



COLLABORATIVE
ARTS PARTNERSHIP
PROGRAMME

RESTOCK
RETHINK
REFLECT
FOUR

ON
LIVE ART
AND
PRIVILEGE

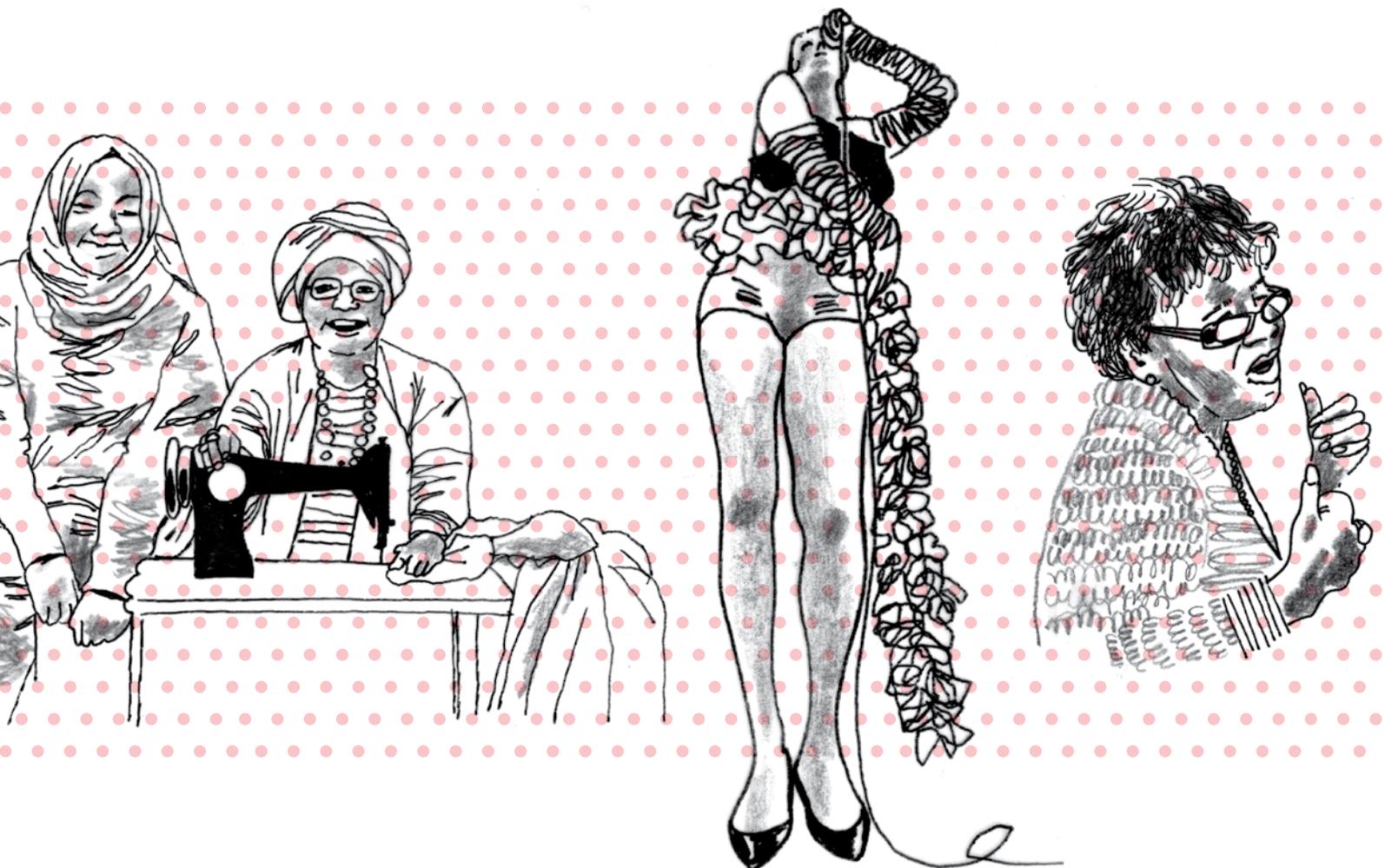
STUDY
ROOM
GUIDE



Live Art
Development
Agency

know-how

LOIS WEAVER
2017



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of the European Union

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Introduction

LADA is a Centre for Live Art - a knowledge and research centre, a production centre for programmes and publication, and an online centre for representation and dissemination.

LADA works to create the conditions in which diversity, innovation and risk in contemporary culture can thrive, develop new artistic frameworks, legitimise unclassifiable artforms, and give agency to underrepresented artists, practices and histories.

LADA supports everyone who makes, watches, researches, studies, teaches, produces, presents, writes about and archives Live Art in the UK and internationally through projects, publications, opportunities and resources, including the Study Room, a free open access research facility. As part of the continuous development of the Study Room LADA regularly commissions artists and thinkers to research and write Study Room Guides around practices and issues to help navigate Study Room users through the materials we hold and enhance and influence their own practices and approaches.

This guide was researched and written by the artist and activist Lois Weaver as part of a LADA research residency for *Restock, Rethink, Reflect Four*.

Restock, Rethink, Reflect (RRR) is an ongoing series mapping and marking underrepresented artists, practices and histories, whilst also supporting future generations. Following *RRR* projects on Race (2006-08), Disability (2009-12), and Feminism (2013 -15). *RRR4* (2016-18), on Live Art and Privilege is looking at the ways in which Live Art has developed new forms of access, knowledge, agency, and inclusion in relation to the disempowered constituencies of the young, the old, the displaced, and those excluded through social and economic barriers.

The residency also formed part of LADA's contribution to the Collaborative Arts Partnership Programme (CAPP), a transnational programme funded by the European Union focusing on collaborative practices with the aim of engaging new participants and enhancing mobility and exchange for artists.

Lois Weaver's Study Room Guide, *Know-how*, explores the possibilities of Live Art practices and methodologies in working with older people.

know-how

LOIS WEAVER
2017

Know-how is accumulated knowledge. It is acquired over time and tempered by experience. Know-how is often second nature, instinctual. It is buried deep and surfaces in that necessary moment when we need to know, when we need to act, when we need to know how to act. Know-how is one of the gifts of growing old.

When approaching this Study Room Guide on Performance and Ageing, I had the gift of time in the form of a two-week residency in the Study Room at the Live Art Development Agency. I had the benefit of my experience as an elder who works with elders, but I also had the fresh eyes of Research Assistant, Claudia Dutson, who seemed to see performance as expressions of human architecture and systems of care and communication.

