

HOW WE DID IT

The active ingredients of the Restock, Rethink, Reflect Three research, dialogue and mapping project.

LONG TABLES ON FEMINISM AND LIVE ART

Two free open performance-installation-roundtable-discussion-dinner-party events designed to facilitate dialogue on the subject of Feminism and Live Art.

After advertising the first event on LADA's website, we were surprised to find over 140 people sitting around the table at LADA on 16 October 2013. The evening began with presentations by special guests Adrian Sina on early avant-garde women artists, Poppy Jackson and Nina Arsenault on their aGender residency at [performance space], and Phoebe Davis on *Nailwraps: Influences*. One of the highlights of the discussion was a provocation by Jennifer Doyle to come to table and name the feminist Live Artist that we knew or had encountered.

The second Long Table on 25 April 2014 continued on the theme of women and feminists editing ourselves into history.

At both events, guests were briefed on Long Table etiquette by their host, Lois Weaver, before being invited to begin the only course on the menu: conversation. We collectively discussed how feminist issues continue to be urgently relevant in our lives and practices, which artists matter to us, and who we want to see represented in history.

Long Table Tool Kit

A Long Table combines a relaxed dinner table atmosphere with a conventional public forum in order to encourage informal conversation on serious topics .



What you need

2 banquet sized tables

White paper table cloths and marking pens for writing on the table cloth

12 (and only 12 chairs) around the table

Chairs for the audience scattered in a circle some distance from the table

No food necessary but refreshments can be made available

What you will do

Invite people to a Long Table on(a selected topic)

When they arrive encourage them to sit at the table or one of the surrounding chairs

To begin, one person takes the role of host and describes the protocol, announcing the duration (2 hours is best) and reading through the etiquette of a long table (downloadable on publicaddresssystems.org).

Key points include:

1. Anyone can come to the table
2. You must come to the table to speak
3. Only 12 chairs at a time
4. No moderator. The table moderates

Some things that might happen

The conversation will go on and off topic

There might be silences and awkwardness

When time is called and the table is over, people will want to stay in the room and continue talking informally



COFFEE TABLES

Three focussed discussion events with invited guests, designed to uncover, recover, and make visible hidden histories (and pre-histories), activities and sensibilities of the present and future in feminist live art.

On 14 March 2014 we held a Coffee Table at LADA on the theme 'Diversity Now' with Marisa Carnesky, Shabnam Shabazi, Tania El Khoury, Noemi Lakmaeir, Rajni Shah, Katherine Araniello, Katy Baird, Helena Walsh, Mary Paterson, and Mira Kautto and Jamila Johnson-Small. The conversation centred on questions of how to continue to rearticulate feminist/practice, or as Helena Walsh said, 'how live art speaks feminism' in the present.

On 2 May 2014 we held an 'Early Days' Coffee Table at LADA with early trailblazers and advocates of feminist live art forms in the UK Hilary Westlake, Farhana Sheikh, Susan Croft, Rona Lee, Sonia Boyce, Anne Bean, Claire MacDonald, Geraldine Pilgrim, and Bobby Baker. The group discussed emerging in the cultural landscape of the 1970s and early 1980s in which women artists were often rendered invisible and ignored by institutions of art and education. For Sonia Boyce, this



led to a realisation that 'One has to *insist* on the body, rather than *resist* the body.'

On 9 June 2014 we held a Coffee Table discussion at Queen Mary on 'Feminism, Live Art, and the Archive' with; Holly Ingleton (Her Noise Archive), Susan Croft (Unfinished Histories), Katy Deepwell (n.paradoxa), Alice Ross, Bernard G Mills and Anne Tallentire (Monica Ross Action Group), Bettina Knaup (re.act.feminism), and artists, researchers/historiographers Oriana Fox, Claire MacDonald, Sarah Feinstein and Geraldine Harris. The conversation focussed on feminist uses and reconfigurations of the archive as a tool for visibility.

Coffee Table Tool Kit

A coffee table is an informal conversation with a small group of participants who have issues and experiences in common.

What you will need

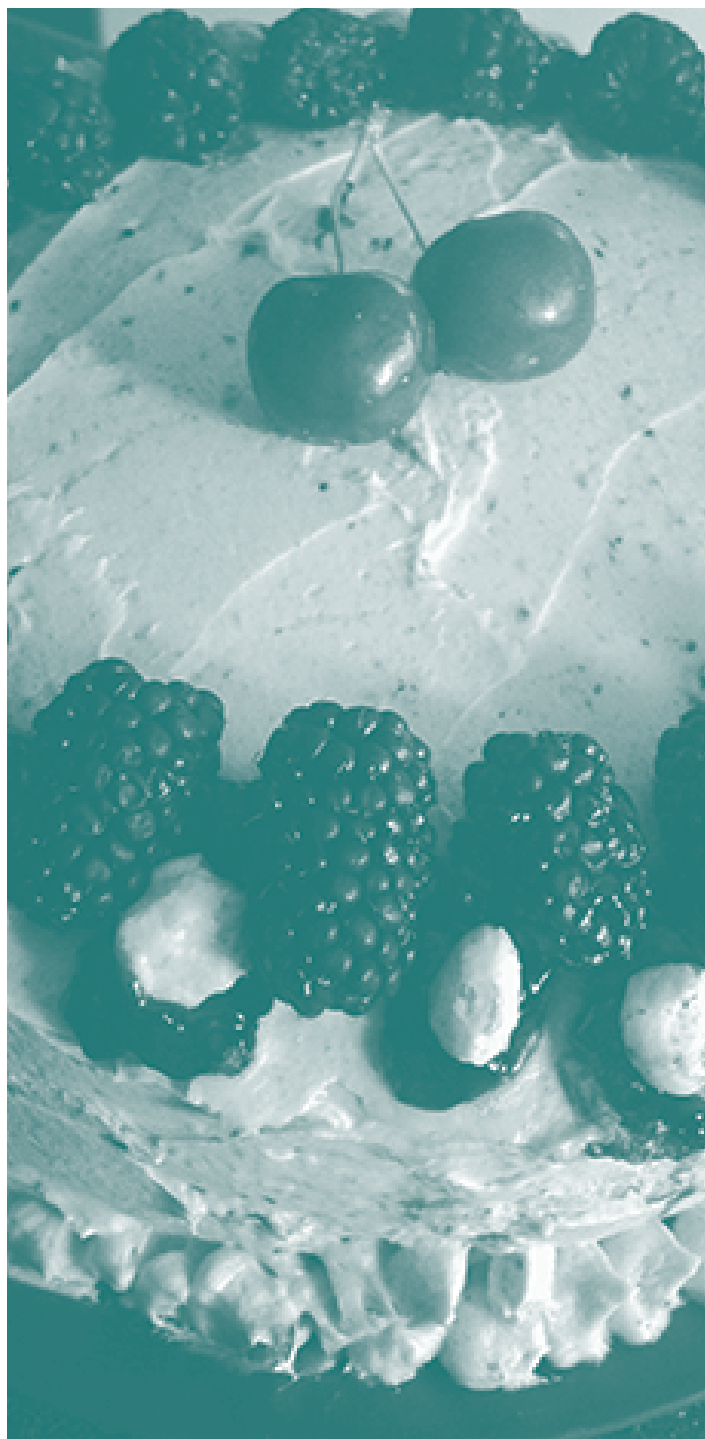
An area when you can gather chairs in a circle around a low table
Some delicious and artfully presented cakes and treats
Tea, coffee and juice
A topic of conversation

