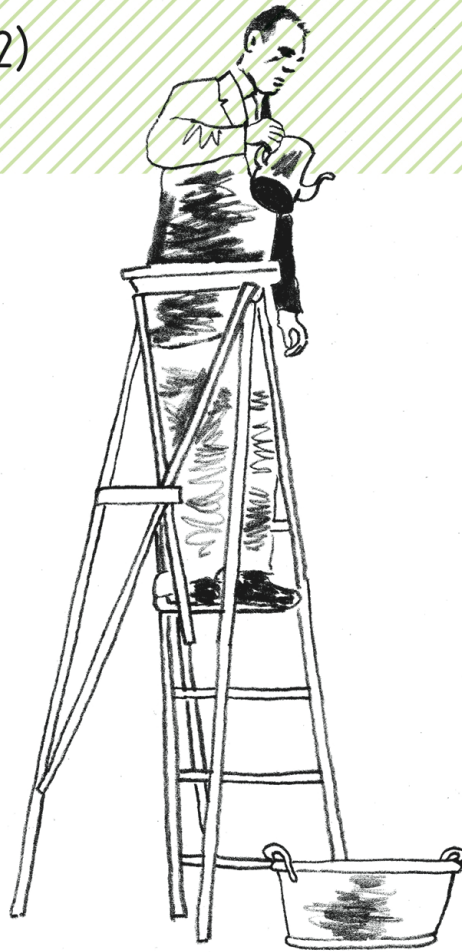


Live Art deals with the everyday, the domestic, with games, food, tinkering, misbehaving and all of that. So, doesn't this sound like children would have been involved from the beginning? Strangely, that is not the case. In fact, very few works of early Live Art were made together with children. One of them is *Two Stage Transfer Drawing (Towards a Future State)*, a piece made by Dennis Oppenheim and his son Eric Oppenheim in 1971. Usually only Dennis Oppenheim, the father, is credited for it, though Eric was drawing *through his father* in this piece. What is that supposed to mean? You will see.

Instruction: The adult(s) of the team take off their shirts. They sit on the floor, each facing a big piece of paper attached to the wall. Kids then sit on the floor behind the adults. Adults and kids are equipped with felt tip pens. Now the kids slowly draw a picture on the bare back of the adults. The adults try to reproduce the drawing on the paper in front of them.

Note: Is there a gap between the two pictures? How are they different? Why? Would you like to take turns now? This would be part two of the piece called *(Returning to a Past State)*.

GEORGE BRECHT DRIP MUSIC (1962)



BEINGS & THINGS

Is Live Art a little bit like music? For one thing, it is more concerned with doing things than with making objects, just like music is. In fact, Live Art started when artists pushed the limits of what might be seen as a concert. In those very strange concerts everything that made a sound could be used as a musical instrument. In 1962 the artist George Brecht invented *Drip Music*: he stood on a ladder and let water from a can drip into a vessel.

Instruction: Make your own performance of *Drip Music*.
Be very serious about every detail. Listen to it in complete silence.

Note: If you like, you can create a more complex form of drip music by combining different sources of dripping water and different vessels. Think of other things which make a distinct sound, like for example trolley cases on pavements. Would you like to invent your own kind of 'thing' music?

MAMMALIAN DIVING REFLEX HAIRCUTS BY CHILDREN (2006)



DARE & DANGER



Have you often been asked what you would like to be in the future, when you are grown up? Why does nobody ever ask what you would like to be right now? For example an astronaut – why can't children be astronauts? At least they can be artists, just like everybody else. In Toronto, Canada there is a group of artists called Mammalian Diving Reflex, which consists of adults and youngsters, who work closely together. They found that Live Art gives kids a chance to take on roles they wouldn't usually have access to. The kids of that group have, for example, formed a jury of art critics and of restaurant critics. But it all started with them being hairdressers. In the piece *Haircuts by Children* they ran a salon and cut the hair of lots of adults.

Instruction: Adults, could your hair use a little trim?
Have the kids of your team cut your hair!

Note: Of course, how much hair is going to be cut is negotiable.
Maybe just a tiny little bit?