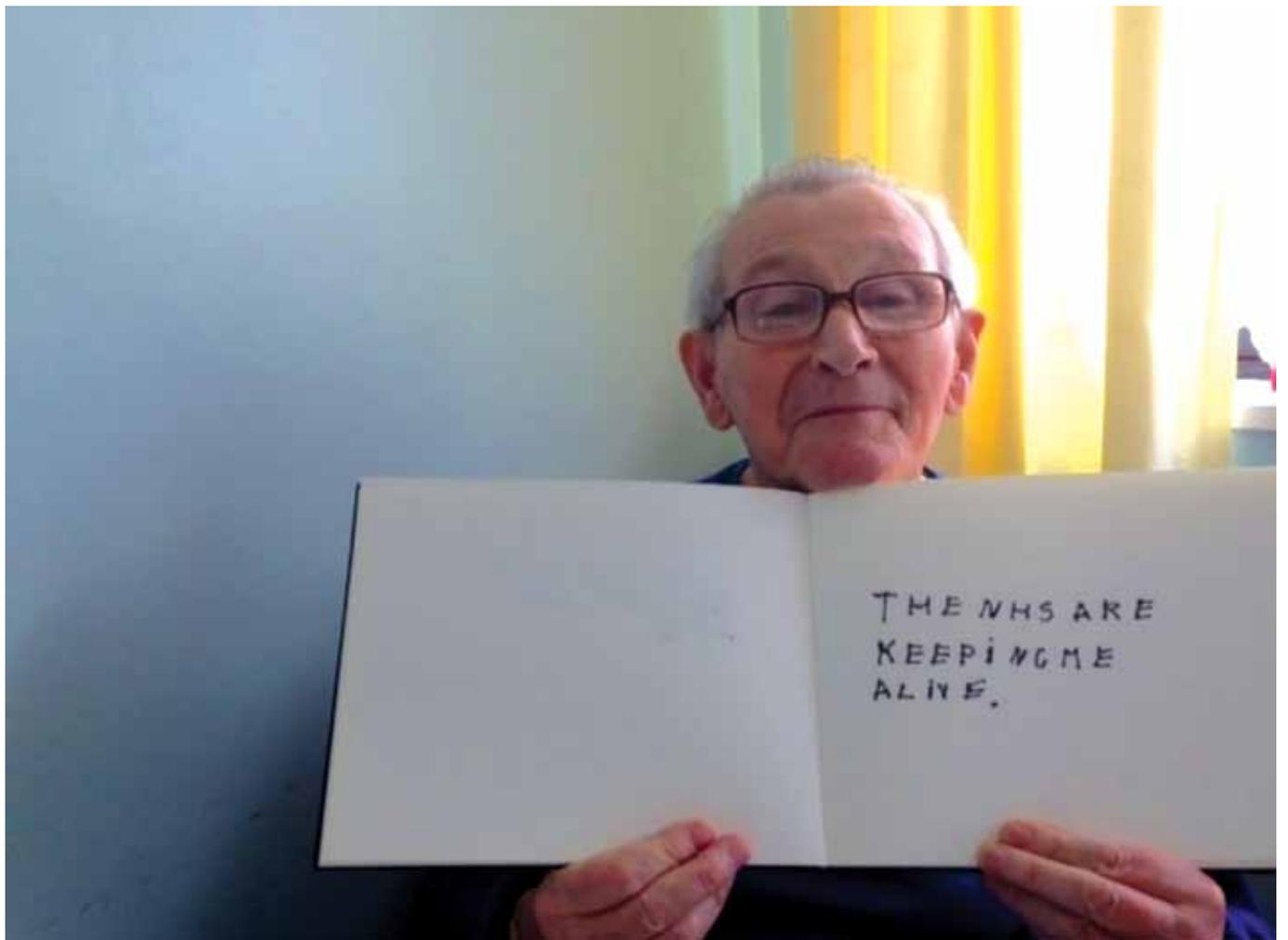
Together we searched the Study Room with our differently skilled engines. We operated on collective, intergenerational instincts, our second natures. We looked deep into the collection and what surfaced were examples of elder artists who are working as well as artists who are working with elders. Focusing on those who are 'working with' rather than 'working as', we gravitated toward the instructional, the helpful knowledges and the know-how necessary to approach later life and divided the Study Room Guide into 4 kinds of know-how:

how to count,
how to embrace,
how to show up and
how to connect.

Each section includes brief profiles of artists or artist led groups whose work in some ways reflect these particular know-hows. There is also an invited guest artist, activist or academic for each section who has contributed their own suggested reading and viewing. Many of these resources have now been added to the Study Room and others have been shared at the back of this guide as web links. When possible we also stopped long enough for a conversation and added some fragments and images of artist's work to encourage you to look further.

Many thanks to all the artists, contributors, workers and participants who do this work and make it possible.

Lois Weaver



Index

how to...

count (account, matter)

profiles

Annika Ström

Kateřina Šedá

Rocio Boliver

guest list

Daniel Baker

embrace (listen, let go, lose)

profiles

Liam Gallagher and Scottee

Moving Memory Dance Theatre Company

Pina Bausch

Liz Aggiss

guest list

Liz Aggiss

show up (get up, dress up)

profiles

Miwa Yanagi

Peggy Shaw

Posh Club

conversation

Simon Casson with Lois Weaver

guest list

Susan Langford and Magic Me

connect (make contact)

profiles

Mammalian Diving Reflex

Tammy WhyNot

Sue Mayo

guest list

Caoimhe McAvinchey

find things

Study Room resources

how to...

count

(account, matter)



Old Dears (2015)

**Anne Bean, Liz Aggiss, Claire MacDonald,
Nikki Millican, Geraldine Pilgrim, Judith Knight,
Lois Weaver and Lois Keidan**



Seven Women *Standing in the Way* (2011)

Annika Ström



Seven Women Standing in the Way (2011)

Annika Ström

Instructions:

They should be in their 60s and above.

They should not be dressed too formally. They should be wearing their coats or jackets and appear to be members of the audience. They should be dressed casually and not be wearing high-heels as they will have to stand most of the time.

Whilst they are standing in the way, they should never appear aggressive, but simply oblivious to the fact that they are standing in the way. They should be completely oblivious to people around them. They should be pre-occupied with each other only, and the conversation they are having with each other.

If people want to pass, they should not give way at first, not until they appear to become aware that someone wants to pass, then they can make way, but they must never be aggressive about it.

They should stand together all the time, chatting and drinking. They can be loud, but they shouldn't be too noisy, nor should they seek attention.

The performance should be very subtle. They should be standing all the time, but rest if they need to. However, when they do rest, they should all rest together.

If anyone asks them anything they should ignore the question, but if someone insists, they should reveal that they are a part of the show and they are the seven women standing in the way.