What you will do

Invite from 5-10 people who have some connection to your specific topic
You will gather for about 2 hours, drink coffee, eat cake and have a relaxed conversation around the circle

What might happen

Think of ways to reconvene
Imagine way to capture and/ or further the conversation



HOW WE DID IT

COCKTAIL SEMINAR

Who said academic discussion can't go with a cocktail?

On 9 June 2014 we held an open evening on 'Feminism, Live Art, Archives and the Academy' at Queen Mary, University of London. The event began with the launch of the publication *re.act.feminism 2: a performing archive* (2014), edited by Bettina Knaup and Beatrice Ellen Stammer. Bettina Knaup presented highlights from the book, which was developed from the re.act.feminism exhibition, an expanding, temporary and living performance archive that travelled through six European countries from 2011 to 2013. Bernard G Mills and Alice Ross also presented on the life and legacy of pioneering artist and feminist Monica Ross.

Later, the evening shifted to a panel discussion and public seminar with provocations from scholars Catherine Silverstone, Jen Harvie, Geraldine Harris, Kim Solga, Caoimhe McAvenchey, Eleanor Roberts, and Lois Weaver on feminism and the academy.

Cocktail Seminar Recipe

Select a topic and invite a panel of experts to present their particular point of view

Invite people to come at the cocktail or happy hour.

Serve exotic drinks preferably with paper umbrellas and a variety of fruit

Once everyone has a drink, conduct a conventional (or unconventional) panel discussion

Make sure there are enough provisions for a cocktail for the road.



WIKIPEDIA EDIT-A-THON

On 25 April 2014 we held a Wikipedia Edit-a-thon on Live Art and Feminism. The event was free and open to the public, and trainers from the charity Wikimedia UK were present to offer guidance and share skills on editing Wikipedia. Using the Study Room resources at LADA, we were able to enhance the public visibility of important women and feminist artists where they were not previously represented (either adequately, or at all). Participants also left the edit-a-thon with the practical skills to continue to take history (or herstory) into their own hands, and use openly editable web-based platforms as a tool for reorganising power and cultural canons. We created entirely new articles on:

Siobhán Clancy, Rose Finn-Kelcey, Amanda Heng, Lois Keidan, Heather Cassils, Monica Mayer, Sinead O'Donnell, Anne Seagrave, Rajni Shah, Lois Weaver

And developed the already-existing articles on:

Aideen Barry, Anne Bean, Sonia Boyce, Split Britches, Mierle Laderman Ukeles

More information on the event can be found at the Wikipedia webpage.

Wikipedia resource kit

Determine an underrepresented area that you want to populate on Wikipedia
Acquire any space that has tables and internet access

Invite people to a day-long meetup

Consult the Wikipedia page on 'how to run an edit-a-thon'



image Edward Hands

HOW WE DID IT

MAPPING FEMINISM

As part of this project, we commissioned a small number of artists to create home-made maps that represented their personal journey to or through Live Art and Feminism. We set no criteria for the map making. We only asked that the final images or documents be led by the person's own knowledge, experience and ideas. The maps comprise an important part of this Study Room Guide, reflecting the multiplicity of voices that we sought to encourage in creating space for discussion throughout this project. The maps were designed to point or lead viewers on to different resources in the Study Room, but also to represent where there might be gaps or absences in the existing material - thus functioning as provocations for future research, and archival representations in and of themselves.

ARTISTS' MAPS

A series of maps by artists reflecting their own experiences and influences in feminist performance commissioned for this Guide.

ANNE BEAN

BOBBY BAKER

GERALDINE PILGRIM

HELENA WALSH

JAMILA JOHNSON-SMALL

KATHERINE ARANIELLO

KATY BAIRD

LOIS KEIDAN

RONA LEE

TANIA EL KHOURY

ANNE BEAN

Anne Bean has been working in installation and performance for over 40 years. She has received numerous awards for her practice including the Time Out Performance Award for her long-standing contribution to live art:

In 2009, she received a British Council Creative Collaborations and Visiting Arts award to bring together and create work with women from Iraq, Croatia, Israel and N. Ireland, resulting in an ongoing project PAVES,

most recently, 2014, collaborating with a young Kurdish artist at Queen Mary University, London. In 2010 The Tate Gallery Research department and Live Art Development Agency granted her a Legacy: Thinker in Residence Award, which resulted in a major work, TAPS, in which Anne invited over 80 sound and visual artists, all of whom have been engaged in improvisatory experimental practice, to contribute to a collaborative piece. This award has also inspired an ongoing work A Transpective, about one's own legacy to oneself shown in Venice 2013. Several of her drawings were represented in the MIT journal of Performance and Art, PAJ May 2014. The wide range and fecundity of her work is captured in Guy Brett's quote below

"Reading Anne Bean's CV is like following a continuous performance, a continuous response to the world... a 'magicification' of the world. The panoply of places she has worked, times of the day or night, interiors, exteriors, seasons, publics, materials, concepts, tools, is astonishing: all shifting but all attuned to unique situations."



image Guy Brett Shadow Deeds (2006)

Website: annebean.net

C'mon move me now
A conversation around Feminism
between A.B. 1974 and A.B. 2014

For Matt Gallery's 35th birthday I performed a duet with myself using a film of a performance of mine from 40 years before with my group Moody and the Menstruators. It felt like a long distance conversation between us, interspersing clear reception with interference and disruptions.

AB 1974

I'm excited reading Doris Lessing's 'Golden Notebooks' by the explicitness about female bodies: menstruation, orgasms, frigidity, eroticism, pleasure, provocation and desire. It is liberating. Yet, within the body, is the mind continually observing, aware of itself naked, residing in its own bony container, straining for an integrated consciousness that reconciles fleshy wildness with cerebral questing and beyond that, spiritual quietude. This sense of a fragmentary self is uncomfortably amplified, for me, by the frequently combative feminist discussions, which often feel restrictive, earnest and dogmatic, not dancing, not uplifting. I am startled to see feminist writers looking directly at these difficulties in statements like Simone de Beauvoir's from the Second Sex "Women's mutual understanding comes from the fact that they identify themselves with each other; but for the same reason each is against the others," or one of Lessing's characters commenting: "Sometimes I dislike

women, I dislike us all, because of our capacity for not-thinking when it suits us; we choose not to think when we are reaching out for happiness."

