

DIY 5:2008
professional development BY artists FOR artists
August and September 2008

SUMMARY REPORT

For me it was very fulfilling and challenging. This is some of my favourite work: developing a rapport with other artists and supporting them in their practice. DIY is special in this respect: the lead artist is encouraged to be innovative and is not bound by rules. We can be more than we know.

Richard Layzell leader of
Archive Y'self to Pieces

DIY 5 was a Live Art Development Agency initiative developed in collaboration with Arnolfini and Theatre Bristol; Artsadmin; Colchester Arts Centre; Fierce Earth, North East; New Work Network and China Plate; and Nuffield Theatre and LANWest.

DIY 5:2008

professional development BY artists FOR artists

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

DIY 5 participants on
First Retreat then Advance!!

My most memorable moments were taking heroin and performing a gymnastics display. Both of these things would not have happened to me in real life, as I don't do heroin and I can't do the splits.

Holly Bodmer participant on
Avatartist 2.0 workshop in Second Life®

DIY 5:2008

professional development BY artists FOR artists

SUMMARY REPORT

DIY 5:2008 projects

Autobiology led by **Curious**

A workshop for sixteen artists exploring the connections between the body and the mind, biology and biography, drawing on participants' "gut feelings" and generating autobiographical material "straight from the heart".

Open Space led by **Led by Katie Day**, Artistic Director of **The Other Way Works**

A weekend escape to the Clent Hills for twelve artists working in live art from the West Midlands conurbation. It was a chance to play in the great outdoors, and to explore how our city-based practices fare when set free in an "open space" without walls.

Hunting for Treasure led by **Yara El-Sherbini**

Six artists found new ways to make participatory site-specific work and engage audiences in fun and playful ways.

The Living Room Project led by **Sheila Ghelani** and **Caitlin Newton Broad**

Eleven artists spent an intensive weekend with *The Living Room Project*, which enabled them to reflect on their own practice through the use of a bespoke 'tool-kit'.

HE SAID Football League led by **HE SAID Talent Agency**

Seven artists joined HE SAID's Football League and discovered new things about their practice, met other artists and have a good old critical debate in a non-pressured, alternative way.

Avatartist 2.0 led by **Stephen Hodge**

Seven artists participated in a three-day artists' workshop in Second Life®, the 3D virtual world imagined and created by its over 14 million residents.

Archive Y'self to Pieces led by **Richard Layzell**

A chance for fifteen artists to become obsessively self-referential archivists of their own practice and outputs.

All Change! led by **Stacy Makishi**

Sixteen artists reawakened their wanderlust and undertook a holy-cow-of-an-adventure! Through a series of physical, artistic and emotional journeys, artists encountered the ride of a lifetime.

Please keep your luggage with you at all times led by **Geraldine Pilgrim**

Fifteen artists took part in a weekend looking at the role of the suitcase in live art and ways to explore this iconic symbol in performance-including a day for individual adventures.

First Retreat then Advance!! led by **twoaddthree**

Nine artists participated in a four-day cultural activist intervention into Liverpool08, Capitalism of Culture with The Institute for the Art and Practice of Dissent at Home.

Things to Make and Do (part one) - urban beach-combing - led by **Matthew Robins**

Eleven artists met up to consider object making; from constructing things out of old boxes, through knitting their own clothes, to making books and merchandise.

DIY 5:2008 report

DIY 5:2008 built on the success of previous DIY initiatives and offered artists from around England working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 5 projects took many forms from treasure hunts and train journeys, through workshops and group meetings, to football matches and exploration of online worlds. Between them they covered diverse subjects of investigation including personal archiving, merchandising, and political intervention. Details of the projects are included in this report.

For the second time DIY 5 took place across England with the support of a range of national partners. Eleven projects were held during August and September 2008.

DIY 5 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

One hundred and twenty five artists took part in the 11 unique projects. The responses from the project leaders and the participants was that DIY 5's emphasis on peer training:

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

DIY 5 again demonstrated that artists are extremely well equipped to conceive and manage complex and often demanding professional development initiatives. The role of the host organisations in DIY 5 was therefore to facilitate and advise rather than to control.

Each DIY 5 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 eleven projects under the DIY 5 umbrella through a Call for Participants, organised a final networking event — the 'DIY indoor picnic' — for all participants, and collated this summary report.

DIY future

Like previous DIY programmes, DIY 5 proved to be a very successful and cost effective initiative that almost demands to be continued. DIY 5 was the second time that projects had been offered nationally. 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.
- 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 5 focused on the professional development within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

DIY 5:2008 credits

DIY 5 was a Live Art Development Agency initiative developed in collaboration with Arnolfini and Theatre Bristol; Artsadmin; Colchester Arts Centre; Fierce Earth, North East; New Work Network and China Plate; and Nuffield Theatre and LANWest.

For more information about each organisation visit the websites:

www.thisisLiveArt.co.uk

www.arnolfini.org.uk

www.theatrebristol.net

www.artsadmin.co.uk

www.colchesterartscentre.com

www.fiercetv.co.uk

www.newworknetwork.org.uk

www.chinaplatetheatre.com

www.nuffieldtheatre.com

www.lanwest.org

DIY 5:2008 attachments

The **artists' and participants' reports** provide information and feedback about the DIY 5 projects.

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

The **Announcement of Projects** is available online at www.thisisliveart.co.uk/prof_dev/diy/diy5_allprojects.html

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

AUTOBIOLOGY WORKSHOP

Led by Curious: Helen Paris and Leslie Hill.
Monday 6 to Friday 10 October 2008, 10am - 6pm daily.
Court Room, Toynbee Studios, London, E1

Participants:

Ange Taggart, Chloe Dechery, Christine Stoddard, Dawn Woolley, Eva Weaver, Julie Therond, Natasha Davis, Poppy Jackson, Rajni Shah, Shelia Ghelani, Steven Loader, Theron Schmidt, Vanessa Pope

The Workshop Aims:

Autobiology focused on the generation of autobiographical material through body memory processes, exploring the connections between the body and the mind, biology and biography, and drawing on participant's 'gut feelings'. The workshop aimed to enhance the artist's consciousness of the relationship between their psyche and soma, biography and biology and combined scientific research with the practical application of techniques in the studio.

Workshop Summary:

Participants explored autobiographical material as one main group and also split into four intense focus groups, investigating stories of their bodies and responding to their gut feelings. Throughout the week the participants worked on several individual and group performances investigating body memories, body maps and gut feelings. Each day the participants presented work to the group followed by feedback and discussion.

The group also explored autobiography, the notion of self and authorship whilst investigating family resemblances and mannerisms and later cultural and national traits. They examined body responses, sound and image recording, soundscapes of the body, whilst also experimenting with medical equipment, resulting in performance manifestations of autobiography.

Throughout the week all the participants were interviewed on camera and asked the same two questions:

1. Where is the body-mind connection most apparent in your creative process?
2. Do you have any strategies, techniques or instinctive ways of working that help you tap into the connections between body and mind?

Each day Helen Paris led a 45 minute Yin Yoga Class to increase body and mind awareness.

The workshop culminated in individual final presentations which were performed to the group on the final afternoon.

some participants comments:

*It's a rare opportunity for artists to have that kind of focused space outside of schooling.... I also have a couple of new friends, and many new potential collaborators, and most importantly a feeling of being part of a much larger live art community. - **Christine Stoddard***

*I feel I have made great in-roads in my practice.... I give you both an A++. The workshop was well planned and orchestrated, you made smart and intelligent decisions throughout... you worked us so hard. It's unusual to experience such an intensity. - **Ange Taggart***

*I feel enriched empowered by this workshop and can't praise you enough for your clarity, generosity, gentle nudging, unconditional acceptance, encouraging and helping us honour our own creative processes and ourselves as artists! You created a wonderful balance of exercises engaging us on all levels: physical, emotional, mental and spiritual. Immensely challenging and rewarding.- **Eva Weaver***

*Not only could I dig into my own creativity and stimulate the dialogue between my bodily experience and my thoughts but it also gave me the chance to explore new tools I can use to enhance my creative process, to devise further art works as well as pass them onto others in my teaching. - **Julie Therond***

Leaders comments: We were very pleased with this workshop, the work of the group during the week and the feedback after. We had had a really good response to the call out and we able to select a diverse group of practitioners each of whom responded to the notion of Autobiology in a unique and interesting way. It is a real privilege to work with other artists, share their processes and have an open dialogue about notions of Autobiography, Biology, Gut feelings and Body/Mind investigations. We are grateful to the integrity, focus and openness of the group and to DIY for enabling this very successful pilot workshop.

- 1.) "WOULD I?" - text
- 2.) 'MOLE OF A THOUSAND MOLES' - text ^{scar}
- 3.) LIVER LOTTERY - text
- 4.) NORTHERN LIGHTS - rolling performance action - crying laughing
- humor
- 5.) LIVER-EAR/WIGGLE - performance action
- 6.) FAST SPIN 1200 RPM - text.
- 7.) GROIN HOLD - action
- 8.) ^{DEAD} DRIED OUT HANDS - text. ✓
- 9.) PICKING UP HANKYS - text - ✓
- 10.) TENNIS TUMOUR - action with steve
- 11.) BIRTHDAY/LEFT TURN - action with Vanessa.
- 12.) DEATH-MARC BOLAN - text
- 13.) RE-TELL ^{MARCA} BOAT STORY - text.
- 14.) SMELLY SOCKS - text.
- 15.) CURTAIN LEGS - perf-action.
- 15.) 2-INA-MILLION - perf-idea
- 17.) FURKING CHAIRS + HANKYRAM - perf-idea





Open Space

A weekend escape to the Clent Hills for artists working in live art from the West Midlands. A chance to play in the great outdoors, and to explore how our city-based practices fare when set free in an "open space" without walls.