Duration 10 min

The performance is not announced.

source: <http://www.annikastrom.net/index.php?/project/seven-women-standing-in-the-way/>

***It Doesn't Matter* (2005 – 2007)**

Katerina Šedá

My grandmother Jana (b. 1930) has been a main topic of discussion for our family over the past five years. Despite leading an active life, she decided to become completely inactive upon retirement. The household that she and my grandfather led would not allow her to fully do this. It was an obvious blow to her when my grandfather died, but it was the impetus for absolute idleness. And she carried out this plan with unbelievable diligence. She'll only get up from her bed for lunch, which my mother would bring to her. She doesn't like to get dressed or wash (she often reminds us that she's never been fond of water). She doesn't cook because she doesn't like the taste of her cooking and doesn't clean because she claims there's no mess to clean up. She won't go for a walk or go shopping simply because she doesn't feel like it. Her favourite member of the household has become the television, which she is fully capable of watching the whole week without a break. She only watches NOVA because apparently it's the button she locates the easiest on the remote *control*.

"It doesn't matter". That's the answer she gives to most of our questions. And even though she's healthy and self-sufficient, we're forced to do absolutely everything for her, including making decisions for her. Her attitude has resulted in the gradual loss of her friends, as well as our lost interest in speaking with her about anything other than her idleness. This is what inspired me to try to get her to do something, which could also open new discussions for us.

From the very beginning I excluded all housework as it represents punishment for her. I also perceived that she lives more in the past than in the present and therefore I tried to reach her that way. One of the few things that she often recalls is her 33 years of work in a shop. As the head of a tools stock room at the Home Supplies shop in Brno (1950–1983), she remembers over 650 types of goods, including their prices. This led me to try to reconstruct (at least through pictures) the shop and return her to work. The various types of goods that she began to draw under my supervision have thus become over the past months the main means of our discussions. Not only did I manage to find her a meaningful activity, but also, in the meantime, that ominous phrase of hers, which was essentially the reason for the entire project, disappeared. After a long time she received praise from the entire family and cultivated a genuine interest in what she was doing.

Video, 600 drawings, 15 photos, interview, table, tablecloth and chairs

Video 5:00" source:



***It Doesn't Matter* (2005 – 2007)**

Photo: Kateřina Šedá

<http://www.katerinaseda.cz/en/>



“My workshop aims to demystify “the horror of old age”, inventing my own deranged aesthetic and moral solutions for the “problem of age.” I hope my mockery of this absurd contemporary reality exposes a broken society based on looks and how old age became synonymous with insult.”
Rocio Boliver

***Time goes by and I cannot forget you:
Between menopause and old age (2013)***
Rocio Boliver

guest profile

Daniel Baker is an artist, writer, anthropologist and educator. Between 2008 and 2016 he was Education Director at Cubitt Gallery and Studios in London where he set up a large-scale programme of activities led by artists at local schools and community centres. At Cubitt, Baker launched innovative initiatives such as *Public Wisdom*, an action-research programme exploring ageing and the public realm supported by the Baring Foundation. *Public Wisdom* culminated in a groundbreaking symposium at Conway Hall in Spring 2015 and a publication, *Ageing in Public*, showcasing innovative creative practice across the UK. Baker has continued his interest in ageing through *Unknown Empires*, an ongoing exploration of cultures of dance amongst older people, featuring performances and events at the Science Museum, Guest Projects, Siobhan Davies Studios and Tate Modern: <http://unknownempires.tumblr.com>.

guest list

Publications

Lynne Segal, (2013) *Out of Time: The Pleasures and the Perils of Ageing*, London and New York: Verso

Richard Sennett, (2013) *Together: The Rituals, Pleasures and Politics of Cooperation*, London: Penguin

Suzanne Lacy, (2010) *Leaving Art: Writings on Performance, Politics, and Publics, 1974-2007*, Durham NC: Duke University Press

Deborah Hay, (2006) *My Body, the Buddhist*, Middletown CT: Wesleyan University Press

Anne Basting, (2009), *Forget Memory: Creating Better Lives for People with Dementia*, Baltimore MD: Johns Hopkins University Press

Daniel Baker, (2015) "Practices for the Future Citizen," in *The Future Citizen Guide*, London: Tate & The Open University

Daniel Baker, ed. (2015) *Ageing in Public: Creative Practice in Ageing and the Public Realm from across the UK*, London: Cubitt Education

DVDs

Wim Wenders, (2011) *Pina- A Film for Pina Bausch*, (FILM)

Hal Ashby, (1971) *Harold and Maude*, (FILM)

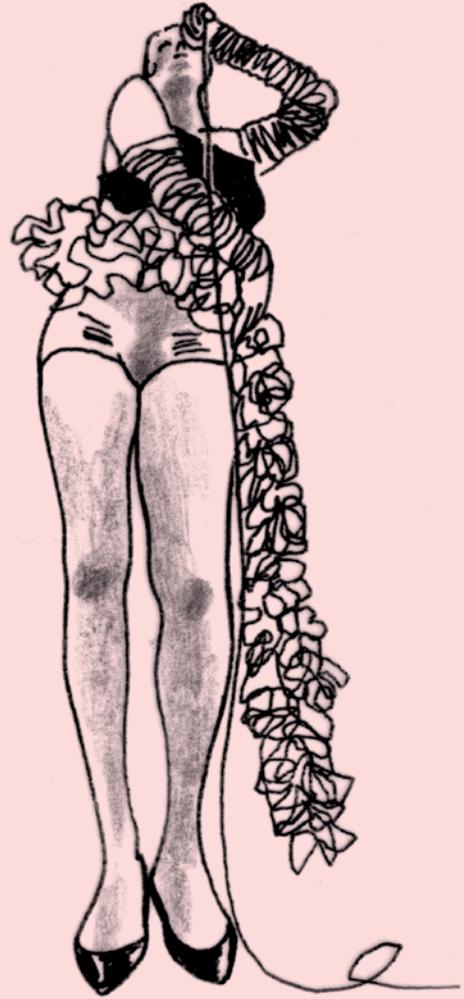
Links

Ageing in Public: Creative Practice in Ageing and the Public Realm from across the UK <https://vimeo.com/user23179512/videos> (VIDEO)

Tacita Dean, (2008) Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films) (ARTWORK)

Anne Basting, Timeslips: <http://www.timeslips.org/> (WEBSITE)

Suzanne Lacy, (1985-7) The Crystal Quilt, <http://www.tate.org.uk/whats-on/tate-modern-tanks/display/suzanne-lacy-crystal-quilt> (ARTWORK)



how to...

embrace

(listen, let go, lose)



The Moving Memory Dance Theatre Company create workshop and performance opportunities for older women. Working as co-authors, they celebrate the vitality of participants, challenge views of being an 'old' woman and provide a performance platform for those voices to be heard via movement, music and digital projection. They consider the funny side of things, the stuff of life, and all that makes them move. The company has a strong track record of making high quality work that makes profound difference to peoples' lives.