AB 2014

Lessing was very aware of the damage to individual exploration and sense of honesty and the fracturing of truth within all the reconciliations and compromises women made—the closeness to breakdown that this juggling can impose. She felt that the only way forward was actually to embrace these several layers and only within that embrace lay wholeness. Maybe because she also came from Southern

Africa, I could identify with a book in which this layering is seen as authentic and sane and in which second-wave feminism is just one of many ways in which people struggle together, through complex intersections of sex, class, race and location; her personal as the political was much more inclusive than many feminist writers of the time. I think having come to England in the late 60's from the noxious system of Apartheid, I wanted to get away from labels, separation, difference, victim, victimized, perpetrator and the perpetrated-upon, after all I am white middle-class – part of the problem there, not the solution

AB 1974

I feel closer to the Tibetan Buddhist idea that freedom is within you, not something which you are looking for outside of yourself. I understand why

several of my women artist friends have committed themselves to Buddhist communities either in monasteries in Britain or seeking out ashrams in India.

AB 2014

I remember that desire to free up from direct political positioning after engagement with apartheid - that constant guilt and impotent culpability, making tiny actions to throw dandelions at a giant. I started experiencing in England the headiness of art (and more especially life) less overwhelmed by issue-led sociopolitical concerns, whilst still shaken by much --The Kent State murders by the US national, nuclear threats. I didn't want to feel policed, (which sometimes it felt like), by current issues regarding gender and sexual orientation, (the 'you-are-either-with-us-or against-us' brigade.) I think the group I formed Moody and the Menstruators with Rod Melvin was almost a send-up of the endless interrogation of self in terms of sexuality, --- taking a delight, as Anne Archy, in a free-for-all of cross-dressing and an absurdist parodying of pop culture. I was thrilled, particularly in Berlin, that young women perceived me as genuinely male in one section of the show and they tried to locate this man who seemed to have disappeared into thin air. The thrill was more to do with the successful conjuring tricks of projection and, in a larger sense, the awareness that our 'real' lives were dominated by the same strategies of artifice. I enjoyed that I could strongly manifest my many possibilities, but

whilst all the ironic super-star posturing and media attention was invigorating, it started to feel emptier and emptier, the more successful it became.

AB 1974

I am asked to take part in several women-only shows but my dread of labeling made it impossible to take that up, although I am very aware of a kinship with women's work around me, especially Yoko Ono.

AB 2014

I feel differently now and less complex about identifying with a woman's sensibility and distinctive struggle. Initiating PAVES, as a woman's inter-generational, multi-cultural group from disparate countries allowed an intimacy, despite other differences, that was a base for powerful collaborative interactions across several years and many places which shared disturbed recent political upheavals. Similarly, making the performance MASS with local women in Iraq- Kurdistan. It was very important to me that it was women-only, to allow an understood familiarity and camaraderie to underlie the work. Other women-only works of mine recognized this sensibility: in London, Belgium, Spain and Croatia with LONG TIME PASSING, a meditative transformative durational work and YEARNINGS, an ongoing work about memory, which embodies a distinct shared tenderness and fragility of recall. I could never have initiated all these women-only works in the 70's, as I found that making these gender distinctions

was adding to the dichotomies, not healing anything and that they were, at best, superficial.

AB 1974

The first woman artist that really made an impact on me was actually a fictional one, whom I read about in my mid-teens. Her name was Lily Briscoe and she resided in Virginia Woolf's 'To the Lighthouse.' Woolf let Lily express her own feminist outrage in Lily's musings on the male assumption that "women can't paint, can't write" ... always consigned to footnotes.

Lily manages to escape this social repression with her innate passion for independence. It is established that her art is much more important than any husband and she sees marriage as a self-debasement—a dilution of self. She is an independent and free-thinking woman, a pioneering spirit with her intrinsic openness to the world that embodies a profound understanding of the dilemma de Beauvoir described: "Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth." This is something huge to confront.

Lily's meditations on painting were a way for Woolf to explore her own creative process (and also that of her painter sister, Vanessa Bell), since Woolf thought of writing in the same way that Lily thought of painting. Viewing the canvas "with its uncompromising white stare," Lily felt the futility of her attempt, fearing she will be unable to produce

anything of value but she forced herself on

AB 2014

Reading about Lily's exhilaration at the final stroke of the painting where she recognizes she has captured her vision, was arousing for me as a young artist. Lily's self-belief amidst all kinds of uncertainties, her inner life, her passion and her dedication were all inspirational. A little later, I recognised Lily and Woolf's quest, seeing the works of Frida Kahlo, Charlotte Soloman and Eva Hesse and being taught by Rita Donagh and Caroline Tisdale, This awareness of an underlying woman's consciousness of deep questioning of the world and how it has been shaped by maleness has been important to me. I felt that women's insights, despite the imposed restraints, were intrinsically part of what was most strong, exciting and uplifting about the DNA of our planet. In this sense Germaine Greer's 'The Female Eunuch' was closer to my sensibilities. She defined her goal as "women's liberation" as distinct from "equality with men". She asserted that women's liberation meant embracing gender differences in a positive fashion – a struggle for the freedom of women to define their own values, order their own priorities and determine their own fates. The equality struggle, for Greer, was actually seen, rightly, as settling for something less and more prosaic.

I was born only 5 years after World War 2 ended –our parents were prepared to be as hypocritical and inauthentic as the situation required in order to

keep some sense of a lid on the huge scars and wounds and madness that had been unleashed. Books like Betty Friedan's 'The Feminine Mystique' conceptualised the "problem that has no name," the unhappy exploited housewife syndrome, despite material advantage. This seemed to me to be much more to do with my mother's generation. I didn't identify with these women, although since having a family I wryly acknowledge Marilyn French's statement "I hate discussions of feminism that end up with who does the dishes.....But at the end, there are always the damned dishes." By having a child I started to look back to the 70's at friends having babies and really struggling, often floundering, with art/life balance and to whom at the time I didn't have the understanding of the overwhelming adjustments and responsibilities they had to take on. It is interesting to hear, just yesterday on the radio, an extract from Marilyn French talking about the central task of society is to find a means to bring up our children in a balanced way for all.

AB 1974

I like Lessing's statement about education:

"Ideally, what should be said to every child, repeatedly, throughout his or her school life is something like this: 'You are in the process of being indoctrinated. We have not yet evolved a system of education that is not a system of indoctrination. We are sorry, but it is the best we can do. What you are being taught

here is an amalgam of current prejudice and the choices of this particular culture. The slightest look at history will show how impermanent these must be. You are being taught by people who have been able to accommodate themselves to a regime of thought laid down by their predecessors. It is a self-perpetuating system. Those of you who are more robust and individual than others will be encouraged to leave and find ways of educating yourself – educating your own judgements. Those that stay must remember, always, and all the time, that they are being moulded and patterned to fit into the narrow and particular needs of this particular society."