Led by

The Other Way Works

Workshops led by

Katie Day, Artistic Director, The Other Way Works,
and Katie Etheridge

Dates

9th & 10th August 2008

Location

The Clent Hills, 9 miles SW of Birmingham

Participants

Bernadette Louise * Kokumo Noxid * Charlotte Gregory
Louise Platt * Mark Day * Natalie Wilson * Ria Hartley
Katie Day (Leader) * Katie Etheridge (Leader)
Holly Denoon * Katherine Goodenough



All photos © Katie Day/Katie Etheridge * Photos feature the NT managed Clent Hills and all participants

DIY 5 * Open Space * The Other Way Works * West Midlands * August 08

Open Space

*Overview * Aims of the project * Outcomes*

Open Space aimed to take artists working in live art out of their usual metropolitan habitat, and out into the open space of the countryside. To try removing the walls that contain much site-specific work (made inside buildings), in order to see if that has the power to remove the mental walls we build up around our own practise.

The weekend aimed to challenge the participants' usual ways of working. Artists would be confronted with an endless choice of outdoor locations – in a wood, out in the open on top of the hill, in a bird-watching hide, up a tree, on the path, or in the undergrowth. They would also be confronted with different and new approaches to creating work, introduced by Katie Day and Katie Etheridge, and then given opportunities to practically experiment with them.

Networking would also be an important part of the weekend. Slightly longer lunch breaks and a complimentary evening meal at a local pub on the Saturday night provided opportunities for us all to get to know each other. The West Midlands is a large geographical area, and many of us were strangers to each other at the start of the weekend.

As the project organiser, I gained a lot from running the weekend. Meeting such an enthusiastic, open and generous group of artists from the region was great fun, and I hope to build on these links in the future. Bringing Katie Etheridge in from the South East to run Saturday's workshop was also a positive decision. It was great to connect with an artist with similar interests from another region, and to find out about her practice.
Katie Day 2008



Open Space

*Saturday 9th August * Led by Katie Etheridge*



In the morning we ascended gamely into a rain cloud, setting off on a group guided exploration of Walton Hill, casting our minds, imaginations, and memories into the landscape. After an hour and a half we found shelter in a bird hide, and each mapped our journey, naming and noting all the sites of interest/inspiration we had discovered (see below). We then did some experiments in “sensing the landscape”, tuning into the fine

detail of what we were seeing, hearing, touching, tasting. These included attempts to amplify nature with tin telephones, walking in silence, quadrats (detailed study of a small marked off square of ground), and sharing some local beer.

After lunch each pair chose one of the sites we had identified in the morning and worked on a very open brief to generate a short piece that could be shared with an audience. Whilst we waited for everyone to gather on top of the freezing wet hill, we all got under a giant plastic sheet (an old family tradition on wet Devon beach holidays!) and played with its possibilities.



We walked round the hill and saw everyone's pieces. The work produced in such a short time was universally impressive, imaginative, and interesting, encompassing complex forms and sophisticated narratives, and with surprisingly moving moments and several shivers down the spine!

Katie Etheridge 2008

Open Space

*Sunday 10th August * Led by Katie Day*

As part of their applications to take part in Open Space, the participants had sent me their responses to the following questions:

- * What is an 'open space'?
- * When did you feel most restricted in a creative process? Why?
- * In your life, when have you felt the most free?

From the content of the participants' responses, I drew the themes of freedom, play, and memories of childhood.

Louise Platt led a high energy, playful warm-up to start the day (see quote).

Next we undertook a 10 minute 'freedom experiment', where participants were invited to spend the time however they chose, as long as they stayed within UK law. This threw up questions about the nature of freedom, and whether freedom actually needs boundaries.

The final exercise of the day set the challenge of using distance in performance, making the most of the wide outdoor space in which we were working. In 2 smaller groups the participants experimented with visual and performance ideas, watched close up or far away. The resulting work was deeply rooted in the environment, and woven into the terrain and features of the landscape. It was an inspiring end to a magical weekend.

Katie Day 2008

It was quite moving getting a bunch of people to find and share secrets that they had discovered, to play hide and seek and feel the exhilaration of falling down a mossy hill trying to "get back to base".

Louise Platt



Open Space



The countryside inspired myth and mystery as when walking through the landscape the world suddenly became timeless. This temporal passage was walked enduring the elements with no predetermined direction or knowledge of the site. This liberated memory accompanied by a new, or perhaps childhood like, discovery of self in environment which ultimately inspired new and imaginative ideas in relation to performance and life.

It wasn't so much about the outcome but the journey which we were on that was important.

Although I was among strangers when I came into the workshop event I felt naturally at ease and relaxed with my fellow companions. I believe that the open space that surrounded us also opened our minds and offered us harmony with each other. Each task was a discovery and was internally uplifting and unforgettable. Play opened up creativity and united us.

*Illustrative Pages * Participants' Responses*

Exploration was a key word: of ourselves, of our relationship to the surroundings, how that made us feel and what it motivated and inspired in us.

The Open Space weekend was a great experience. Playful, exploratory, process-focused, generous, networking, different and wet.

I enjoyed being a part of a more local groups of artists than I normally am. It was good for meeting people in Bham/Midlands with similar interests.



Open Space

*Illustrative Pages * Participants' Responses*

The first day was well structured, gently walking around the hills, taking in the environment and not being precious with our finds, and yet, upon reflection, finding that the day impacted our creations in the afternoon.

The leadership of the weekend was deliberately non-directive, and that usually permitted interesting creations to emerge.



It has certainly given me confidence in expressing ideas and remaining open. Apart from my aching calves the next day I think it was a successful weekend and will definitely try to attend anymore workshops run by The Other Way Works.

I just wanted to let you know I had the most amazing time at the weekend and thank you again for inviting me along.



The Saturday made me think how I, as an artist might use workshops to expand my own work and let audiences experience it in different ways.

The main memory from this event is sitting at the top of the hill alone when everyone else was in the woods. I was grateful to be able to have that personal 'space' and chance for reflection. Of all the things I could have done, with no restrictions within UK law, and I wanted to sit on the grass, in the sunlight away from most people and to just think.

Open Space

*Illustrative Pages * Participants' Responses*

Many many years ago, when the world was flat, there was a place called Mahgnimtib not so far from here. The people that lived in this place were ruled by a King. King Nodtog was a single child from an adulterous relationship, but that's another story.

He was a Man who never grew up. He demanded too much from his town folk and they got tired of his selfish ways.

The town's folk wanted to leave but they were afraid as the King had told them that if they went beyond the brow of the hill, they would fall off the end of the world.

One day two children were playing with a kite and a gush of wind snapped the kite string, so they chased it and chased it and before they knew it they had ran over the brow of the hill. They had discovered that it was not the end of the world there at all. The children went to tell their parents, who told their friends, who told their families, cousins, aunts and uncles until the news reached the King. The townsfolk planned to leave Mahgnimtib that night. Now not many people knew this, but the King had a secret weapon in his midst. In the darkest cell underneath the castle the King kept his Stepmother, who was an evil witch and had gone insane. He asks her to cast a spell around the brow of the hill so that the townsfolk could never leave.

The King announces to his people that anyone who tries to pass the brow of the hill won't get very far. The townsfolk do not believe the King and his threats and set out to leave that night as planned. No one ever saw the townsfolk of Mahgnimtib again. And the King stayed alone in the town with his Stepmother until she passed away. The King lived out the rest of his life in solitude, when just before his death at a grand old age he wandered up onto the brow of the hill. Before him lay thousands of trees stretching down into the valley. As he walked towards them his legs began to get stiff and his body became ridged. His arms rose up and his fingers extended. He realised what had happened, but it was too late to undo the spell.

Mahgnimtib, now know to all as the Clant Hills has mysterious histories. But if you're walking there and you happen to stand still amongst the trees over the brow of the hill you may just catch the whispers of the townsfolk there.

Text by Ria Hartley & Louise Platt. Presented here by Ria Hartley.
Co-written as part of the exercise on Saturday afternoon.

Yara El-Sherbini
Hunting for Treasure
31st August-2nd September 2008
Newcastle
5 Participants

The aim of the project was to playfully explore site-specificity, game play and participation through the engaging format of a Treasure Hunt. Over 3 days we developed a hunt as a strategy to explore a given space in new ways, subverting a 'Diorama' found within the Discovery Museum on the 'Story of Newcastle' to explore contemporary social issues through the use of humour and contemporary popular culture.

After tutorage from Anax, one of the worlds leading cryptic clue writers, we developed a one-hour Treasure Hunt, which included written clues, audio clips, live interactions, food tastings and other random stuff.

The aim of the game was to locate 4 marker points to find where X marks the spot on a treasure map and thus find the treasure: a collection of Newcastle inspired objects –

Fog on the Tyne [presented in a glass jar]
Ten uses of a coat – a functional list for everyday use [framed]
A DecAnter
The Crack

The Treasure Hunt was fun, cryptic and accessible. We attracted new and diverse audiences to our work and the venue itself and found new ways of working.

What I got from the Project: I loved developing the Treasure Hunt with 5 other participants, each who brought such different aspects to the final event, allowing me to experience making work collaboratively for the first time. I developed as a facilitator, and we all developed as event coordinators, as we designed, develop and ran the Treasure Hunt over a very limited time frame.

What the participants got from the project:

While taking part in this project, I not only expanded my practice by a huge amount, but increased my overall understanding of public participation, collaboration, relational aesthetic and live art. I felt massively privileged to have worked along side a group of such well-balanced individuals with various skills and ideas.

Edi Rogers

I found working within the Museum interesting, and the ways in which this lead to us incorporating elements of modern culture with local history. I think we succeeded in balancing an engagement with the regional identity with an atmosphere of light-hearted fun, and I learnt alot from the ways in which the participants responded to this.