<http://www.movingmemorydance.com>

I CARED FOR
MY CLOTHES
MORE THAN
MY BODY.



Liam Gallagher

I am an emerging artist. My Grandson, **Scottee** is helping me make work in an attempt to tackle everyday ageism.

You can buy my work, prints and t shirts through my **online shop**.

<http://realliamgallagher.co.uk/>

Kontakthof with Ladies and Gentlemen over '65'

Pina Bausch, 2000

Translation: Jo Ann Endicott

Kontakthof is a place where people meet who are searching for contact.

To show yourself, to deny yourself.

With fears. Desire.

Disappointments. Desperation.

First experiences. First attempts.

Tenderness and what arises from,
was an important theme in work.

Another, for example, was Circus.

Showing part of yourself, overcome oneself.

Kontakthof was performed for the first time
1978 in Wuppertal.

Afterwards in many other countries.

My wish, to see this Piece, this Theme
shown by Ladies and Gentlemen with more Life experience
grew with time even stronger.

So I found the courage, to give Kontakthof
to elderly people over "65".

People from Wuppertal.

Neither Actors. Nor Dancers.

Simply people from Wuppertal.

In February 2000 we were ready.

At first was planned a one-time Happening. (...)

Nobody had the slightest idea that Kontakthof
with Ladies and Gentlemen over "65"
would travel to so many different European countries
in the following years.



source: <http://www.pinabausch.org/en/projects/pina-bausch-on-kontakthof>

Liz Aggiss

Slap and Tickle

Slap and Tickle is performed in a black box stage configuration with a black dance floor.

Slap and Tickle is 60 minutes in duration.

The stage size should be a minimum of 8m wide by 7m deep.

Our other technical requirements are as follows:

Sound

1 x MacBook Pro Computer for sound playback

1 x PA System

2 x Stage Monitors

1 x Vocal Microphone (+ XLR mic cable to stage box to desk – no radio mic please)

1 x Microphone Stand

1 x Mixing Desk at the control position

1 x Stereo DI Box at the control position

1 x Table lamp at the control position

Lighting

Lighting gels: L026 Bright Red, L142 Pale Violet, L156 Chocolate, L202 Half CT Blue, L204 Full CT Orange, L506 Marlene, L550 ALD Gold

1 x Lighting Desk

1 x Hazer controlled from the lighting desk

1 Strobe Light

Slap and Tickle is a dark and ribald physical commentary on cultural mores, forays and sexual taboos. Liz Aggiss places herself centre stage in this solo performance in a vociferously moving and disorientating display of contradictions and interpretations, on girls, ladies, women, mummies, mothers, bitches and dogs, pensioners and senior citizens. Decoding mythologies, platitudes, refrains and old wives tales, this performance navigates itself into a feminist soup; it is push and pull, punishment and reward, slap and tickle... all the way home.



Slap and Tickle Liz Aggiss

Conceived, written, choreographed and performed by Liz Aggiss, *Slap and Tickle* beats a path through the personal and historical. The stage is littered with an aural and visual collage; from archive and cover versions, to radio nostalgia and contemporary reference. The performance lurches relentlessly from spoken word to expressionist and music hall movement and gesture, from costume change to prop manipulation.

The performance is driven by content that embodies feminist dance practices, is framed by the politics that challenge and resist the 'authority' of formal conventions, revising attitudes towards mature female visibility.

source: <http://www.lizaggiss.com/current/slap-and-tickle/>

guest profile

Liz Aggiss was taught Rudolph von Laban's modern educational dance in the UK, studied with Alwin Nikolais, Murray Louis and Hanya Holm at the Dance Theatre Laboratory New York and attended Hanya Holm's intensive programme at Colorado Springs. She took classes from Nancy Hauser in the USA, trained with Hilde Holger in London and did workshops in Eccentric Dance with Barry and Joan Grantham. It is these mature artists and gifted pedagogues who are a constant presence and who laid down the foundations for her thirst for knowledge, hunger to perform and quest for individuality. From her days in the early 80s supporting punk legends The Stranglers with her visual cabaret troupe The Wild Wigglers, to her classic solo *Grotesque Dancer* (1986), to her dance/opera duet *Falling Apart at the Seams* (1994), to her award winning BBC dance film *Motion Control* (2002), to her *Guerrilla Dance interventions* (2008), to her unconventional Performance *Lecture Survival Tactics* (2010), to her cross-disciplinary performance *The English Channel* (2014), to her black comedy *Slap and Tickle* (2016), Liz Aggiss has been re(de)fining her own brand of British contemporary dance theatre performance and blurring the boundaries between high art and popular culture.

guest list

Publications

- David Kynaston, (2009) *Family Britain 1951–57*, London: Bloomsbury
- Maud Lavin, (1993) *Cut With Kitchen Knife: The Weimar Photomontages Of Hannah Hoch*, New Haven CT: Yale University Press
- Frank Manuel Peter, (1985) *Valeska Gert: Tanzerin, Schauspielerin, Kabarettistin*, Germany: Frolich & Kaufmann
- Frank Thiess, (2016) *Der Tanz Als Kunstwerk*, Leopold Classic Library
- Alison Kibler, (1999) *Rank Ladies: Gender and Cultural Hierarchy in American Vaudeville*, Chapel Hill NC: University of North Carolina Press
- Angela Holdsworth, (1991) *Out Of The Doll's House*, London: BBC Publications
- Andre Lepecki, (2006) *Exhausting Dance: Performance and the Politics of Movement*, New York & Abingdon: Routledge
- Jonathan Burrows, (2010) *A Choreographer's Handbook*, New York & Abingdon: Routledge
- Danny Hirschbach and Rick Takavorian, *Die Kraft Des Tanzes Hilde Holger*
- Krzysztof Plesniarowicz, (1994) *The dead memory machine Tadeusz Kantor's theatre of death*, Krakow: Cricoteka
- Hermione Gingold, (1988) *How to Grow Old Disgracefully*, New York: St. Martin's Press