MARTHA ROSLER SEMIOTICS OF THE KITCHEN (1975)



SCIENCE & TINKERING



Have you ever thought that the teacher in front of you trying to explain something is some kind of performer on a stage? And did you notice, that sometimes right when he or she is trying to show you something, something completely different shows? In 1975 the artist Martha Rosler made a short film in which she seemingly demonstrates what a kitchen is about. In alphabetical order she names and shows kitchen equipment and its use: Apron, Bowl, Chopper... But there is something about the way she shows it, that mainly shows her anger, her feelings about being in the kitchen. She called this film *Semiotics of the Kitchen*, semiotics as in the science of signs and meaning.

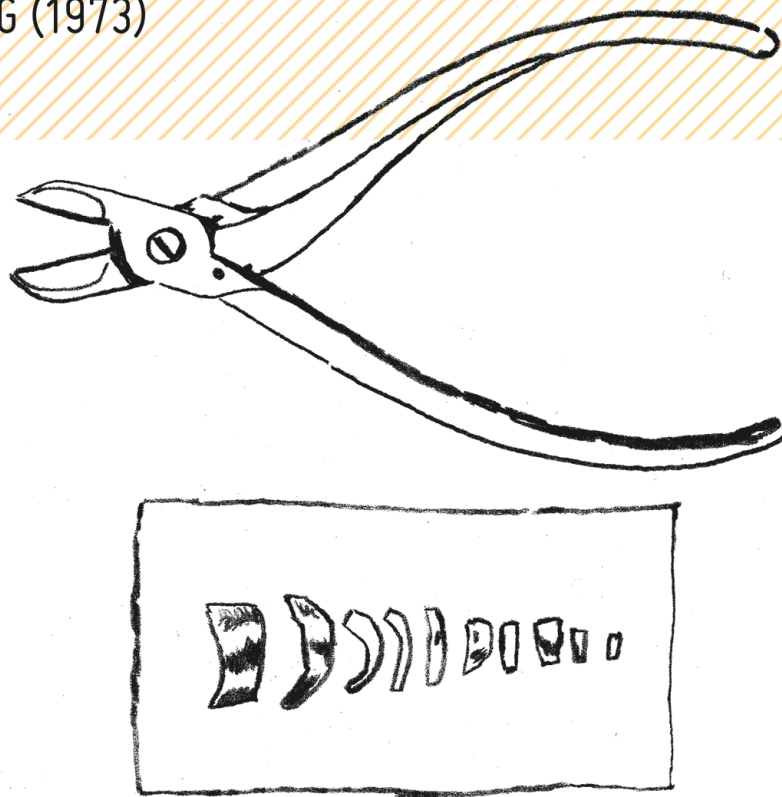
Instruction: Make your own 'Semiotics' of a place. Your room, your house, or a public place of your choice. Find things in that place and make a list in alphabetical order. Now start with A and demonstrate their use one after the other without a break and without saying anything beyond the name of the thing. Go with the flow and get as wild as you want in demonstrating things.

Note: Think of this as a way to explore your feelings in regard to a specific place. You can watch Martha Rosler's short film on YouTube if you like!

JUDY CLARK
CLIPPING (1973)



BODY & PERCEPTION



What is usually considered art and what is not? And how does this affect who might become an artist and who might not? 50 years ago most well known artists were men. At that time domestic work like cleaning, hygiene or child care was considered women's work and meant to be kept private and hidden. Then women started to question this order of things. Artists like Mary Kelly and Judy Clark made exhibitions, which included a beautiful series of used (and then washed) nappies, band-aids or hair. In her piece *Clipping* Judy Clark turned the clippings of fingernails into art.

Instruction: Clip your nails, compare the size and shape of the cut pieces, and arrange and exhibit them as a work of art. Or, sneeze into tissues, unfold them, analyse and compare. Put the tissues in an order and exhibit them as a series. Take a photo.

Note: You might want to wash your hands after you have completed the sneeze-tissue-series.

BARBY ASANTE WITH STOCKWELL GOOD NEIGHBOURS BARBY'S KARAOKE (2009)



MEMORIES & COLLECTIONS

What is your favourite song? When did you hear it the first time? The people who invented history lessons seem to believe that only what is written down will be remembered. But time travel can be done in many ways. For example through music. This is what Barby Asante found when she worked with elderly citizens from the Stockwell Good Neighbours community in London. Most of them came to live in the UK from the West Indies when they were younger, and had important things to tell about this time. These memories were connected to certain songs, which also travelled from one part of the planet to another. So together with people from the community Barby Asante devised a DVD for Karaoke that others could use to call up their memories.