Charlotte Morgan

It was really enriching to work with artists who come from all different backgrounds and different analytical approaches. I think this cross-fertilisation of disciplines expanded our potential in terms of scope of output. I also really enjoyed the playfulness of the whole project, the jovial nature of the piece and being part of a process which was designed to challenge and entertain an audience was really fun! The clue-writing element also offered opportunity for my own development. The cryptic clue writing, visual puns and other multi-sensory techniques made mapping the space challenging (in a positive way) and opened up new avenues for me to consider when I'm thinking about creating a path/physical narrative in my own practice.

Verity Quinn

I think DIY projects offer really unique opportunities especially for artists like myself (whose practice- or circumstances- dictate that they work outside of a studio environment) Hunting For Treasure provided me with an invaluable alternative for engaging with other artists in a working environment.

Lady Kitt

Some people were focused on contemporary relevance, some on the use of objects, some on game design, and so on; so we were able, to some extent, to concentrate on the stuff we really cared about, but with sufficient intersections between the different areas that it was still necessary to come to terms with the bits that other people cared about or were expert in. (Also fun: getting to dress up as a nineteenth-century scullery maid.)

Holly Gramazio

A Treasure Hunt

Try the hair of the dog on a short flight.



The 'hair of the dog' was a bottle of Temptation beer - on the back was the clue Medieval CCTV



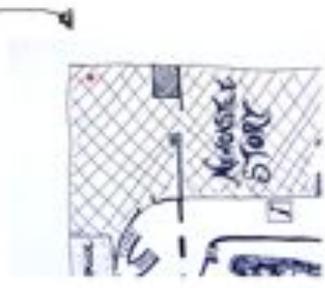
The Monk had a receipt for Weigh 'n' Save which lead a point on the treasure map.

This riddle lead to a clue, which revealed the clue



TRY THE PATE

A sound that is MADE is riddled with clues, so ask for a puzzle the password is booze!



That's a tray of Pate on crackers.



IT WAS DUCK PATE

Find the rest of me!



The Treasure was found by this team of hunters.



You can work that clue out yourself.

And on a coconut was this clue
First in Newcastle,
a geek who came back.



Another clue was 'Listen to the more exotic bird song'

Verity was the bird,
listening to a song on some
headphones

I've got a lovely bunch of *BLEEP*



DIY 2008 Report - Living Room Project

Sheila Ghelani and Caitlin Newton-Broad

with guest appearance from Emma Wolukau-Wanambwa

9-11 August, 8 participants (8 women artists) took part in the project, hailing from London, Birmingham & Brighton.

What did we set up? In 2004, Caitlin, Emma and Sheila formed the Living Room Project to support our three distinct artistic practices. Our aim in this DIY was to pass on our Living Room Project's initiating questions and methodology to other artists. We proposed that this 'information exchange' would take place across three carefully selected London-based living rooms, chosen for their atmosphere, spatial and political qualities. By the end of the weekend we hoped participants would have regained/started to have a sense of their own practice (how to put words to it, shape it actively), and at the very least would have a bespoke model and methodology to draw upon/inspire them in the future.

What happened? Friday night dinner was held for all participants in an ex-house now community café in Vauxhall. All artists brought three images or objects to illustrate where their work began, where it is now and what it might become in the future. Stories exchanged, mood set, questions started rolling...

Saturday was a day for collections and self portraiture. Meeting under a bandstand in Lincoln Park Inn Fields, the group were given a set of questions to take into the preserved living quarters of the John Soane Museum. This chaotic, generous, rich space of a male Victorian collector's home served to underscore the Living Room metaphor, to bare out some of the themes of colonial rapaciousness that interest the lead artists and helped to hone in on how each participating artist looks and collects in their mind's eye. What objects did they covet? What atmospheres stuck to them? When did boredom strike or the ground open up?

Saturday afternoon was spent in the Pacitti Studios, home to a whole company, familiar, functional and funded. Time was spent chewing over the Museum's riches and reflecting on each artist's POV. Later, Emma Wolukau Wanambwa joined the two lead artists for a talk tracing the inception of the Living Room Project, how our work has evolved and how the critical context of the LRP has supported us.

Sunday began in Canary Wharf – with an examination of the modern sarcophagus and a discussion in the biting wind about art, visibility, power, commissioning and the politics of an art/economy. Who is your audience and who is going to pay for it?

We then double-backed onto the DLR and headed into the backyard of Deptford to the wholly un-funded, self-seeded Utophia, an artist run space where we conducted the final episode, examining in pairs closely a piece of work people had on the boil, and finishing with an information exchange and a scroll of gifts, some fanciful guidance to serve each artist's Living Room, offering a list of tools to furnish each artists capacity to keep making work.

What did the project leaders get out of it?

Sheila - It was useful trying to describe the 4 year process Caitlin, Emma and I had gone through to others. We had to grapple with questions such as what would be useful? What was too personal to share? Layered on top of that were the constraints of trying to pass on all of this slowly accrued knowledge in 1 weekend in 3 different locations to 8 strangers - a crazy idea in retrospect, but somehow we managed it! On a personal level I realised I usually teach workshops that deal with the 'stuff of art' - practical material that I can help others shape or sharpen. This workshop was different. This was about having to come up with strategies to help others realise their practices before the art-making could take place. It was good working with Caitlin who is a master of doing just that. In fact running this workshop with her made me even more sure that I'd like to have more chances to work together in the future.

Caitlin – Principally, I got time with Sheila to try to make 'sense' and sequence what we had haphazardly initiated in a private way, 4 years ago with Emma in the happy synchronicity of the Living Room Project. Then, even better was the chance to publicly describe and drive 3 creative sessions together that mirrored our favourite Living Room methodology, the Mystery Tour. Travelling while talking, eating and writing was a way to refresh being in London, to discover corners of the city for Living and to host a vital conversation with 9 interesting women, pretending to be on safari in a city which can easily rub you out... The contact with LADA staff and their support and enthusiasm for each DIY meant that in research we could follow the wide trail of potential spaces to land on spaces that had been tried, tested and enjoyed by LADA staff – especially the Bonnington Cafe and Utophia. Thank you!

What did participants get out of the weekend?

Here are some edited comments from participating artists' feedback:

“It gave me an opportunity to meet and share my personal journey with many like minded people. I have come back enriched as a human being and as an artist. The first day of having dinner together really set the ball rolling for me. Just sitting and sharing a meal together and reading the text about my Living Room gave me an insight with whom I would be sharing my personal psychological space with.”

- Bindu Mehra, visual artist

“A special moment was meeting Bindu, who has been doing what I want to do in many ways! As a more experienced practitioner she rubbished my fears (in a good way) and affirmed that I can do anything! Taking part was a very friendly and generous experience. I think the difficult bit is now- taking on the things I want to achieve. However I now acknowledge that I feel a group may be growing out of this DIY whom I may be able to share and exchange with! And that is encouraging - this kind of group is priceless.”

- Priya Mistry, performance maker

“Priya's gift of insight reminded me of qualities and potential within myself, which I should bring into play much more. She was a stranger at the beginning of the weekend, but has an amazing ability to see and articulate what she sees. By 'flirting' she is actually referring to a confidence and ability to interact and make contact with people, to be open and to share intimacy....”

- Amanda Couch, visual artist

'The Living Room Project truly created a space, situation and condition for nurturance. We looked at the diverse living rooms of our practices in a warm and cosy shared living room that opened space to trust and commit with challenges and taking risks... personally to me, to recognise and value my unique process and, in the same time, to identify with the rich life's stories and practical processes of that very special group of women artists was paramount.'

- Carla Vendramin, dancer & choreographer

“...something clicked on the final day...I got a little creative idea for a project in my head and was just full of energy and confidence for it. I found the 1-1 discussion afterwards more (time) effective and therefore more self-indulgent.”

- Helen Morley, performance maker/event maker

“I really enjoyed making contact with both of you two. I've been thinking about the dichotomies of power present in ideas. Ideas and stories of practice and identity are so fragile, changeable and so breakable, but when they are believed in, they are strong enough to transform everything. absolutely everything. Having support that weekend in the fragile story of me as an artist was enough...”

- Tessa Wills, performance artist

“out of the weekend, I also came up with the idea to solve my problem of lack of studio space. I have decided to invest in a garden shed. I have a small yard at the back of the flat, which I rent, where there is a space that is not really used and certainly won't be in winter. In the shed space I will be able to do 'dirty' work, under cover, and also to leave things to set, dry, decay... or whatever want, as it will be my space that will only be used for this purpose. Here is an image of the kind of shed I think I can get, obviously minus the wellies and wheel-barrow!”

- Amanda Couch, visual artist



Images by Sheila Ghelani, tracing the Living Room Project weekend.



First Meal Together, Bonnington Cafe (Fri PM)



Sir John Soane's Museum (Sat AM)

Sir John Soane's Museum notes and drawings
by Priya Mistry



Sir John Soane's Museum object notes
by Helen Statman

Death wooden rungs case 1250 - delapidated wooden case
Surface entry disappeared
Sarcephagus of Pharaoh Seti
hieroglyphics tell story of soul's passage thru
the underworld

model of the tomb → inspired telephone box
↓

Time → clock in 2nd parlour room - chiming - music
communication Tandy



↓
culture of retrospective

Transcience

- pencil sketch John Flaxman

Innocence - stone bench dead aged 6

- beauty - youth

↓ → endman
eggs timer - marks room
- material - UVA
- ashes - loved ones

Birth - pomerian red of the walls

→ worms → comfort

Nike - victory goddess - placed over picture of Soane's tomb



Canary Wharf Meeting Point (Sun AM)



Discussing Art and Utopia in the shadow of a skyscraper... (Sun AM)



From Utopia to Utophia (Sun AM)



Sunday Lunch



Participants Final Gift Lists Prep(Sun PM)

HE SAID Football League

Lead by Jamie Moakes from HE SAID Talent Agency
Colchester Castle Park, September 27th 2008

DIY 5 has kicked off the HE SAID Football League. The league is open to all, but particularly encourages artists in the East of England to forge a network. The principle of a football league provides a set framework in which to create links across people's different styles of working and different levels of experience. The Football League was devised to act as a leveller of experience that is separate from art, encouraging and enabling different conversations to take place. Football is a good way to relax and break away from the everyday stresses of being an artist (or trying to be an artist at least).