Links

- Kazuho Ohno, The Dead Sea
<https://www.youtube.com/watch?v=ZUjhQLB0hXY>
- Max Wall
<https://www.youtube.com/watch?v=2gGpq3ceEbU>
- Valeska Gert
<https://www.youtube.com/watch?v=ppIr9lix--4>
- Wege zur Kraft und Schönheit 1925
<https://m.youtube.com/watch?v=hXt5WR5LIGo>
- Wilson Keppel And Betty
<https://www.youtube.com/watch?v=j2fqjsijaMM>
- Ernst Lubisch, The Oyster Princess
<https://www.youtube.com/watch?v=cgvE9fIgeFA>
- Kantor, The Dead Class
http://www.dailymotion.com/video/x7iuty_tadeusz-kantor-la-classe-muerta-dea_creation
- Kantor, "Ou Sont les nieges D'Antan"
<https://www.youtube.com/watch?v=xcuB23Nnlpg>
- Bronislava Nijinska, Les Noces
<https://www.youtube.com/watch?v=RDGl6bcVqSM>
- Jia Ruskaja 1929
<https://m.youtube.com/watch?v=jsTV72gpYhw>
- Rudolph Von Laban
<https://www.youtube.com/watch?v=ih2OLPKoDvo>
- Kurt Joos, The Green Table
<https://www.youtube.com/watch?v=FaZQsZUstc>

how to...

show up

(get up, dress up)



My Grandmothers
Miwa Yanagi
1999 –

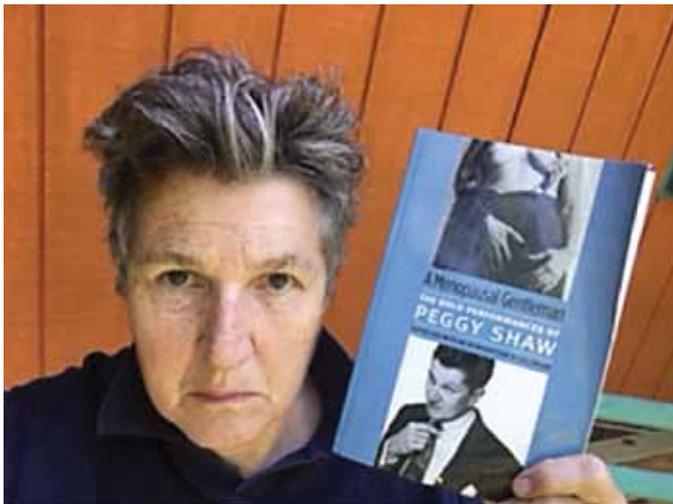


Miwa Yanagi: *My Grandmothers* / YUKA (160 x 160 cm, 2000)

Miwa Yanagi's series 'My Grandmothers' begins with a series of interviews with young women on how they wanted their lives to be fifty years in the future. With make-up and in staged sets, the women enact their 'Grandmother of the Future', photographed by Yanagi.

"In order for them to recall their childhood dreams, they need to be liberated from their youthfulness."

The Menopausal Gentleman **Peggy Shaw**



Let me try and describe it to you... what it all looks like,
and how it all takes place inside my body,
from the dusk to the dawn of the night time in my body.
I'm trying to pass as a person when there is a beast inside me,
a beast on fire who waits in the shadows of the night.
Pacing and sweating and turning, a beast in captivity in my body,
moving about, the same patterns over and over,
wearing out grooves in my floor.
Sweat is big, lots of sweat, I keep fresh handkerchiefs by my bed
I wash them every day and iron them and neatly fold them.

It's hard to be a gentleman in menopause.

Menopause is all it's made up to be.

I'm insane, I don't sleep,

If I was president I'd blow up the world, and then the next day I'd say, I really
shouldn't have blown up the world like that.

The reason I like the word gentleman is how refined
and detailed and consistent it is.

The opposite of how I feel.

I'm erratic on the inside and I try to be consistent on the outside,
so that I appear perfectly normal.

Mixed with the sweat.

You describe me as a 54 year old woman
who passes as a 35 year old man who likes the ladies.

A woman passing as a man looks like a younger man,
a man passing as a woman looks like an older woman.

That's just the way it goes

I keep young by passing, you see.

I sacrifice being a woman for youth .

Dress Code: Very Posh



The Posh Club is an elegant event for older folks in their 90s, 80s, 70s and 60s - aka - swanky senior citizens, elegant elders & glamorous golden girls. After running 127 events between them, the weekly Posh Clubs in Crawley and Hackney are taking a break to sort out the venues.

The Posh Club features classic high tea and fabulous entertainment and the strict dress code is very posh.

Cabaret sideshows include tap dancers, opera singers, comedians, London's finest flappers, acrobats, hula-hoopers, black Elvis, Chinese Elvis and white Elvis, music hall starlets, soubrettes, ukulele bands, acapella troupes, impersonators and the finest ballet.

source: <http://www.duckie.co.uk/events/the-posh-club>

Conversation... between Simon Casson and Lois Weaver

Lois: I was invited to conduct a residency at the Live Art Development Agency and to create a Study Room Guide on Ageing and Performance. The brief is to look to see what's there on the shelves and think about what materials LADA might need to acquire and then to make a road map of the materials available in the Study Room for artists, activists or academics who want to work in this area. We are also going to create a toolbox of practical strategies for working with elders. So obviously, I wanted to talk to you guys about your work.

Simon: Us guys as Duckie focusing on The Posh Club?

Lois: That's right. There are some materials in the Study Room about Posh Club already and I thought that a conversation with you would be a great addition to the Guide.

Simon: Sounds good. Whatever we can do to help, we'd be happy to.

Lois: So, I guess the first thing that I'd like is for you to describe what The Posh Club is to you?

Simon: Well, for me it's a class thing. It's for working class older folk because middle class older folk have suitable stuff already that is maybe arts-based or things are set up in that way. So, in a way, it's a class response to ageing and the arts. For me it's that. It's a kind of class-based strategy towards providing arts and entertainment for folk that might normally not have that in a live way.

Lois: Do you remember when you had that first idea? Where you were? How it came to you?

Simon: It's like what Lois Keidan calls an 'act of passion'. The same as Duckie on a Saturday night, which came from me and Amy at the pub, you know. It's exactly the same sort of thing except it was me and my sister with my mum hatching it. My sister did a tea party for my mum and her mates when she moved from Hackney to Crawley because she was eighty-four and there wasn't anything to do in Crawley. It was Frieda and Esther and my mum, Rene. My sister just did nice sandwiches, nice cake and served it to them and they loved the tea party. There was a formality about it and I said 'that's such a good idea - why don't we combine that with the fact that I do performance and cabaret, if you like, and mix it with that notion of vintage that's been very popular for the last ten years. Maybe, well, it's always been there hasn't it? But this idea of vintage meaning mid-twentieth century. Whether thirties, or forties or fifties, you know vintage, this concept of vintage. So that was the styling and the holding form was afternoon tea meets cabaret. People say different things or they get it wrong and they say it's a tea dance and it's not. It's afternoon tea and a cabaret and it's specifically for older, older people, that is people that have maybe stopped getting out so much or have less access to getting out. Older, older people, a lot of people in their nineties or eighties.