Instruction: Find your favourite song on the internet and sing along. Tell the other members of the team about another time when you heard this particular song.

Note: For lots of songs there are karaoke versions available on the internet. So you might as well get serious, and devise your very own karaoke-memory-show, if you like! Perfect for the next family reunion.



CURIOUS ON THE SCENT (2004)



BODY & PERCEPTION

What's your favourite smell? Smell is a special way to perceive the world. You can't upload it anywhere; it is only in the here and now. And still, or maybe precisely because of that, it is a strong trigger for our feelings. Live Art has often been a space for sharing personal stories, things you might otherwise only tell to a close friend. In this way, Live Art questions the line between what is private and what is public. The performance *On the Scent* took place in a private home with three performers and an audience of only four people at a time. In this intimate atmosphere the performers shared scents and memories from the kitchen, the bedroom and the living room.

Instruction: Find something that smells in a distinct way. Hide it from the team. Now blindfold one member of the team and let him or her smell one of the items found. What is it and where is it from? What does it remind you of? Now take turns!

Note: Would you like to invite four strangers to your home to give them a tour of scents and talk about the personal memories attached to them? Or do you think that should better stay private?



MARCIA FARQUHAR
ACTS OF CLOTHING (1999)



MEMORIES & COLLECTIONS

Do you own a collection of something? Of course you do. Just open a cupboard in the kitchen and there you are. In Live Art, collections can be a big thing, but unlike in a museum, it is more about what you can do with them. Collections can also be described as archives, as memories are usually stored here. That's even true for the 'collection' of items in your bin! You can turn any kind of collection into a performance by simply going through it. This is what Marcia Farquhar did in her piece *Acts of Clothing*. She dressed and undressed showing different parts of her wardrobe, she told stories that were connected to her clothes, and talked about the act of getting dressed for a specific occasion. How you dress often says something about who you are, whether you like it or not.

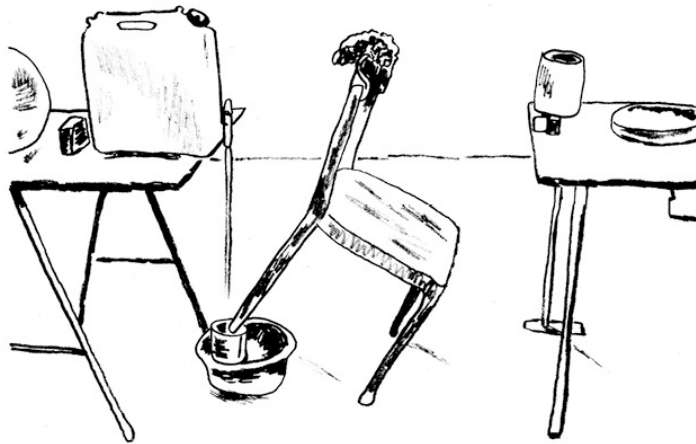
Instruction: Do you have a special collection that you would like to show to the team? If yes, do so. If no, choose three items of your wardrobe that are of some importance to you. Put them on while you are talking about their meaning. What memories are attached to them?

Note: Have you ever consciously gone through the 'collection' in someone else's bin? The role of waste in Live Art is, admittedly, another story to tell!

PETER FISCHLI/DAVID WEISS
THE WAY THINGS GO (1987)



SCIENCE & TINKERING



What do you think will happen next? 'What happens next?' might very well be the most important question in Live Art. A simple question, but one of the most exciting: How does one event cause another? Is it possible that you could do just one little thing different and start a chain reaction, that is ultimately changing the world? Maybe the adults in your team remember watching *Sesame Street* and the 'What Happens Next Machine' presented by Kermit. One of the most famous and most beautiful 'What Happens Next Machines' can be seen in the piece *The Way Things Go* by Peter Fischli and David Weiss. It is a documentary showing a beautiful and complex chain reaction of things setting each other in motion. Unlike Kermit's 'What Happens Next Machine' this one actually worked and went on for almost 30 minutes.

Instruction: Build your own What Happens Next Machine out of things around you. Create a chain reaction of at least five steps.