So, on a sunny Saturday in Colchester Castle Park, six Essex based artists took part in the first match of the HE SAID league. This first match was played on a football table and several matches were played until a league table was formed. The artists whose practices varied quite substantially spoke about their experiences in being funded, of the platforms available and of the scene in the East.

As the leader of the project, DIY 5 gave me the support as an artist to attempt something new and carry it through to the benefit of my peers and not just myself. I believe in paying things forward and this experience enabled me to do just that. I found the day to be a helpful setting for meeting artists in the region, and I have hopefully created a base from which many East of England artists can work. It also highlighted to me the difficulties that artists have in

meeting up, which is why I hope to use the league as a regular meeting for artists in the East.

The participants met with new artists on a level playing field and had a chance to express honest views and discuss them with their peers. They are also now part of a new local network that will continue to meet.



Kenny 10 – 6 Linda



Heated discussion



L-R: Jamie Moakes, Linda Arkley, Ron Suffield and Kenny Emson



“You couldn’t have planned a better Saturday for me” Kenny Emson.

Avatartist 2.0:

a three-day artists' workshop in the Second Life® world.

Dates:

15-17 September 2008.

Location:

Digital Media Suite, Drama Department, University of Exeter.

Facilitator:

Stephen Hodge.

Participants (6):

Holly Bodmer, Matt Fletcher, Paul Grimmer, Ilana Mitchell, Francesca Steele & Tekla Wozniak.

Aims:

Second Life is an online, 3D virtual world imagined and created by its over 15 million residents. Big businesses have islands, Sweden has opened an embassy, and you can even book holidays there.

Through a series of in-world, practical sessions, exploratory journeys, encounters with artist-avatars, and self-directed exercises, this three-day workshop aimed to:

- familiarise participants with some of the skills needed to kick-start a Second Life;
- demonstrate how Real Life and Second Life practices may support each other;
- facilitate dialogue and artistic exchange between participants.

What happened?

Seven avatars were born - they learnt to walk, fly and teleport - they chatted and gestured to each other - they constructed public profiles - they made friends and joined/created groups - they customised their bodies and clothes - they realised impossible architectures - they encountered other artists (e.g. Richard Dedomenici, a.k.a. DeDome Nishi) who have worked in Second Life - they drifted the world alone, open to the possibilities of chance encounters - they went on managed site visits (e.g. to Lynn Hershman Leeson's L2 project and the SL Globe Theatre) - they were exposed to examples of mixed-reality work - they constructed picnic events/spaces for each other - they reflected on their three-days of Second Life, and wondered what type of work they might make in this world...

Facilitator's comments:

The project benefited me enormously by providing an opportunity to consolidate, reflect upon and attempt to communicate many of the practices I've explored to date (often quite hastily) through producing the Phoenix Scratch/2ND LIVE commissioning programme. Working intensively in-world with six artists from a range of backgrounds kept me on my toes, and constantly challenged me to reassess my own opinions and Second Life practices.

Whilst a facilitated introduction to Second Life clearly offers a head start to 'residents', I have mixed feelings (that are not really shared by the workshop participants) about whether or not it muddies this liminal experience. The Second Life learning curve is a steep one - if I were to facilitate a set of workshops like this again, I might spread them out over a longer period, giving time for participants to consolidate their learning and experiment more between sessions.

Participants' comments:

Holly Bodmer: I found this workshop both useful on a practical level (equipping me with skills I wanted to learn) and insightful (broadening my understanding of an area I want to link to my artistic practice and enabling discussion about this).

Matt Fletcher: Funding for this sort of training is invaluable, and I am already disseminating what I learnt to colleagues and students, so that the funding has a wider impact.

Paul Grimmer: The course provided an excellent introduction, and we are still keen to work in Second life. It really helped us to understand the possibilities and limitations of the world and how we could actually develop our collaborative language in this context.

Ilana Mitchell: I personally find my creative synapses fire in such spaces and my sense is that others are also stimulated in this collaborative way. I think space to make work, and have discussions, that are aside from general practice help to focus and better artists' practice.

Francesca Steele: The DIY programme is great. I had a great time, met with other practitioners and learnt a lot, quickly - in an area I otherwise would have had some difficulty accessing and understanding on my own.

Tekla Wozniak: Participation in the workshop and our group work possibly saved us a few weeks of 'work' in SL.

Participants



Holly Bodmer
(a.k.a. Keaton Axelbrad)



Matt Fletcher
(a.k.a. Butler Wemyss)



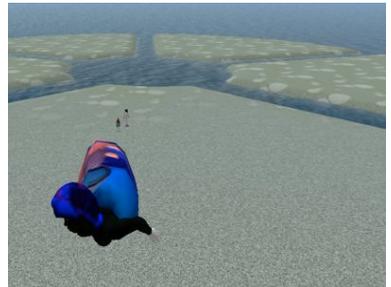
Stephen Hodge
(a.k.a. Drifter Rhode)



Ilana Mitchell
(a.k.a. Deskspace Hermit)

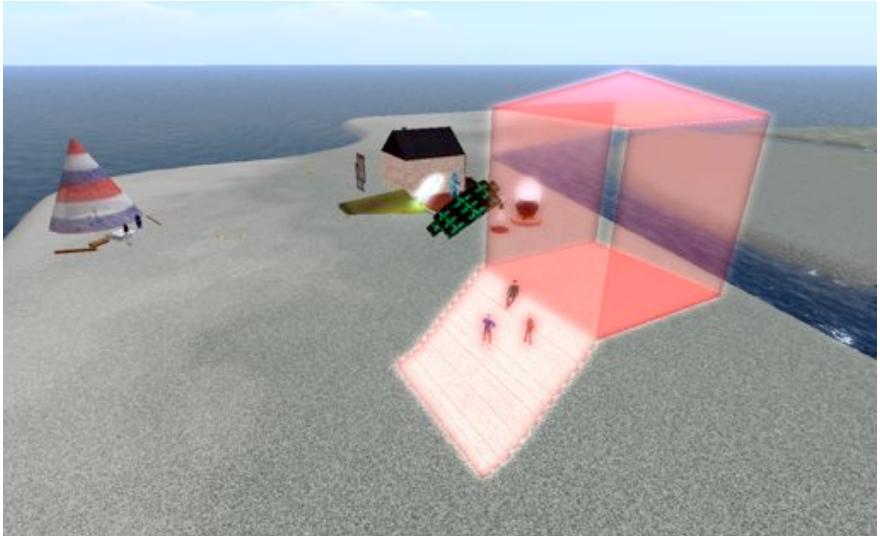


Francesca Steele & Paul Grimmer
(a.k.a. steele Franizzi & grimmer Paule)



Tekla Wozniak
(a.k.a. tekel Twine)

Realising impossible architectures



A view from Real Life



Francesca Steele: I have been back since - in fact, I spent a few nights of my sleeping hours dreaming there - which proves its impact, and brought up further issues to think about.

Meeting Richard Dedomenici (a.k.a. DeDome Nishi)



A moment of SL oral history:

[2008/09/16 3:32] DeDome Nishi: Ah yes, here we are, I got accused of violating Community Standards. Particularly Disturbing the Peace

[2008/09/16 3:35] DeDome Nishi: It was a bit like a virtual asbo.

[2008/09/16 3:36] DeDome Nishi: A bit. We were trying to build a maze out of shipping containers, weren't we drifter?

[2008/09/16 3:36] You: yes

[2008/09/16 3:37] DeDome Nishi: Here are a couple of said containers.

[2008/09/16 3:37] DeDome Nishi: It did get a bit rowdy I suppose.

[2008/09/16 3:37] tekel Twine: how many had you set up in total?

[2008/09/16 3:38] DeDome Nishi: We were piling them all up and knocking them down.

[2008/09/16 3:38] DeDome Nishi: Hundreds.

[2008/09/16 3:38] DeskSpace Hermit: but does it change how you feel about the purpose of building structures here

[2008/09/16 3:38] DeDome Nishi: Probably quite annoying to others.

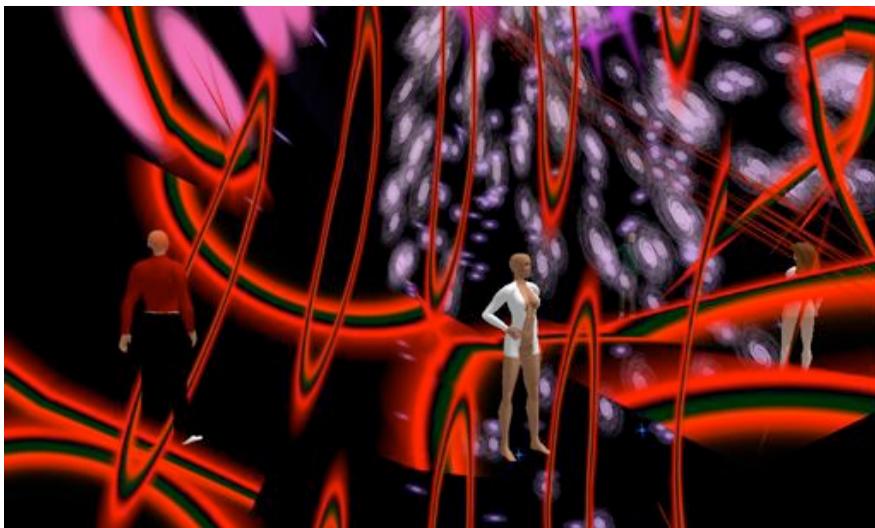
[2008/09/16 3:39] DeskSpace Hermit: I find it strange that people are annoyed by some boxes - why would they be?