AB 2014

I think this is a useful checking throughout life. It is so easy to perpetuate our own beliefs systems without ongoing re-assessment of why they were formed in the first place and where they are going currently.

The simplicity of Lessing's statement about human need that has an impact on me now:

"Do you know what people really want? Everyone, I mean. Everybody in the world is thinking: I wish there was just one other person I could really talk to, who could really understand me, who'd be kind to me. That's what people really want, if they're telling the truth."

Our grander probing is squeezed into a micro empathetic embrace, seemingly a blueprint for what is wished for on a macro scale.

AB 1974

Isn't that a bit prosaic after all the delving?

AB 2014

I feel now that a closeness and companionship, an uninhibited sharing, is an incredibly revelatory, potent space to leap off from.

AB 1974

Well, I want to be fully and intensely alive to myself and to those around me at any time ---dynamic, energized and buzzing. I want to be a fully creative untethered being, unanswerable to anyone.



MASS, Erbil, Iraq-Kurdistan, an action with women who were directly affected by the genocide in Iraq Kurdistan

a PAVES action with Poshya Kakl, her mother and young sister in Aram Gallery, Suleymana, Iraq-Kurdistan in 2008, in which we spoke for several hours about many thoughts that came up between us, including art, motherhood, women's lives, desires, growing old, restrictions and what liberty meant for us, whilst Mrs Kakl and her younger daughter united Poshya and my hair together in small and intricate plaits.



images courtesy of the artist

BOBBY BAKER

Bobby Baker is a woman, and an artist, and is acclaimed for producing radical work of outstanding quality across disciplines including performance, drawing and multi media. She is the Artistic Director of Daily Life Ltd, part of the Arts Council National Portfolio, based in Stratford, London.

Dr Bobby (Dr Bob to friends) is currently engaged on an epic expedition to explore East London and the lost worlds of the mental health 'system'. Her quest is to discover the buried and concealed art treasures, the spectacular talents and the long fabled founts of all wisdom of those who are experts by experience of this world. Her trusty team, Rudi of Sidcup and Roxy of Holloway, accompanies Dr Bob.

Visit Team Daily Life Ltd and the Roxy and Rudi Roadshow:

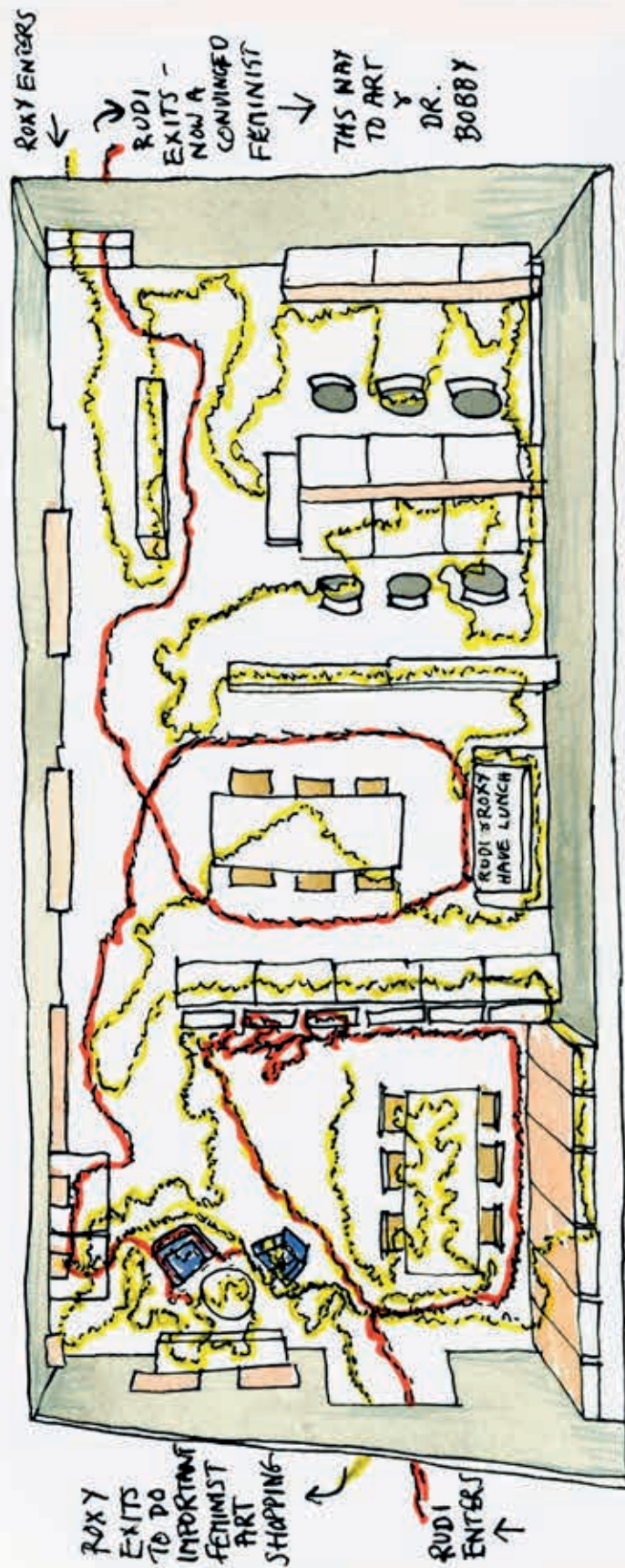
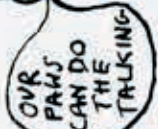
www.dailylifeltd.co.uk

Team Daily Life enjoyed their visit to the LADA Archive and picked up some unusual tips to help them on their way.

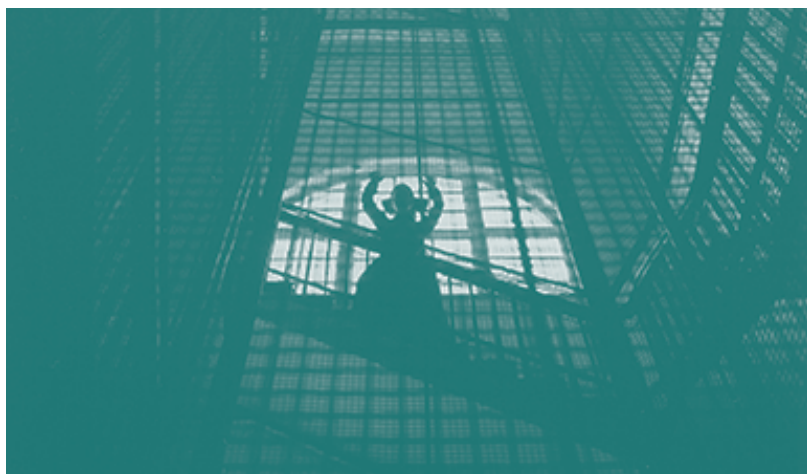


Bobby Baker image Hugo Glendinning

ROXY AND RUDI VISIT THE L.A.D.A STUDY ROOM



GERRY PILGRIM



Spa by Gerry Pilgrim, image Sheila Burnett

Geraldine Pilgrim- site- specific director/designer and Installation artist works across theatre and the visual arts; and is known for her evocative installations and site-specific performances, which create a contemporary dialogue with occupied and deserted buildings, historic houses and landscapes.