Note: Can you think of a chain reaction that includes humans and their way of reacting?

THE PEOPLE VARIOUS FORMS OF PROTEST (ONGOING)



DARE & DANGER

Is Live Art a good way to change the world? That's a tough question. What do you think about it? For sure Live Art proved helpful when it comes to protest against something. When, for example, the economy collapsed a few years ago many people wanted to protest against the way bankers used their power. In those days there happened to be a lot of snow in London's financial centre. So, the artists from the Laboratory of Insurrectionary Imagination invited everybody to a snowball fight *The People vs. the Banksters*, in front of the Oil and Gas Bank. Or think of the Guerrilla Girls, a group of women artists who were fed up with the fact that in all the big museums there are many more artworks by men on display than there are by women. So, they decided to show up at these institutions in gorilla masks to protest against it. But ultimately, when it comes to protest, Live Art is not about artists anymore. Instead everybody is invited to use it as an art of action that allows you to make your point and possibly have fun at the same time.

Instruction: How many artworks of children are on display in important art museums? Do you think this should be changed? Surely the Guerrilla Girls wouldn't mind if you made an appearance as Guerrilla Kids in a place like that! Get your masks, write your demands on a big piece of paper and don't forget the tape!

Note: Maybe there is a different, much more important thing on your mind that needs to be changed? Guerrilla Kids can operate in many ways and, of course, they can include adults.

FORCED ENTERTAINMENT TOMORROW'S PARTIES (2013)



MEMORIES & COLLECTIONS

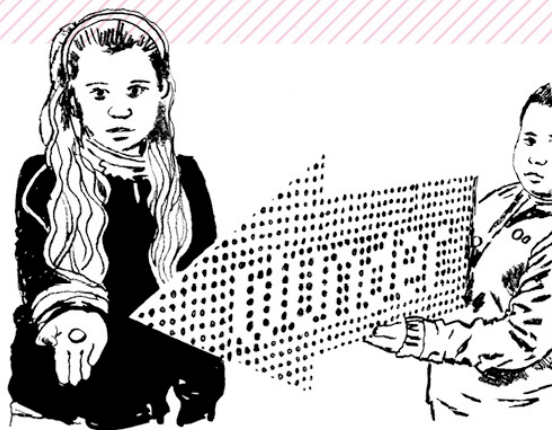


What will the future look like? What do you think? In 2013 the artists' collective Forced Entertainment created a stage performance called *Tomorrow's Parties* based on a simple task in which the two performers made statements predicting different kinds of futures. Together they imagined bright, optimistic futures as well as bleak pessimistic ones. As soon as the performers ran out of reasonable ideas for what to say about the future, it got even more interesting, as then the most surprising, funny or sad things came out of their mouths.

Instruction: Divide the team into those who can imagine a bright future and those who can imagine a dark future. Build sentences starting with the phrase 'In the future...'. Take turns. Go on talking for at least seven minutes. Don't worry about what to say.

Note: Do you think this performance actually tells us something about the future?

THEATRE OF RESEARCH / GEHEIMAGENTUR THE SEARCH FOR MIRACLES (2005)



MEMORIES & COLLECTIONS

In one way or the other Live Art always existed, long before it was called Live Art. For example, a few hundred years ago there were shows and cabinets of wonders, in which people, animals and objects performed wondrous acts and questioned the accepted order of things. What would a collection of wonders look like today? The Theatre of Research and the geheimagentur tried to find out. Together with hundreds of citizens, researchers, artists and kids they searched for the wondrous incidents and miracles of our times. And they found quite a few. It seems we don't just have to wait for a miracle to happen, we can go and look for it.

Instruction: 1) Take ten minutes to look for the most wondrous item you can find. Present the items in your own little cabinet of wonders. 2) Together in couples of kids and adults, ask passers-by, neighbours or friends if they have ever experienced a miracle. Record the answers if possible / if you like.

Note: To search for miracles and wonders doesn't necessarily mean that you have to prove that something actually counts as a miracle. Miracles and wonders, it seems, often have their own kind of truth.