[2008/09/16 3:39] DeskSpace Hermit: surely the point of here is that 'anything' can happen

Instructions for a microperformance:

[2008/09/16 4:58] DeDome Nishi: Approach a stranger, start talking to them about the credit crunch. If successful, tell them you are a redundant Lehman Brothers employee, ask them if they have sympathy for your predicament, ask if they want to buy a Lehman Brothers Umbrella and some stationery. Compare notes.

At a picnic #1



At a picnic #2



Holly Bodmer: My most memorable moments were taking heroin and performing a gymnastics display. Both of these things would not have happened to me in real life, as I don't do heroin and I can't do the splits.

This DIY was an invitation to artists to engage with evidence and witnessing of time-based work in an obsessive way, so each person would experience a deluge of material and responses, and also value their documentation in a different way.

We had two very good venues to work in – Club Row for the first two and Café Gallery Projects in Southwark for the third. Each person brought some form of evidence of a previous piece for week one. In the second session we split into two groups and each artist made a new short piece, which could be a sketch. The other six members of their group focussed on gaining every kind of response and evidence, including text, drawing, video, photography and audio. For week three we had an exhibition of some of this material, chosen by the artist with the collaboration of the rest of the group. It was a great show and we circulated and responded to the works, again giving each person the maximum feedback.

It went very well, all 14 artists were one hundred per cent. We learnt a lot.

For me it was very fulfilling and challenging. This is some of my favourite work: developing a rapport with other artists and supporting them in their practice. DIY is special in this respect – the lead artist is encouraged to be innovative and is not bound by rules. We can be more than we know.





Archiving Y'self to Pieces has been an exciting experience for me. I have enjoyed meeting a diverse group of peers and participating in three full days of imaginative exploration into the area of evidencing live work. DIY has presented a powerful impulse to question time-honoured ways of working and opened up the door to considering the process of documentation as an integral and constitutive element of my art practice.
Martina von Holn



In *Archive Y'self to Pieces*, I most valued the group sense of identity that Richard engendered with his calmness, precise comments and well structured exercises. It will take a while to incorporate all the lessons into my practise, but their significance can already be felt.

Tim Jeeves



DIY Archive Y'self to Pieces was a fantastic learning experience, both in terms of my work and of working with others. Richard created a genuine atmosphere of trust, generosity and support, which allowed everyone to feel they could truly experiment, to try things out without fear or



competition, or concern for the results. I can say without hesitation that *DIY Archive* has been extremely useful and I have learned more about my own art in those three days than I have in the last two years.

Louisa Martin

The mixture of personal development with open collaboration, gently and joyously facilitated by Richard was definitely worth commuting from Medway for. Jane Pitt



Archive Y'self to Pieces was such a good opportunity to learn from individual artists who participated in this workshop and I am thankful to every artist who shared their works and gave me such useful advice.

Jieun Lee



Stacy Makishi

‘All Change!’

8th, 9th, 10th and 23rd August, 2008
15 participants

Change was the big buzz-word hollered from Washington DC this year, and according to my fortune cookie, this is the Year of the Rat, the year of Change. I pondered what I could learn from this creeping critter and discovered that one of the differences between humans and rats is that if a rat discovers that what he’s doing isn’t working, he does something else. If humans discover that what they’re doing isn’t working, they look for someone to blame.

I thought about how blame conveniently takes the heat off us for a little while, but in time, can also rob us of our power. The power to create change. The Chinese symbol for crisis is made up of two characters; one character means danger, the other, possibility. I wondered what role change, crisis and chance played in the artistic process? Could diversion and disruption actually be useful to both process and product? Can rupture, (which could appear as interruption, crisis, intervention or any possible change) actually induce rapture? How can a performance actually be enhanced by an encounter that is out of our own control? How can one's artistic flow be intensified when met by another person's current? What happens to an idea when it constantly 'changes' from one person's ownership to another? What happens to the creative process when artists relinquish ownership?

I wanted to explore these questions with artists by actually making work, rather than by discussion. I wanted artists to be constantly aroused by change, to see change as a gift, a catalyst for new possibilities. The workshop provided me with an opportunity to observe my own patterns of sabotage, anxiety and self-doubt. While leading the workshop, I didn't always enjoy sudden encounters with change. I witnessed myself clinging to old patterns or freaking out when people didn't understand exercises or when plans were derailed. However, when I surrendered to the possibilities, the workshop was always placed back on track and these unforeseen diversions made the trip much more exciting.

I learned and changed so much as a result of this workshop. I came to realize so much about the creative process, how there are no absolutes, how change can breathe life into any given opportunity, how what we perceive as setback, distraction or interruption, has the ability to truly deepen the mysteries of our artistic journey.

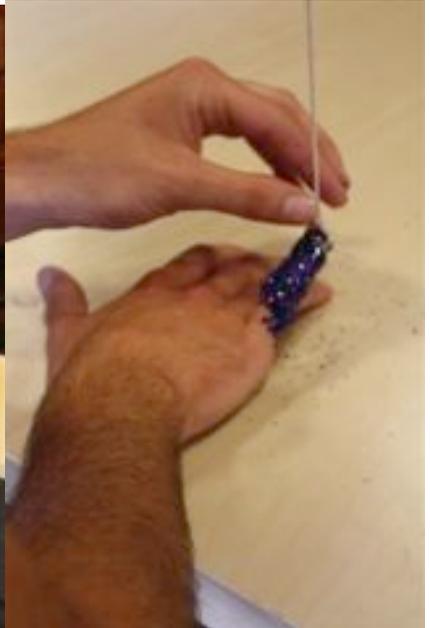
The first three days of our intensive journey was about making lots and lots of art. The group was exposed to a whole range of explorations to play with image, text, movement-scores, performance, ritual and installation. My job in all of this was to provide elements of surprise. Whenever I thought they knew too much, I would try and help them know far less. I needed to anticipate when artists were about to sabotage their 'original thought' for a clever thought and to keep them from getting in their own way.

At the end of the three days, the artists were asked to create a performance proposal, a kind of showing of ideas that they could explore for the next two weeks. I know that there is a great gift in having a deadline and that the next two weeks would provide artists with lots of juicy potential. When we got together, the work was amazing. There was joy and much aloha swimming inside the courtroom. After we made our way to our mystery tour, we finished with a ritual. The group wanted to keep moving, to make more and to keep deepening the mystery.

Since the All Change workshop, the group has written to me and told me about the great changes that have already taken place. Some artists have left their previous jobs, moved to another part of the country and begun to take real action to create new projects. Some artists have found venue support to show their work in venues across the country (and in Europe). There is also a group in London who has formed their very own alliance. They have organized to meet monthly at Whitechapel Gallery, in East London. They have created a greenhouse for their ideas to grow and gain support. (I have included their guidelines in this report.) It is deeply rewarding and satisfying to know that the journey of change is just beginning and there are so many new vistas to explore.

Stacy Makishi

ALL CHANGE! - DIY 5 – 2008



All photos by Sean Kelly



“All change went completely beyond all my expectations” Marise Francisco
“It was a treasure of an opportunity!” - Owen Parry



“It was wonderful to be able to take off my armour, explore my fleshy vulnerability, and find ways to create work which allowed this new-found tenderness to breathe.” Shane Solanki.



“Stacy Makishi’s DIY All Change! workshop has been an incredible experience” Hannah Crosson

“Stacy's approach is unique and she is performance incarnate! She plays with ideas and shapes them within the amazing spaces she creates. From the initial warm up exercises to our final performances, Stacy encouraged us to create those amazing spaces for our own work, to push our ideas to the boundaries, while keeping the imagination infinite. Most importantly, Stacy created a safe space for us to explore and experiment. Stacy recognizes each person's uniqueness, but she also believes in collaboration and this is nurtured as each person's practice and talents unfold. She was there encouraging us to work with other people in the group and taking us to places where the imagination can flourish. Above all, she pushes for the change that we all know is needed and exists within us, which is incredibly scary, challenging, inspiring and great fun” Karen Hooper

“In the story of my life, All Change will be a big turning point.” Jo Donovan

“The DIY approach, of artist run for artists, is invaluable – whilst Stacy herself is the most amazing group facilitator. I couldn’t imagine a better artists training course out there.” Hannah Crosson

Please keep your luggage with you at all times **Led by Geraldine Pilgrim**

Saturday 20th September- Sunday 21st September
Number of participants: 14

Statement about the aim of the project - what it was about.

A weekend looking at the role of the suitcase in live art and ways to explore this iconic symbol in performance-including a day for individual adventures. This project was an opportunity for artists to go on an individual one day adventure reflecting on the power of the suitcase as an iconic object and its potential use in both performance and installation, exploring the role of significant objects in live art to represent experience and emotion, examining ways of looking at souvenirs/evidence to signify physical as well as emotional journeys and experiencing the joy of inspirational visits as a source for creating work.

An indication of what happened

Brought by train from their home in a Brighton Garage – I loaded 11 identical suitcases plus 3 blue ones of different sizes onto luggage trolleys at St Pancras international and installed them outside the door of Le Pain Quotidien to greet the participants of “Please keep your luggage with you at all times” - where coffee and croissants courtesy of DIY5 awaited the adventurers. This meeting place was chosen as St Pancras international is a major terminus not only serving Eurostar but also First Capital Connect, Midland Main line, next to Kings Cross, close to Euston and many major bus routes and tube lines. Most importantly it is a large public space full of the expectation of arrivals and departures and suitcases. Having had the chance to meet the other adventurers over breakfast and to be given the only instruction that there were no rules -except to collect evidence /souvenirs of their adventures in their suitcase in order to share their experiences the next day at ArtsAdmin’s Toynbee studios; each person then collected their choice of suitcase, £30 in an envelope and left the café to begin their journey.