She trained as a fine artist and theatre designer and is an Artsadmin Artist, a Complicite associate, an associate lecturer at Wimbledon College of Arts and a visiting lecturer at Goldsmiths College and Central St Martins.

Working with the history – imagined and real – of a space, she specialises in creating installations and performances in unusual buildings and landscapes responding to the architecture of the site for inspiration and narrative. Her work has taken place in empty office blocks, schools, hotels, swimming pools, factories and hospitals as well as castles, stately homes and public parks.

"My map reflects the women who have most influenced me throughout my life. From the writers, artists, singers, actors, performers, dancers to the fashion designers, politicians, and colleagues – these are the women who have helped form who I am and I thank them."

[illegible]

HELENA WALSH

Helena Walsh is a live artist from Co. Kilkenny Ireland. Based in London since 2003, and completed her Masters in Fine Art at Chelsea College of Art and Design in 2004. Helena has showcased her work at many established venues such as Bodily Functions, Cork, The National Review of Live Art, Glasgow, The Zaz Festival, Israel, and Art Radionica Lazereti, Croatia. In November 2010, she performed at Right Here, Right Now, a showcase of Ireland's prominent live artists in Kilmainham Gaol, Dublin. In 2012 Helena co-curated LABOUR; a live touring exhibition of 11 female live artists resident within or native to Northern and Southern Ireland. Helena received a Doctorate Award from the Arts and Humanities Research Council in 2009 to undertake her practice-based PhD in the Drama Department of Queen Mary University of London. Her Doctorate was completed in 2013 and explores Live Art, femininity, and Irish national identity.

www.helenawalsh.com

Helena's map represents artists who have influenced her drawn with her own menstrual blood.



Helena Walsh image Jordan Hutchings



JAMILA JOHNSON-SMALL

Jamila Johnson-Small is a London born and based artist. She collaborates with Mira Kautto as immigrants and animals, a conceptual dance outfit of two. They work between London and Helsinki. She has another ongoing collaborative project with Alexandrina Hemsley, Project O.

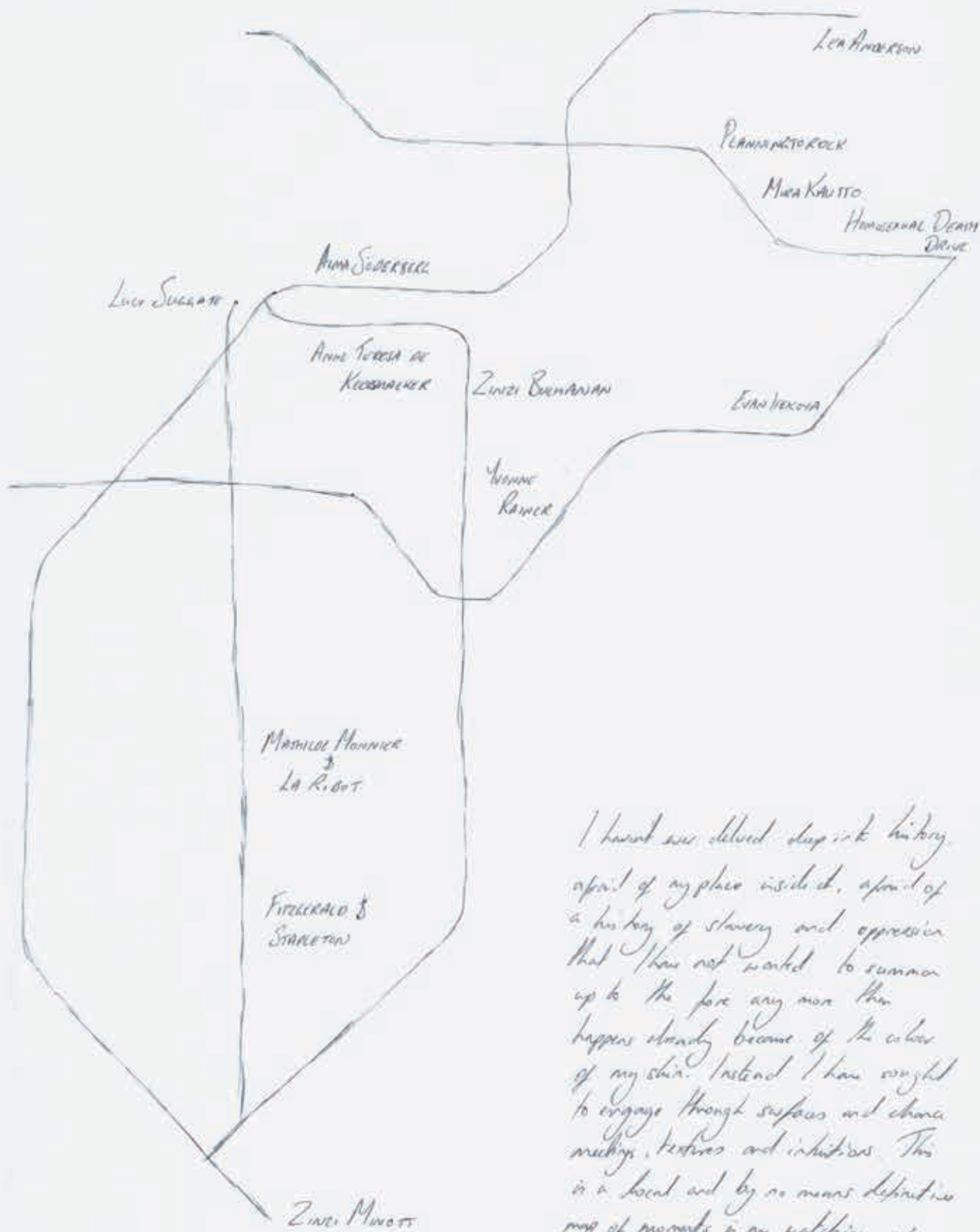
www.immigrantsandanimals.com
www.acongemporarystruggle.com
William-William.tumblr.com

"I haven't ever delved deep into history afraid of my place inside it, afraid of a history of slavery and oppression that I have not wanted to summon up to the fore any more than happens already because of the colour of my skin. Instead I have sought to engage through surfaces and chance meetings, textures and intuitions. This is a local and by no means definitive map in my watching of people I go back to and who change my thinking."