Lois: So you got the idea of a performed tea party when you saw how it worked in your family. Had you already thought about the need to do something with older people or for older people? Had that already occurred to you?

Simon: It was a response to my own private life and to my mum. It's interesting because it kind of happened independently because it didn't really fit in with the Duckie thing, because you know Duckie was LGBT really. So what we've done, since I got sober ten years ago, is kind of a significant part of the whole thing. We've changed what Duckie is. It's gone from kind of 'LGBT queer underground' to a more descriptive term, which would be 'generally helpful'.

Lois: (*laughs*) 'Generally helpful', what a great term.

Simon: (*laughs*) So you know, we're still queer and everything and there's this queer sensibility that informs who we are, but we just want to be 'generally helpful'. Because you know, we're in our forties, in our fifties, some of us in our sixties, we just want to be useful and use the things that we learnt through our life which is putting on performance and putting on parties to be useful.

Lois: And that queer sensibility that you bring to it might be the 'styling'? You mentioned the word styling when you used the word vintage. So when you thought about The Posh Club you thought, 'let's style it!' That's a very queer thing, isn't it? It's certainly a very Duckie thing to do, to look at the ways that you can be useful and then put a real style spin on it, so that it's exciting and fun.

Simon: Lois, I've been going to nightclubs since I was fourteen, or thirteen really. I've always been a nightclub person. That sensibility kind of informs my practice like, I don't know, like directing theatre shows informs other people's practice. That means dressing up, doing the venue up, playing music as a DJ, dancing with each other. We've added this thing of putting on short format shows but it's clubbing, you know, and clubbing really works for ninety-year-olds.

Lois: Well, not everyone would think that!

Simon: That's the paradox, it's such a simple idea, clubbing for ninety-year-olds and it's obvious.

Lois: Yes, it is obvious and it definitely has that atmosphere. When I've been there, it has had that very special atmosphere that you get when you are a teenager or a young adult and you walk into a club, knowing you are on the threshold of something. You know you're up for a good time with people who like you and who you like - at least for those few hours! Posh Club definitely achieves that.

Simon: And that notion of glamour!

Lois: Glamour!

Simon: It's an aspirational thing, you know even when I was fifteen and I was on a council estate in Hackney and I would go to the West End to go to nightclubs. You know - what am I trying to get at? I'm trying to get this idea of upwardly mobile glamour like, who's going to be here tonight? Like 'Spandau Ballet might be here!' (*laughs*) You know? It's three o'clock in the afternoon and you know that you're going to be going to the club about ten, and the hours are ticking by and your little heart is beating as you think about the final hours before you go to the club. I think a lot of our punters are like the fifteen-year-old me before they go to the club. They're deciding what to wear, looking in the mirror, being different versions of themselves. Dressing up is terribly important I think for mental health.

Lois: It's extremely important. In the work that I've done with Tammy WhyNot (who gets elders to get up on stage and perform with her) I say it's the 'getting up, dressing up and getting out' that is so important for your health and wellbeing. And you see them over a three or four-week rehearsal period, completely transform just from that process of getting dressed up, having a place to go and a job to do that is being seen by others.

Simon: There's this Jamaican term, it's called 'gallerying'. Our mutual friend, Campbell X, told me about it. Apparently it means dressing up and going out and sort of posing. I haven't really researched it but the phrase is 'to gallery'. And you know the club in Hackney is particularly black and Jamaican, so there will be some 'gallerying'.

Lois: That's a great term. You mentioned Hackney, where was the first Posh Club?

Simon: Crawley.

Lois: Crawley. So mainly they're happening in Crawley and Hackney at the moment?

Simon: Crawley, Hackney and Elephant and Castle. Crawley is full-time, Lottery-funded. Hackney is part-time funded so at the moment it's about twenty-five weeks a year. Elephant and Castle is about fifteen weeks a year but we've got enough money to do a fifteen-week series soon in a shopping centre if we can.

Lois: Shopping centre?

Simon: In a pop-up shop so it would be like Pop-Up Posh Club in the old Elephant and Castle shopping centre, next to Tesco's. I love that idea, that you just have a shop in a shopping centre.

Lois: But that'll be relatively small or are you going to take over a big place?

Simon: Take over a big place, that's what we'd like to do. We're talking to estate agents, you know, the guys that rent out the shops, but there's always tons of empty shops in the shopping centre. If we make it work, that's the plan. Then, we've also put in for funding for Brighton and Hastings. So we're going to have five. Two hundred, that's the goal! The goal isn't to stop. It's to build it like an empire.

Lois: Right, a syndicate.

Simon: That's the concept, ultimately. So we've got three at the moment, you know we want to have tons.

Lois: Because place seems very important, can you talk about the places that you've chosen to do it? About how you made those choices to be in those particular places?

Simon: Yeah, well, just for personal reasons. My mum moved from Hackney to Crawley to be near my sister. Crawley is a post-war new town. They moved working-class folk out of the city in the fifties and sixties. So this generation, the ones that we serve, the ones that are the audience for The Posh Club in Crawley are the people that moved there in the 1950s. They went there as young married kids in nineteen fifty-something. Then I'm from Hackney. I'm from just round the corner from where we do The Posh Club in Hackney and it made sense to go back there to that area. But we'd go anywhere. I mean, I'm a Londoner but we'd go anywhere that we're needed. Where we don't want to go is actual posh areas. We went to Dorset and it didn't go very well, I mean it was okay but we did it in a theatre and then real theatre people came and they didn't really like it or completely understand it. I think they thought it was a little bit naff because, with respect, it's not for middle-class people, it's not for that demographic. The comedy is broad, the presentation is more brush-stroke and big, characterful. The interaction is pressing the flesh and personal and you know middle-class people, they're not so in to that. They want to buy a ticket and have a seat that's their own seat in the theatre and go and see a discreet little show. Sit in the dark and watch. Their kind of bourgeois thing is how the theatre culture is set up in this country. You know, "I'm an individual and I am buying this art by purchasing this ticket and I own this seat in the theatre." There's a kind of privatisation of it. We're much more akin to the music hall or the pub, or the working men's club, or there's probably American equivalents to that, like Vaudeville. You

kind of come in for a party and we call them clubs rather than theatres. Even though the meat of it is performance, you as a punter are coming to a club. You're not coming to see something specific, you're just coming to see what we have, the range of stuff. It's your club.

Lois: Yeah, I was just thinking about the idea of performance because people are performing posh, aren't they? Rather than being posh? And I think that kind of brings us back to the queer aesthetic. The way we perform different aspects of our identities or perhaps other identities but we play with them, appropriate them. There's a wonderful sense of appropriation I think that happens by calling it The Posh Club and people get to be posh without actually living posh.