Participants displayed a variation of approach in deciding the destination of their personal journey, such as,

- Pre- planning where they were going to go
- Making a decision on leaving the café
- Setting themselves tasks on leaving the café that would then tell them where to go, such as selecting by chance from pre written pieces of paper with page numbers and grid lines of a maps on which, when lined up, told them where to go

The next day in the court room at Toynbee studios, I asked people to find a space in the building, unpack their suitcase arranging their evidence however they wished. These mini installations would be anonymous so that we could then all go round the building looking at these records of adventures and imagine what the journeys had entailed. Reconvening, we then discussed as a group each anonymous installation in turn, to hear people's thoughts about what the souvenirs revealed. I then asked the owner of the discussed suitcase to reveal themselves and then tell us what actually had happened to them during their day and why they had selected the various objects and souvenirs.

It was only then I discovered that unbeknown to me not all the suitcases had been empty. Having quickly checked them in my storage space, I had missed inner pockets which contained objects from constant past use. This led some people mistakenly but understandably to think that I left these surprise elements on purpose in forms of clues or hidden tasks which led to some interesting developments such as one person at first attempting to get to Morecambe because of a hotel room key and another wondering as to the symbolism of a plaster ear.

Listening to the 14 different extra ordinary journeys, common themes began to emerge: The effect that having a suitcase with you at all times had on our and other people's behaviour and experiences, the often unexpected emotional journey that we all went on during our day of adventure and on hearing the individual stories, how the gathering of souvenirs/ evidence brought out surprising reactions both to the traveller and the viewer and that each adventure had led to ideas and imagery that all of us wanted to develop further in our work.

A statement about what the project leader got from running the project

It was important to me for it not to be a workshop- as I spend time running these as part of my practice and that I should have the chance to participate as a fellow artist as well as to lead the project. I wanted everyone including myself to be liberated from expectations and to feel free just to experience the unknown.

This was quite difficult at first as I set off on a journey in a direction that I never normally travelled, from a station that I never normally used, to somewhere I hadn't been before, selected from the destination time tables on the station concourse. Frinton sounded an adventurous destination.

I found myself thinking I had to record everything, taking photos of the train seats, the station platform, name boards every time we stopped; to record everything I saw. I then calmed down and realised there were no rules and that it was about the experience, not a photographic record that was important. I had been left with the large suitcase and so I dragged it around the streets of Frinton (leading to much comment) but I felt safe and secure with a recognisable object that people accepted, taking it with me wherever I went- tea rooms, shops, the beach. Although seen as part of a holiday experience it still seemed incongruous.

I loved the chance it gave me to just be, look, and listen with no expected outcomes, buying souvenirs because I wanted to not because I had to. I felt emotional, exhilarated and extremely lonely by turn – leading me to open doors to places that I had not thought of for many years. I would hug my suitcase for companionship and leave it in turn tucked away in a corner of a café then felt strangely protective as it would appear to look mournfully neglected and alone.

I did find out more about my self than I expected, reaffirming my belief of travelling often being more important than the destination and the joy and privilege of hearing the other people's extra ordinary days. How the liberation of being given the chance to see what happens if you just go some where for a day as an adventure and how having a suitcase with you at all times makes everything possible.



Photo- Geraldine Pilgrim

A statement of what the participants got from the project

Like all good creative experiences, I'm still reaping the benefits of taking part in Gerry's DIY weekend. ...by the end of Sunday as the wealth of stories and experiences unfolded, we were drawn still further in and none of us wanted to leave! **Lucy Cash**

Very rarely do you get a couple of days to follow your nose and explore and then listen to a myriad of tales – learning more about people in one day than you could know about some acquaintances in a lifetime – this was indeed a privilege.

Stephanie Allen

This was such a satisfying workshop in so many ways. It was beautifully conceived from the outset; the point of rendezvous, the rules, the lack of rules, the journey and the return and revelation. ..This was such a great journey to go on, elegantly constructed and creatively rich. **Helen Paris**

DIY allowed me to make a departure - physically and conceptually - from my usual methods of working...In a short time, I feel that my work and the way I think about making has exploded into new territory - it's quite incredible to think how much can change in only two days. **Frances Scott**

There was a real sense of excitement as we gathered at St Pancras and were handed our money and suitcases, each person walking off separately.. I loved to have the time out to make my journey and felt emboldened by my task. The next day, sharing our stories... felt like the denouement of a detective story -- literally, the unraveling of a good yarn. We massively overran our allotted time, enraptured by each others' stories and not wanting to cut them short. I left feeling full of tales. **Emma Leach**

I felt as if I had been given a whole day as a gift, I thoroughly enjoyed having that time to indulge myself a bit, both as an artists and a person. It made me remember how much these two parts of myself are intertwined, and particularly through making the mini-installation on the second day and hearing people discuss it, I became aware of how much what I make or seek out creatively reflects how I am feeling about myself/my life at that point. **Ira Brand**

The DIY weekend was exactly what I needed to get me out of my studio and into an environment to wander, explore and share ideas. 'Please keep your luggage with you at all times' was an emotional, exciting and informative workshop, which gave me the freedom to bounce ideas off other artists, investigate an object that has great significance to me and my practice (The Suitcase) and begin an enquiry of work that is now developing into a new Video Installation piece. I would encourage all artists to take part. **Alys Williams**



Photo Michael Jones



Dorothy Clive Gardens

Hello Andrew,

This is Geraldine who took your photo last Saturday when we met at DC Garden. Hope you arrived back safely and in good time for your Sunday meeting, I hope you got back to railway station okay, I am very sorry I couldn't offer you a lift as unfortunately we were not in my car but Wendy's

Please let me know how you got on and send me as much info as possible. I passed Coalville on Monday as I was first in Coventry and then onto motorway to Sheffield so thought about you

It was a pleasure to meet you Andrew (you have a wonderful aura around you) and get into conversation with you, anytime you are coming to Staffordshire, Cheshire, Shropshire, South Derbyshire let me know and if I can assist you in anyway I will

Looking forward to hearing from you.

Geraldine

Photo Geraldine Pilgrim



There is something disturbing about an empty suitcase. Its use is voided. People observe you lift it with Samson like strength, unaware that it is merely full of London air... Walking down Brighton beach carrying my suitcase I felt anonymous, like the emptiness of the suitcase I felt like a blank slate, I could be anyone.

Alexa Reid



Having a question set was such an important factor as it created a sense of responsibility not just to one other person, but to a whole group. If the process and its outcome had only been for me, I really can't imagine going as far as I did. The dialogue and exchange that followed the journey, was as important as the journey itself.

Frances Scott

Photo Frances Scott



Photo Michael Jones



Photo Rosie Kearton



Photo Rosie Kearton



Photo Rosie Kearton

First Retreat then Advance!!

Project Leader: twoaddthree (Gary Anderson, Lena Simic, Neal, Gabriel and Sid) from The Institute for the Art and Practice of Dissent at Home, Liverpool

Dates: 11-12 Sep (Retreat), 20-21 Sep (Advance)

Participants: Abi Lake, Caroline Wilson, Lorena Rivero, Jane Trowell, Janice Harding and Steve Higginson.

Participant/Guest Artist: Ange Taggart

First Retreat then Advance!! took place against the backdrop of *Liverpool08, Capitalism of Culture*. The project came in two stages: a Retreat and an Advance. The project's aim was to collectively map Liverpool 08, explore the city's high and low points, discuss one's own capitalistic subjectivity, spend £500, listen to one another and provide some cultural interventions. The base for the event was The Institute for the Art and Practice of Dissent at Home, situated in a council house in Everton.

The Retreat started at the summit at the highest point in Liverpool at Everton Brow under the red banner, which read 'The Concept of Culture is deeply Reactionary.'





A box with £500 was placed in the middle. All the participants introduced themselves. We all watched the city in silence for 10 minutes and parted, going on our individual journeys through Liverpool. We gathered in the evening at the preview of the exhibition Horse Power, at Metal, one of Liverpool Biennial's arts pavilions situated at the Edge Hill Railway Station. We mingled with the Liverpool art scene and finally retreated to a

Greek restaurant for a banquet. We talked about each other's experiences of Liverpool. The next morning we walked across Everton Brow, went for an early swim, free at Everton Sport Park, and ate a fry-up from a local café.



All the polystyrene boxes from the fry up during the Retreat were saved and reused for the Advance. Participants were brought packed lunches at the ferry across the Mersey. All food photos by Abi Lake

The rest of the day was spent in discussion at the Institute, including a reading from Guattari's essay 'Culture: A Reactionary Concept?', presentations from Ange Taggart (our participant/guest artist), other participants (Jane Trowell, Janice Harding and Steve Higginson) and a closing Forum at which each one of us offered some preliminary ideas for an Advance. We all agreed on a basic structure for an Advance: we were to meet again on the 20th Sep at 3pm at the Pier Head. We were to take a ferry across the Mersey. We were to come up with our own individual Advances from 12pm to 3pm on that day. The Retreat ended at 5pm.

The Advance took place on **Saturday 20th September.**

It consisted of numerous individual actions, interventions, observations and conversations:

Abi Lake wrote and hid a series of letters in nine locations around Liverpool. Each envelope read: 'To whom it may concern. Please open.' (See attached documentation).



Caroline Wilson played with her discomfort around money and used £25 of her own money in an unusual way: she ripped one £5 note and scattered it round Liverpool1 (new shopping centre), she hid one £5 note

in the book 'Tipping Point' at WHSmiths and she spent £15 on a couple of books which would educate her about supermarkets and the economy.



Gary Anderson took his firstborn son **Neal** to a political meeting re: recent arrests in connection to the illegal distribution of leaflets in the city centre. He mobilised two political activists and staged a protest in the city centre, with each one of them carrying a sign: 'I am not allowed to give you this leaflet'.