Jamila Johnson-Small image courtesy of the artist



ARTIST'S MAPS



I haven't ever delved deep into history
 apart of my place inside it, apart of
 a history of slavery and oppression
 that I have not wanted to summon
 up to the fore any more than
 happens already because of the color
 of my skin. Instead I have sought
 to engage through surfaces and chance
 meetings, textures and intuitions. This
 is a local and by no means definitive
 map of moments in my watching, of
 people I go back to and who change my
 thinking.

KATHERINE ARANIELLO

Katherine Araniello is a London-based artist using video, digital imagery and performance art to respond to contemporary themes around disability.

She creates frameworks that challenge and alter preconceptions through subversive humour and presenting disability in fresh discourses.

Katherine maps her journey through feminist artists and to her influences whilst contemplating the inaccessibility of the gallery space.



katherine Araniello image Katherine Araniello



Charlotte Bean

Louise Ashcroft

Victoria Melody

www.theguardian.com/culture
www.google.co.uk

Performance art
Cutting edge art

Hayley Newman

Sophie Calle

Oriana Fox

Disability Arts

2004

Goldsmiths
College

Sarah Lucas

Terry Galloway 'Annie Dearest'

LADA

Meret Oppenheim

ARTSADMIN



Orlan - Laurie Anderson - Bobby Baker - Marina Abramovic -

Helen Chadwick - Cindy Sherman - Sam Taylor Wood - Pipilotti Rist

Rosemarie Garland Thomson 'Extraordinary Bodies'

KATY BAIRD

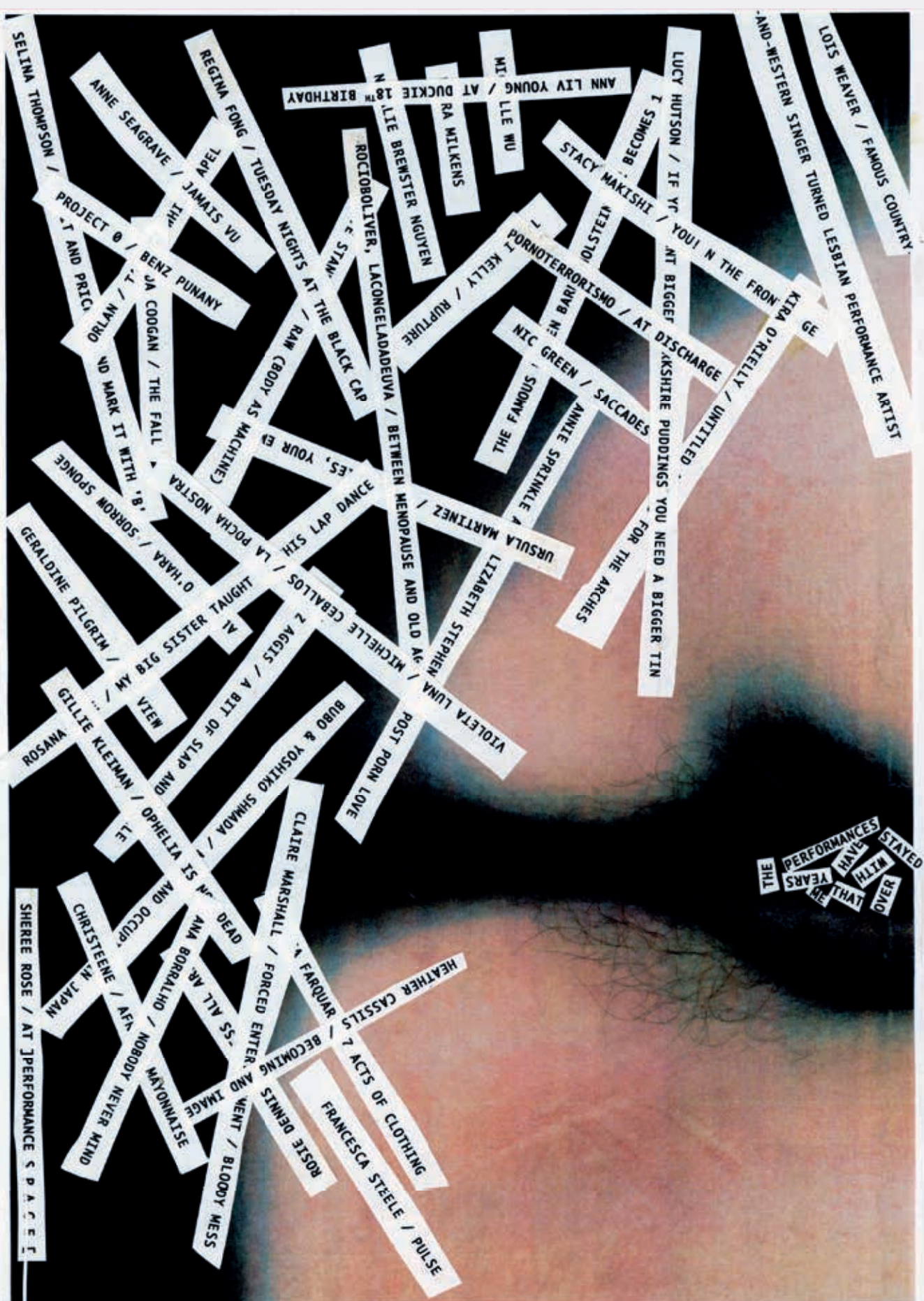
Katy Baird is a London-based artist and activist who often finds herself in uncomfortable situations of her own making. Her solo work is intimate and autobiographical, reflecting on gender, class and sexuality. She has performed in Live Art festivals, venues and galleries across the UK as well as squat parties, clubs and raves.

www.katybaird.com



Katy Baird image Sara Lehn

"My map is filled with performances, places and artists that have stuck in my memory over the years for all sorts of reasons."