Simon: Lois, it's just like going to a restaurant, if you go to a fancy restaurant, or any restaurant that's a little bit formal, you are playing a role in that restaurant. You're playing the punter and then someone's playing the waiter and The Posh Club is a sort of extended version of that, isn't it? It's a theatrical game that we're playing with the audience and that game is a bit about class.

Also, Emmy Minton said this the other day and I love this idea, that the people that are invited to the party, that are being cared for and treated with the utmost care and delicacy, are the people that have always done the caring. So our guests, when they were working, were the cleaners. They were the waitresses, they were the factory workers. They weren't the ones being served, they were the ones doing the serving, all their life, in their families and in their work-life. Now, they're the ones that get served, that get taken care of. That's the reason why it's so successful or why we think we can roll it out throughout the whole country. It's because it's caring for the carers. Those carers know what caring is and they appreciate being cared for in their later life. They've probably enjoyed a lot of caring that they've done. Under patriarchy, it's been grim, a

lot of it, but some of it they've enjoyed and anyway that's been their life. They're pre-feminist people. They are 75% female, 25% male. They've always been the ones looking after others and we look after them.

Lois: I think care is a really important subject and we need to think about it especially right now. I started this thing right after the election called the Care Café, which was just a place to go for two hours and be with other people. There was no agenda, just small groups sitting and talking with each other. Lots of small group discussions but they weren't generated, they were just provided for. So everybody was provided for and they came together in an atmosphere of care, for each other or a care about a subject. I think that's a really important point you made about The Posh Club being a place where the carers are cared for.

Simon: Also the idea of being a good host, Danny Baker the DJ said on the radio, 'to be a good host is a wonderful thing'. He prides himself regularly for being a good host, in his house, having mates over for dinner and drinks and really looking after them. I think similarly, we are just good hosts.

Lois: You are.

Simon: We welcome them and look after them. That's terribly important and that's as important as the show, well it's part of the show. Often it's all broken down isn't it? The show is this thing that just happens in the middle of it normally, but with The Posh Club and everything that Duckie does – the show is everything from when you walk through the door. Everyone you come into contact with is part of the game of it.

Lois: I want to ask you two more questions. One of the other things we're creating alongside this Study Room Guide is a toolkit that will provide examples of strategies for working with older people. I'm going to include some of my methods and we've invited others to contribute in the form

of a recipe card so that we can share strategies. We will come back to you perhaps for one on 'how to be a good host'. But for this conversation, I wanted to ask you what you think are the main ingredients, like you might see on a recipe, for The Posh Club? Could you list four or five main ingredients?

Simon: Yeah, okay. So (1): a nice venue, ideally a historical venue that has some kind of resonance with history, ideally. Then make sure the lights and the decorations that are added reflect that history some way or another, highlight it. For instance it could be a battered church hall, but it's best if you capitalise on the fact that the church hall was built in the fifties or before, ideally. That doesn't always happen but that's the goal. (2): short format performance that is delightful, that comforts as opposed to challenges. So Saturday night at Duckie, we challenge the audience, Tuesday afternoon we comfort them. Challenges do happen but they're small, thrilling challenges, they're not big, heavy, performance art challenges. You know, they're like the challenge of listening to a poet or a performer being naked for about five seconds. It's an absolute shock! He's not naked for three minutes, that would be too much, that would be unbearable. If he's naked for five seconds, that's light and beautiful. So yeah, so comforting performance. (3): good-looking atmosphere. People knowing they're coming to a sense of occasion so they're dressed up to the nines. (4): genteel-ness and behaving in a genteel way with each other and in a respectful way. Do you know what I mean? Like how people used to do in the church hall, at the end of the street one hundred years ago.

Lois: Gracious.

Simon: Gracious with a little bit of formality, so that when you press the flesh, you genuinely make people feel welcome. (5): a good DJ and I think three acts because that's a good mix. So three diverse performance things - could be dance,

poetry or burlesque. People love burlesque in The Posh Club because it reminds ordinary people of things like sex, glamour and love and things without being offensive or being too visceral. You can put on the most simple burlesque and it will be terribly appreciated.

Lois: And food? Drinks? Do you think that's a necessary ingredient?

Simon: I do and I think that it should be predictable. I think people should know what they're getting. I don't think they're going for an experimental food. It's a bit like why people go to McDonald's, or why people go for a pizza or a curry, rather than go to a restaurant? You know, especially working class folk, you'll often find won't go to a restaurant.

Lois: *(laughs)* That was very true of my own family.

Simon: Personally, I like restaurants but a lot of people want to know what they're getting and if they're going to like it and if it's going to be repeated each time they go and going to be of the same quality. So Posh Club is a classic afternoon tea and there's no ambiguity about that. This week at The Posh Club we had some Indian ladies that came and we wanted to make them feel really welcome, so we put on a Bollywood show, a Bollywood singer who sung in Hindi and then we served some samosas with the afternoon tea. We did it for everybody but it was a little bit tricky. Because it was so new! So half the people liked it and half the people didn't like it. So the key is predictability. It's perfected, it doesn't need to be experimented on, it's there for a reason.

Lois: That sounds like a key ingredient.

Simon: People like classic things and you know, sometimes the arts are so concerned with being innovative and different and I think that actually what people want are things that they can rely on.

Things that feel like permanent things in their life, especially when there is so much uncertainty in the world. They want to know they can go to a club every week, get something that's really nourishing, see their friends and be held.

Lois: I also try to work with the familiar. For instance, the Long Table, Porch Sittings and the Care Café are all familiar places.

Simon: You're brilliant Lois at those holding forms. The Long Table is such a fantastic example of a classic holding form that's original and yet it should have been there forever. So you've got the Long Table, what else have you got?

Lois: I have something called Porch Sitting.

Simon: Remind me of that one?

Lois: Well I haven't done that one that much but I've been working on it. It has to be a smaller group and it's not very good with older people because hearing is a problem. But it's a talking format in which a group of people sit and face the same direction and just chat or wonder out loud or just sit and dream together. When I grew up, we sat on the porch all the time and we'd sit in silence quite a bit of that time. Every once in a while, someone would say, 'I wonder who that is coming down the road?' or 'I wonder what's going to happen tomorrow' or 'I wonder what happened to so-and-so, I haven't seen them in a long time'. So, I encourage people to begin the conversations with 'I wonder' rather than 'I know' or 'I think'. I encourage them to sit in silence if they want to and to face the same direction. You know how we have the best conversations in a car, when we're not actually looking at each other? We're just both facing that way. It isn't as formal as a Long Table. It's a lot more contemplative I suppose. It's like thinking in public.

Simon: When you were a kid and you did it what was the view like from the porch? Was it countrified?