Jane Trowell repeated her walk from the Retreat and, armed with official looking clipboard, tagged the places with two official Liverpool08 tags: Zone of Sacrifice and Zone of Resistance. She then took pictures of these zones to compare with the pictures she will take two years from now. (See attached documentation).

Janice Harding tried to access the river and float 100 white paper boats. She managed to float 20 of them before being asked to move on from the area for her own safety by the Police. She found out that access to the river in Liverpool was minimal to the general public, but accessible to wealthy 'sports' activities.



Lena Simic (with **Gabriel** and **Sid**) considered a question 'What constitutes an event/an advance?' in relation to Liverpool Biennial and peripheries of the city. She visited Sefton Park, used the pram and public transport, talked to the young and the old, listened to their concerns and posted a message in a baby bottle into the River Mersey entitled Manifesto for Maintenance Art 2008! (See attached documentation).

Lorena Rivero gave out tiny leaflets in front of a massive screen at Liverpool Lime Street station. These read: 'Do you agree that the space at which you are standing needs to be decolonized?. Decolonized: Attaining independence from imposed oppressive structures. Ex: Capitalism. Ex-Culture 08.'

Steve Higginson considered our individual imprints, made some observations between our conversations during the Retreat and some clippings from the local press. He concluded that we were responsible for the state of collapse that Liverpool, the new shopping centre, is currently in.

We all met at the Pier Head and took a ferry across the Mersey. We got off the ferry at Seacombe, walked all the way to New Brighton, watched Liverpool from the other side of the river and ate fish 'n' chips at the Seaside Café.



21st September was spent at the Institute for the Art and Practice of Dissent at Home in discussion. We all presented our advances. We had lots of tea and some home cooked lunch. Steve played us parts of a Martin Luther King speech that ended ' Keep moving. Fly if you can. If you can't fly, run. If you can't run, walk. If you can't walk, crawl - but keep moving'.



Budget:

£500 was retained by twoaddthree as a fee (£100 for each member). £500, which was placed in the presence of the participants on the first day, was carried along in a box and spent on feasting and drinking (Greek Restaurant Eureka, Philharmonic Pub, local café Bite 2 Eat, Seaside Café, Crown Pub). Some additional funding for the participants' travel cost was provided by the Institute for the Art and Practice of Dissent at Home (£167).

Do you agree that the space at which you are standing needs to be decolonized?

**Decolonized: Attaining independence from imposed oppressive structures.
Ex: Capitalism**

Ex-Culture 08

What did you/participants get out of it

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

URBAN BEACH-COMING

THINGS TO MAKE AND DO (PART ONE)

by Matthew Robins
12th and 13th August 2008

I like constructing things out of old boxes, knitting my own clothes, making my own books and merchandise. I wanted to meet up with people who had similar interests in the home-made element and who would have favourite places to visit to source materials and find inspiration, as well as processes and techniques to share with the rest of the group. Ten people took part in this project over the two days I ran it, I wanted to have a flexibility to the process to allow people to fit it in even if they were busy. We met the first afternoon/evening in a cafe and discussed our work, making plans for the following day. Holly had made some biscuits for us so we sat in the cafe eating these and learning some origami using their paper napkins until the waiters started to make us feel uncomfortable, so we left. The next day we met early at Graeme's house and had breakfast and then Graeme lead us in a paper-folding workshop, learning how to make books with no extra binding materials and origami punnets and CD cases. This was followed by a badge-making demonstration.

In the afternoon we began our visits. We had decided to focus on East London today so first we went to Shoreditch City Farm, this was followed by a long walk in the rain to Prick Your Finger, on Globe Road, where Rachael Matthews greeted us and showed us around her shop. Next was an impromptu visit to an expensive junk shop followed by a look around Concrete Hermit. Time was running out and we were getting tired after a lot of walking around so we finished up at BookArtBookShop, having to forgoe the robot exhibition at the Museum of Childhood and the paper-bag shop that we had heard so much about. Next time . . .

Here is what some of the participants said:

Alexia Anastasiadis:

I took part in Matthew's DIY project because it was a good, practical way to discover more about available resources from other london-based artists with similar practices to my own.



I thought the flexible structure of the sessions was ideal making it possible for me to participate during a very busy time, while creating a great environment for sharing ideas and swapping information. I learned some very useful things.

Helen Schoene:

From learning how to make CD cases, envelopes and booklets out of A4 sheets of paper to strolling through Shoreditch City Farm, and from wandering through bookshops to visiting haberdasheries, I definitely had a very enjoyable day with my fellow beachcombers. I hope there will be an opportunity to meet again and maybe discover each others' local areas as well as sharing and teaching each other specialities of our practices, all of which seemed very much focused on the love of materials and craftsmanship.

Tim Spooner:

I liked that it had no aim of a finished outcome. This way we could all take away from it what we found personally useful. I like people who make things by hand, I think it gives you a particular practicality, and it was lovely to meet people who make different kinds of work but who all clearly have this connection with and affection for physical materials.

Holly Gramazio

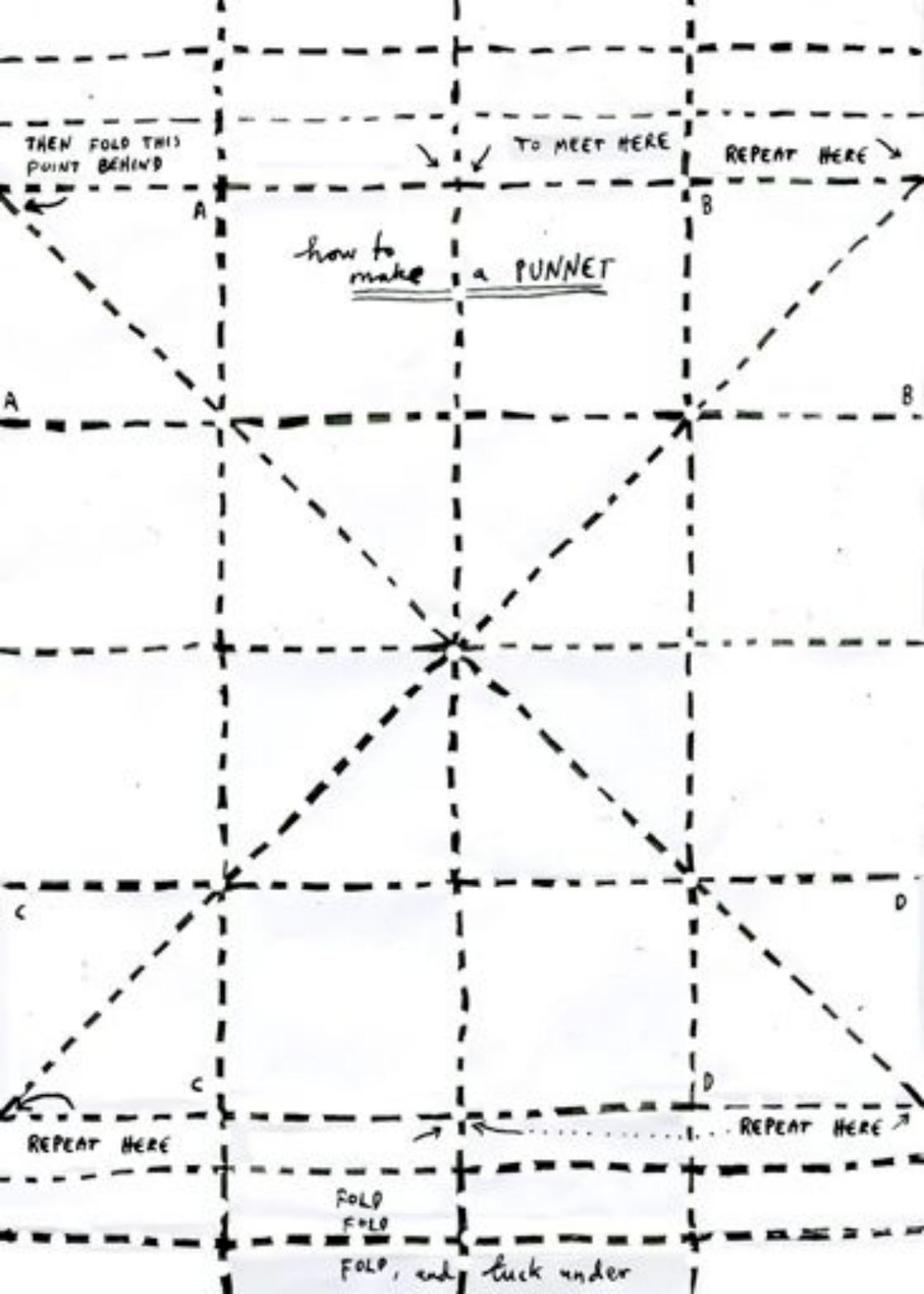
It was delightful - the punnet-making and book-making have made me terribly eager to come up with a project that will actually use them, but in the mean time just being able to make punnets is satisfying. Having people be enthusiastic about shops that I've passed before and never thought to look in was also great - and though I haven't yet managed to find the fabled Paper Bag Shop, I'm anticipating with barely-contained glee the day when I finally do.

As the initiator of this project this was something new for me - sending out the recruitment emails, planning the days, I normally work on my own, as did most of the people who came along, and I am really pleased with how smoothly and simply it all worked out, partly because I didn't want all the plans to come from me, but I didn't know until we all met up if anyone would actually want to lead workshops or suggest places to visit. We actually ended up with too many places to visit and had to choose just some of them based on practicalities, and all of us involved discussed developing this in the future and build a network of information and planning more outings. Trying to do a lot of things in a short space of time can be difficult and I think the limitations of the days were slightly frustrating, in that travelling around London on foot, doing workshops, trying to visit a lot of places and actually looking around these places and finding what they have to offer can be quite a demand on us -

Helen Schoene:

At the same time, I expected a more literal and hands on approach to the term "Urban Beachcombing" with the emphasis on finding extraordinary/ordinary/strange/useful/free/cheap items in public, urban spaces such as parks, the riverbank, markets...