LOIS WEAVER / FAMOUS COUNTRY

AND-WESTERN SINGER TURNED LESBIAN PERFORMANCE ARTIST

LUCY HUTSON / IF YC

BECOMES

STACY MAKISHI

ANN LIE YOUNG / AT DUCKIE

RA MILKENS

LIE BREWSTER NGUYEN

BIRTHDAY

REGINA FONG / TUESDAY NIGHTS AT THE BLACK CAP

JAMAI S VU

ANNE SEAGRAVE

SELINA THOMPSON

PROJECT 0

ORLAN

NO MARK IT WITH

BENZ PUNANY

COOGAN / THE FALL

NO MARK IT WITH

SPONGE

LA POCHA NOSTRA

MY BIG SISTER TIGHT

GILLIE KLEIMAN

ROSANA

OPHELIA

AND OCCUP

CHRISTEENE

SHEREE ROSE

DEAD

ALL AR

NOBODY NEVER MIND

STANLEY

BLOODY MESS

ROCIOLIVER, LACONGELADEUVA

BETWEEN MENOPAUSE AND OLD

URSULA MARTINEZ

LIZABETH STEPHEN

VIOLETA LUNA

POST PORN LOVE

BUBO & YOSHIKO SHIMADA

CLAIRE MARSHALL

FORCED ENTER

HEATHER CASSIDY

ACTS OF CLOTHING

FRANCESCA STEELE

PULSE

THE PERFORMANCES HAVE STAYED WITH YEARS THAT OVER

LOIS KEIDAN

Lois Keidan is the co-Founder and co-Director of the Live Art Development Agency, London. From 1992 to 1997 she was Director of Live Arts at the ICA, London. Prior to that she was responsible for Performance Art at Arts Council of England, and previously worked at the Midland Group, Nottingham and Theatre Workshop, Edinburgh.

www.thisisliveart.co.uk

“My map is map of the world
pointing to the places where the
women artists who have most
inspired me are from or based.”



RONA LEE

Rona Lee is a fine artist whose work encompasses a range of media; photography, video, sculpture, performance and digital media, alongside other forms of engagement and intervention.

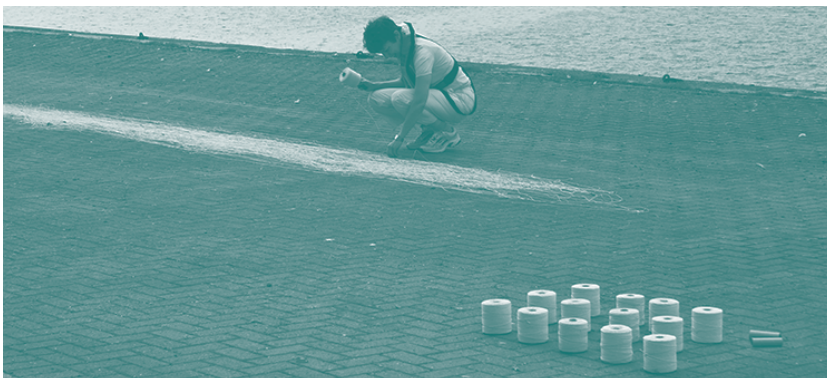
Operating between gallery and other settings her work is research led and shaped by the context, geographic, technological or epistemological, to which it is a response.

Recent projects include a five year dialogue with geoscientists involved in mapping the deepest and most unknown parts of the earth's surface - the sea bed.

Process and interaction are central to my practice. I am especially interested in the interplay of material and symbolic along with phenomena that cannot be easily regulated or contained.

ronalee.org

"When I was at school and university no women artists, writers, thinkers were offered as subject of study in their own right."



Helene Cixous
 Julia Kristeva
 Lucie Lagarde
 Maryline Gabor
 Judith Butler
 Peggy Phelan
 Elizabeth Grosz
 Beatrice Columina
 Lynne Cooke
 Rosalind Krauss
 Marina Abramovic

Rosemarie Truquet
 Valie Export
 Faith Wildgen
 Rona Flann

Jo Spence
 Cindy Sherman
 Gillian Wearing
 Juane Aron
 Ariene Ludemann
 Ukles
 Goddess Culture

Subversion
 Inversion
 Performativity
 Hybridity
 Masquerade
 Silence
 Stunness
 Collage
 Deconstruction
 Quotation
 Disappearance
 Recuperation

Kath Woot
 Dawn Sidart
 Dawn Woot

women (was at
 school and university
 no women artists,
 writers, thinkers,
 were offered as
 subjects of study
 within our right.

Performance Magazine
 Hybrid Magazine
 So many more

Hanna Swenson
 Camelia Parker
 Anna Mendel
 Kiki Smith
 Yoko Ono

Naked
 Subject
 Semiotics
 Denis Ledding
 Maxine Wang Kingston
 Margaret Htuwood
 Angela Carter
 Gillian

Pussy Riot
 Sheila Rowbottom
 Griselda Parack
 Laura Mulvey
 Bea Campbell

Anna Beot
 Sally Tallant
 Andrea Phillips
 Katja Mathews

Nina Bausch
 Carole Schneeman
 Rose Gaud
 Rose English
 Paula Lago
 Judy Chicago

Laurie Rimmer
 Vango Press, Spare Rib
 Feminist
 Sisterhood

Visual/Material culture

Rebecca Horn
 Ann Hamilton
 Anne Rabinbach
 Gene Pace
 Spruce Lalle
 Aquatic Lally
 Hannah Wilke
 Lynna Bengui
 Helen Chadwick
 Yoko Ono
 Anna Mendel
 Kiki Smith
 Hanna Swenson
 Camelia Parker

Hayley Newman
 Nina Pope
 Karen Guthrie

Body Politics

TANIA EL KHOURY

Tania El Khoury thinks that being a solo artist is very lonely so she will refer to herself as “we.”

We create immersive and challenging performances in which the audience is an active collaborator. We see art as a political and relational practice so our audience is often an intimate group.

We perform in spaces ranging from the British Museum to a cable car and an old church in Beirut once used as a military base during the Lebanese civil war.

We don't like neutral spaces, we don't like being neutral.

We prefer real people's feedback to art critics but just in case it's important for you, we recently won the Total Theatre Award for Innovation and the Arches Brick Award. Here are some quotes from reviews:

Tania El Khoury is a co-founder of Dictaphone Group, a Lebanese collective using live art and urban research in order to reclaim public space and Amhurst Republic in London 'where no one is illegal.' She is also a Forest Fringe core artist.

taniaelkhoury.com

Tania's map illustrates actions
by women in the Arab world
representing political performance in
gendered public spaces.



Tania El Khoury
image James Glossop



image courtesy of the artist



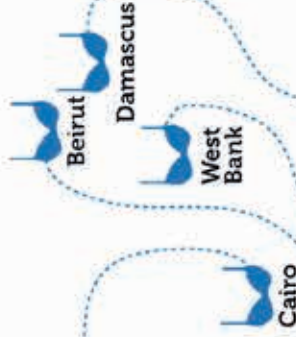
Dec 17, 2011

Egyptian soldiers beat, kick, and drag a woman along the street revealing her **blue bra**.

The blue bra becomes a symbol of women's rights and defiance against state violence.



Female sex workers protest.
See "Tunisian Girl"



Protest with knives.
See "Op Anti-Sexual Harassment / Assault" & "Words of Women from the Egyptian Revolution"



Road blocks using domestic objects.
See "Arabian Walls" graffiti book



Reclaiming public spaces and the right to access the sea.
See "This Sea Is Mine" by Dictaphone Group & "Madame Bombs"



Domestic protests to avoid arrests, "brides" protest.
See creativememory.org & "Stop The Killing We Want To Build A Country For All Syrians"



Freedom Riders challenging Jewish-only buses.
See "Palestinian Freedom Riders" & "Women In Black"



Women defying the ban on female driving.
See "Faceless Experiment" & "Women to Drive movement"

Make Your Own Map

Take an A4 piece of paper.