TEHCHING HSIEH

ONE YEAR PERFORMANCES (1978 – 1986)



DARE & DANGER

Before you started to play this game, you were asked to set a time frame. What have you chosen? One hour, two or maybe even three? Imagine you would have decided to play this game for the duration of a year. Impossible? This is exactly what the artist Tehching Hsieh did. His performances lasted one year each and were about committing to something: he spent one year in a cage, one year outside without ever entering a house, and one year being attached to the artist Linda Montano with a rope.

Instruction: Think of a commitment you would like to make and set a time frame for it. For example 'I will spend one day (without) doing X.' This time frame is not part of the game anymore. It can be, for example, all of next Sunday. Write your commitment, including the time frame, down on a piece of paper and read it out loud for the team. Then sign it.

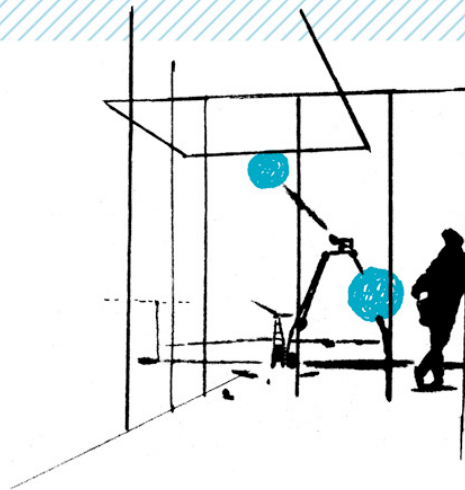
Note: There are quite a few Live Art pieces which are about doing something for a very long time; so many, that there is a proper word for them, they are called 'endurance' or 'durational' pieces.

STEPHEN CRIPPS

ROUNABOUT FOR A CRASHED HELICOPTER (1977)



SCIENCE & TINKERING



Do you sometimes want to throw your phone against the wall? Do you walk on top of cars in your dreams trying to cause as much damage as possible? In Live Art you can explore these wishes. Stephen Cripps did. For him, things were nothing but events in slow motion. His lab was full of broken equipment like dentist chairs and parts of a helicopter, which he combined and transformed into something different that was moving in slightly unpredictable ways. Sadly, Stephen Cripps died at the age of 29. But his performances are still legend, as more than once he almost let the gallery space go up in flames. His sculpture *Roundabout for a Crashed Helicopter* was a rotation device that damaged the wall of the gallery in every turn.

Instruction: Find an electric device or two and take them apart. Build something new out of the parts. Find a name for your sculpture. Is there a way it might move?

Note: Be sure, that you do not only unplug, but cut off the plug entirely, before you undo an electrical advice! You can take a really destructive approach to the device if you like, but be safe: wear goggles and gloves. Don't undo old-fashioned TVs or fridges as they are tricky.

MARCEL DUCHAMP / MAN RAY ROSE SÉLAVY (1921)



BODY & PERCEPTION



What makes us who we are? And how would we be different if we lived in a different place, had a different body, were a boy instead of a girl, were neither a woman or a man? Are we able to change our identity? The artist Marcel Duchamp lived 100 years ago. He tried out lots of ideas which are still important for Live Art today. Collaborating with the photographer Man Ray he invented an alter ego, a different identity for himself: the female artist Rose Sélavy. He then signed some of his artworks as Rose Sélavy. Later on the writer Robert Desnos speculated that Rose Sélavy might be a long-lost aristocrat and the rightful queen of France.

Instruction: Dress as a person of a different gender to your own and invent names for them. Take a photo and come up with ideas for their story.

Note: You can change the artist name on your badge to your newfound alter ego if you like! Oh, and do you know the story how Marcel Duchamp turned a toilet into art? Check it out!

BOBBY BAKER
ON COOKING THE SUNDAY DINNER (1998)



BEINGS & THINGS

'Don't play with your food!' Does this sound familiar? In Live Art you can forget about that. In fact, loads of great things can be done with food apart from eating it. The artist Bobby Baker turned all the ingredients of a traditional Sunday roast dinner into an outfit. She strung large cabbage leaves onto elastic threads and wore them as a bonnet. She tied carrots together in a row and wore them as a skirt. Finally she turned slices of meat into a bra and used dishes of food as shoes.

Instruction: Find your own way to make clothes and accessories out of food. Display your design as if you are on a catwalk. Take photos.

Note: Many artists have experimented with dinners as very special events. So, how about bringing some Live Art to the next festive dinner you are invited to?