- we discussed the potential for further outings - as our research was focused on only one area of London - I would like to take this to other parts of the country as well as focussing on other more specific aspects of making things. With this in mind I have already begun to develop "Things to Make and Do: part 2", which is focussing on baking and will take place on 9th October 2008.



THEN FOLD THIS POINT BEHIND

TO MEET HERE

REPEAT HERE

how to make a PUNNET

A

B

A

B

C

D

REPEAT HERE

REPEAT HERE

FOLD
FOLD
FOLD, and tuck under

fold six

fold five

fold four

fold four

fold three

C.D. CASE

fold one

PLACE CD HERE
EXACTLY HALF-WAY





THIS LONG TRIMMING I FOUND BECAME THE EYE LASHES FOR MY NEW DEAD BODY OUTFIT



Chocolate and Coriander Pinwheel Cookies

1/2 cup butter
1/2 cup sugar
1 egg
1 tsp vanilla
1/4 tsp salt

1 1/4 quarter cups self-raising flour
2 tbsp plain flour
1/4 cup cocoa
1/4 cup ground hazelnuts
1/4 tsp ground coriander seed

Cream together butter and sugar, then mix in egg, vanilla and salt. Sift in the self-raising flour, and stir it in until the mixture is clumpy and dough-like.

Divide the dough in two. Add the plain flour to one half, and mix in; then stir in the coriander and the ground hazelnuts. Then add the cocoa to the other half, and mix that in, so you have two lumps of dough, one nutty and coriandery, and the other chocolatey (you can add some chocolate chips to it as well if you like).

Lay baking parchment along the bottom of a baking tray. Put the nutty dough on top of the parchment, then put another layer of parchment on top and press it down so the dough splodges out underneath. Using a rolling pin, roll the dough flat - it should cover most of the baking tray.

Do the same, in another tray, with the chocolate dough.

Take the top layer of parchment off both doughs; then lay the chocolate dough - parchment side up - on top of the nutty dough. Carefully peel the top layer of parchment off, leaving:

1. A baking tray, on top of which is
2. Some baking parchment, on top of which is
3. Some nutty biscuit dough, on top of which is
4. Some chocolatey biscuit dough.

Now roll the dough up into a big long cylinder - rolling longways, not sideways, unless you want really huge cookies. You can use the parchment layer to help with the rolling, rather than touching the dough directly; just peel it back gradually as you go and fold it out of the way, and keep rolling tightly, until eventually you have a big roll of biscuit dough. Wrap it in the parchment - you can roll it around on the table like a rolling pin at this stage, if it isn't round enough for your liking - and put it in the fridge for at least 12 hours, and up to three days. You can freeze it for a few months as well, if you like - just let it soften for an hour before slicing.

When you want to bake the cookies, preheat the oven to 190C. Take the biscuit dough out and slice it, maybe a centimetre thick per cookie.

Lay the cookies on a tray lined with baking parchment, and bake them for eight to twelve minutes, until the nutty dough starts to go slightly golden at the edges.

DIY 5:2008
professional development projects BY artists FOR artists across
England

CALL FOR PROPOSALS: 30 May 2008

These guidelines are available in large print on request.

DIY 5 is an opportunity for artists working in Live Art to conceive and run professional development projects for other artists.

DIY 5 builds on the strengths of previous **DIY** schemes which have proved to be invaluable and rewarding experiences for project leaders, participants and organisers alike. Reports on previous **DIY** schemes found on www.thisisLiveArt.co.uk.

DIY 5 is a Live Art Development Agency initiative developed in collaboration with Arnolfini and Theatre Bristol (South West); Artsadmin; Colchester Arts Centre (East England); Fierce Earth (North East); New Work Network and China Plate (West Midlands); and Nuffield Theatre and LANWest (North West).

We are planning to support ten DIY 5 projects across England that will take place in August and September 2008. Five of these projects will be based in, and/or stimulate and benefit artists, from the East England, North East, North West, South West, and West Midlands. The rest can take place anywhere in England.

We want to hear from you if you have an idea for an exciting, innovative and idiosyncratic Live Art professional development project that offers something new and is geared to the eclectic and often unusual needs of artists whose practices are grounded in challenging and unconventional approaches, forms and concepts. If you think you can initiate and run a DIY 5 professional development project then read the guidelines below.

I believe 'DIY for artists' is a really productive form of training, as it is so specifically tailored to what I need. I've been on many training courses before but none that felt so relevant to me. To carry on the tailoring analogy - it's the difference between a bespoke suit and an off the peg outfit!! (Clare Thornton, **DIY 1** participant)

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

The workshops have refreshed my outlook and contexts for making and performing artwork (Jenny Edbrooke, **DIY 3** participant)

As a way of creatively engaging with others this was very different from anything I have experienced before. (Sarah Bell, DIY 4 participant)

What sort of project can I propose for DIY 5?

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

The projects may take any form. Previous projects, for example, covered practical and conceptual issues and took in city centre adventures; rural retreats about art and activism; new approaches to networking, collaboration and documentation; considerations of costume in performance; process based experimentation on the impact of time in art; debates; skills swap shops; live and wireless video; considerations of risk in performance; dialogues around self and performance; personalising understandings of success; unblocking and reinvigorating the creative spirit; camping trips; walking journeys; joke writing; and intimacy in performance.

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

When would my DIY 5 project have to take place?

Your **DIY 5** project must take place between 1 August and 30 September 2008.

Where could my DIY 5 project take place?

Your project can take place anywhere in England but of the ten projects we are planning to support, five will be based in the East England, North East, North West, South West, and West Midlands. You do not have to live in these regions to propose a DIY 5 project, but your project must take place in one of these regions and/or predominantly benefit artists from that region.

How much are DIY 5 grants and how many projects will be supported?

We expect to support ten projects with awards of £1,000 each (five of which will be based in the East England, North East, North West, South West, and West Midlands).

Who can propose DIY 5 projects?

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

Artists who have previously run and/or participated in **DIY** projects are eligible to propose a **DIY 5** project.

How do I apply?

DIY encourages artists to self determine and run their own projects, however we are happy to briefly discuss your proposal with you by emails or over the phone as you develop your ideas. We are sorry that we cannot meet in person to discuss proposals. For advice email diy@thisisLiveArt.co.uk.

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

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

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

Ideally **DIY 5** projects will be free to participants but the nature of some projects may necessitate small financial contributions from participants. If participants are being asked to contribute for taking part in the project,

you should indicate how much this will be and show this earned income in your project budget.

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

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. Supporting material might include full CV's, and copies of reports, press clipping, and documentation of previous performances/events. If you plan to submit a video or dvd as supporting material please ensure that you clearly identify an appropriate short extract. If submitting slides, please supply no more than 10 standard 35mm slides. CD Roms, dvds and details of web sites are also welcomed as supporting material. We will only return supporting material if you also send a stamped self addressed envelope.

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

Applications, clearly marked **DIY 5** in the subject line, should be emailed to diy@thisisLiveArt.oc.uk as a word attachment, an RTF document or a PDF. Please note we will only accept digital applications. We will not accept applications by post or fax. We will only consider applications received by the deadline.

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

Selections will be made by representatives of the Live Art Development Agency and Artsadmin for London and national projects; and by the Live Art Development Agency and representatives from Colchester Arts Centre (East England), Fierce Earth (North East), Nuffield Theatre & LANWest (North West), Arnolfini & Theatre Bristol (South West), New Work Network & China Plate (West Midlands) for region specific projects. The panel will assess all applications and prioritise those that best meet the assessment criteria. The selection of projects for **DIY 5** will be based on:

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

It is our intention to support a range of forms of projects through **DIY 5** which together form a coherent national programme. The final decision on which projects to fund will therefore be informed by this and a project may be prioritised over another because of the alternative vision for professional development that it offers.

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

All decisions will be notified in writing.

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

What happens if my proposal is selected?

After the selection process, successful applicants will be invited to meet relevant regional **DIY 5** partners and/or the Live Art Development Agency to discuss and develop the shape and location of the projects, who they will be aimed at, how best to market them and recruit identified participants, and strategies for monitoring and evaluation. From these initial meetings a payment schedule and conditions of the grant will be agreed.

DIY 5 projects will be publicised through the partners' extensive e-lists and websites and all partners will disseminate information including details of individual projects, dates, costs and application or registration procedures through their regional contacts.

Who is running DIY 5

DIY 5 is a Live Art Development Agency initiative being developed in collaboration with Artsadmin, Colchester Arts Centre (East England), Fierce Earth (North East), Nuffield Theatre & LANWest (North West), Arnolfini & Theatre Bristol (South West), New Work Network & China Plate (West Midlands),

For more information about the organisations involved visit the websites: www.thisisLiveArt.co.uk, www.artsadmin.co.uk, www.newworknetwork.org.uk, www.chinaplatetheatre.com, www.fiercetv.co.uk, www.colchesterartscentre.com, www.nuffieldtheatre.com, www.lanwest.org, www.arnolfini.org, www.theatrebristol.co.uk

Monitoring

The **DIY 5** partners and Arts Council England place a strong emphasis on equality of opportunity and access. In order to help us monitor this commitment, please complete the following questions. You must return these questions on a separate page with your application, which will not be eligible without it.

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

We have designed the questions on this form to help us analyse applications to the **DIY 5** initiative. You should choose the answers which best describe you.

A version of this form can be downloaded from www.thisisLiveArt.co.uk and returned as with your submission as an attachment.

Cultural diversity

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

Disability

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

Do you consider yourself to be a disabled person?

Age

To which age group do you belong?

Below 20	20 - 29
30 – 39	40 - 49
50 – 59	Above 60

Gender

How do you describe your gender?