Place the pen pencil or paintbrush at the point where you began your journey into feminism and Live Art and see what happens.

Cross-reference your map with resources in the Study Room. If there are no materials that relate to points on your map email LADA to request materials. When your map is complete send to LADA for upload onto the Map section of this website.

info@thisisliveart.co.uk



A map of Eleanor Roberts' ongoing journey with feminism and live music.

I WASN'T THERE: SCREENINGS

I Wasn't There was a series of free screenings of performance documentation and works to camera held in LADA's Study Room and curated by Aaron Wright. Selected work included rare footage of performances by Nao Bustamante, Bobby Baker, Susan Lewis, Karen Finley, and others. This series invited viewers to encounter or revisit works from rich histories (or herstories) of feminist live art practice – giving just a flavour of the many accessible materials in the Study Room for looking back and moving forwards.

The following is a list of the full programme of work screened in *I Wasn't There*. It can also be read online and downloaded as a PDF and the videos can be viewed in the Study Room.

The power of performance often lies in 'being there', but what happens if you weren't there? There are many performances that will never be repeated for all kinds of reasons, but which deserve to be seen by new generations of audiences and artists. In an attempt to give a 'sense of occasion' to the viewing of performance documentation, *I Wasn't There* is a series of LADA screening programmes drawing on the large holdings of performance documentation in the LADA Study Room, and on materials that are easily accessible online.

This first *I Wasn't There* series related directly to LADA's Restock, Rethink, Reflect Three project on Live Art and Feminism and engaged with feminist performance practices from around the world.

SCREENING 1

As Seen On TV presented documentation and to camera work by a range of female practitioners who have worked with, subverted, infiltrated and taken on the worlds of television and broadcasting.

Bobby Baker - *Spitting Mad* - DB0005

Nao Bustamante - *Rosa Does Joan* - D0295

Monica Mayer and Maris Bustamante - *Black Hen Dust* - D2112

Susannah Hewlett - *Homeshopping Adverts* - D2049

Laurie Anderson - *O Superman* - YouTube @ VIqA3i2zQw

Annie Griffin - *Coming Soon* - YouTube @ DSY8DoDisO0

SCREENING 2

Just Like A Woman reprised a programme originally curated for the 'City of Women Festival' in Slovenia in 2013, the screening was part of a wider two-day programme also entitled *Just Like A Woman* which looked at the ways femininity can be 'performed' and how representations of gender can be queered through performance.

David Hoyle - *Excerpts from Magazine* - D1123

Harold Offeh - *Being Mammy* - EF5084

Heather Cassils - *Teresias* - D2051

Ivo Dimchev - *Lili Handel* - EF5083

Project O - '*O*' - D2076

Nao Bustamante - *America, The Beautiful* - D0295

Oreet Ashery - *Dancing With Men* - EV0253

Qasim Riza Shaheen - *Auto Portraits* - EF5087

Rocio Boliver - *Time goes by and I cannot forget you:*

Between menopause and old age - EF5106

Rosana Cade - *Sister* - EF5085

The Famous Lauren Barri Holstein - *How 2 Become 1* - D1897

Vaginal Davis - *Fertile LaToya Jackson Magazine* - EF086

Ann Liv Young - *Welcome To Sherry#47* Vimeo @ 66943683

Kris Grey - *Performing Visibility in 3 Easy Steps* - Vimeo @ 31864720

Kris Grey - *Untitled* - available on Vimeo @ 48542527

Narcissister - *Hot Lunch* - available on Vimeo @ 50867908

Pauline Cummins & Frances Mezzetti - *Walking In The Way* - Vimeo @ 31926825

Ursula Martinez & Jess Love - *Quick Change, Sex Change* -

YouTube @ HhxX02gwaE

SCREENING 3

First Ladies presented performance documentation from North American female artists from the 1980s to the present day.

Ana Mendieta - *Chicken Piece* - D0206

Karen Finley - *Franklin Furnace clip* - D1607-11

Penny Arcade - *BITCH! DYKE! FAGHAG! WHORE!* - EV0143

Ann Liv Young - *welcome to sherry 47* - Vimeo @ 66943683

Holly Hughes - *Franklin Furnace clip* - D1607-11

Martha Rosler - *Franklin Furnace clip* - D1607-11

Carolee Schneemann - *Meat Joy* - YouTube

Moe Angelos & Peg Healey - *Franklin Furnace clip* - D1607-11
Young Jean Lee - *Untitled Feminist Show* - D2141
Andrea Fraser - *Little Frank and His Carp* - Vimeo @ 56939001
Johanna Went - *Knifeboxing* - D1810

SCREENING 4

Girls Aloud looked at some key female British artists from 1990 to the present day.

Kira O'Reilly - *Wet Cup* - EV0347
Grace Surman - *LADA Documentation Bank* - DB0122
Marcia Farquhar - *LADA Documentation Bank* - DB0126
Curious - *Sea Swallowed* - D1496
Helena Goldwater - *And The Hairs Began To Rise* - EV0095
Susan Lewis - *Walking Tall* - EV0133
Ursula Martinez - *Fanny Peculiar* - EV0467
Rajni Shah - *Dinner with America* - D1450
Julia Bardsley - *Foolish Suicide Attempts* - D1443

SCREENING 5

Continental flavour focused on female artists from mainland Europe.

Aine Phillips - *Red Weight* - D1022
Eva Meyer Keller - *Death Is Certain* - D1284
Nezaket Ekici - *Inafferabile/Greifbar Fern* - D1762
Kate McIntosh - *All Natural* - D1291
La Ribot - *Distinguished Pieces* - D0804
Valie Export - *Remote...Remote...* - D0027
Marina Abramovic - *Lips of Thomas* - D1669

BONUS CLIP

Johanna Went - *Prisoner...* - D1810

How to propose a LADA Study Room Screening

Select a theme for your screening event

Contact LADA with a proposal saying what your theme is and why

Research the DVD and Digital Files in the Study Room catalogue related to your theme

Contact LADA for additional recommendations if required

info@thisisliveart.co.uk

Invite an audience

ACKNOWLEDGEMENTS

The Restock, Rethink, Reflect Three project and this Study Room Guide could not have been created without the invaluable, enthusiastic and generous contributions of many people to whom enormous thanks are due: to those who attended Coffee Table discussions on Diversity, Early Days and Archiving and contributed to the Cocktail Seminar on Archiving (see How We Did It for contributors' names); to those who came to the Long Tables; to those who contributed to the Wikipedia Edit-a-thon; to those who took part in the I Wasn't There screenings; and to those who made maps.

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Liz Aggiss image courtesy of the artist