Lois: It was countrified! It was trees and a big dirt road and a field in the distance. But part of the porch was obscured, it was covered by a tree that was right in front of it so, you actually couldn't necessarily see that far. I've done it in theatres where people are just sitting in the theatre seats and looking at an empty stage.

Simon: Have you done it in places that are good to look at? Or have you only done it in closed spaces?

Lois: I've only done it in kind of closed, mundane spaces. But I did organize one that I'd like to do again. I had a projector and I projected Google Earth onto the wall in front of us. I began with a Google Earth image of what was literally just on the other side of the wall from that room in the Chelsea Theatre. So we got the Google Earth picture of the courtyard that you would have seen if you could have seen through the wall. We started with that and as we just sat and chatted, we kind of went around the world on Google Earth.

Simon: Amazing!

Lois: That was fun but it was more directed than the others I've done before and perhaps a little too distracting. The others are more open and wander around with only our imaginations as stimulus.

Simon: Ok, so you've got the Long Table, Porch Sitting, Care Café...

Lois: Right, and then with this new performance that Peggy Shaw and I are working on, we are developing something called the Situation Room. That one's about dealing with conflict, going in to situations where people don't necessarily agree and trying to talk about a difficult situation.

Simon: Wow! How do you do that then?

Lois: Well, we don't know yet, we're still working on it. But that's what we do with the elders both in the workshops and in the performance. We bring them to the table and we say 'what do you think the situation is, what's on your mind, what's concerning you?' They all go around the table and they each say something and then I try to get them to reach a consensus on one situation that we can all talk about.

Simon: That sounds really brave.

Lois: It is brave! (*laughs*)

Simon: We had a small incident at The Posh Club in Crawley that I think belies a bigger issue, which is about the ethnic diversity in a sort of homogenous community - a bit of racism. I mean this is an overwhelmingly white, working-class community in Crawley. However, there is this large group of Asian ladies who have come a few times to the club and the first time they came, there was a choir performing. The choir felt that they were being disrespected by the Asian ladies in the audience and that they weren't being listened to. Now I wasn't there that week but these ladies had come, in a way, at a great risk to themselves. They'd come into a white environment and they were very traditional and maybe not so used to a performance club. Anyway, the choir person was also someone who came to Posh Club quite a bit seemed to really not want to like the Asian ladies and made a big deal about it. It seemed to make this choir members feel good to say, 'they really didn't like us' and she described the Asian women as Muslims when actually they're Hindus and said some fake facts about them. She said 'there's a rumour going around that they don't like us because we sang a Christian carol'. She'd simply made that up in the way that people do post-Trump. They just make things up.

Lois: Yes that's certainly true. They make things up.

Simon: I mean it's right for a Situation Room!

Lois: Did you ever see *Dr Strangelove*, the film?

Simon: No, no I didn't. Tell me.

Lois: There's an iconic image in the film which is a big circular table that they call the War Room. So we take eight of those tables that you always get in a church hall and put them in a circle and that's our Situation Room. I moderate the conversation - not like with the Long Tables or Porch Sittings, which don't have a moderator - I moderate to make sure that people get their voices heard and that the conflicts are fleshed out.

Simon: There's a thing about - with UKIP and everything - there's this kind of fear and anxiety and just old-fashioned racism between indigenous white working-class populations and the outsiders which are often Muslim communities. It might be worth us thinking about working together on that in the future.

Lois: One of the things we'd like to do with the performance once we've found the right structure, is to bring it in to an area where there has been some conflict and do the Situation Room.

Simon: We'd be really up for having a conversation about doing it specifically in this part of Crawley. You know, it's the poorest part of Crawley and it is becoming more ethnically diverse. It wasn't up until the early nineties and then became much more so but obviously there's folk that have been there since the sixties that are all very homogenised. We'd employed a member of staff to try to make the Crawley Posh Club more diverse because if you leave it to its own devices, it stays white. We don't think that we should live our lives like that, we want our lives to be different to that, we want to intervene in that, we want to provide somewhere that's for everyone. You know

the Hackney Posh Club is a really good example of somewhere that's for everyone, you can see it.

Lois: It is very obvious in the Hackney Posh Club.

Simon: But the Crawley one isn't like that and there are cultural reasons for that. If you fancied coming and looking at that, to look at that in a theatrical way in the future for a project, that would be really fun.

Lois: Yeah, I would really like to talk about making it happen. Ok, I've got one more question. We're calling this Study Room Guide 'Know-how' because we feel like that's how we come to know the things we know, we have a certain 'Know-how' and old people certainly have a lot of 'Know-how' that they get just from living. I wondered what you thought your 'Know-how' was? Or how you respond to that term? Or what kind of 'Know-how' you think you might have gained by working around these older people and doing this project?

Simon: Yeah, okay. So my 'Know-how' is in formulas. I'm into formulas and formats, like The Posh Club or like Duckie on a Saturday night or like the Long Table. I want something that's dependable and reliable, that doesn't change, that is regular and is there every week and then all the surprises and the fun and the experimentation, can all happen but they happen within the format of the predictable. So, you know what you're coming to but within that format different things can happen. My 'Know-how' is in perfecting the format and having something like traditions or rituals. For instance, on New Year's Eve we do this, at Christmas we do this and at Gay Pride we do this, on Valentine's Day we do this. That's our 'Know-how'. The date and the place is very important and we need to celebrate that for its specialness and we either celebrate that weekly or annually, or something.

Lois: I feel the same way. I call it 'forms' or protocols. I'm really interested in familiar forms like kitchen tables and porches and I like to create them so that other people can fill in the content. That's really interesting, that we both are interested in making space, formulas and forms for people to be able to experiment within them.

Simon: And you know Lois, we employ hundreds and hundreds of artists every year on a freelance basis and they come and perform in our forms, you know. You need the form in the first place and then you invite them in. I think the audience doesn't change, the audience stays the same week in, week out and the format stays the same but the interventions by the artists change. I think that's key.

Lois: Yeah.

Simon: When I was young, Duckie was like 'let's be really experimental, let's do everything very crazy and experimental' - but I'm not so into it any more now. I'm into tradition and ritual and providing a service and being reliable. Things that are genuinely important. Rather than just thrills.

Lois: Yeah, and challenges, and challenging.

Simon: Yeah, that's great when you're in your twenties and your thirties and you're really fit. You need more than that when you're a bit older. Especially if you want to bring people together and form a community and use these things that we know, like performance and theatre and culture, to build communities and hold them and make them feel united so that they can fight against the forces of international capitalism, globalisation and the pressures of the market, the right wing, all these things that we've got to defend ourselves against as ordinary people. If we spend our lives building stronger communities then we've got more of a chance of surviving.

Lois: I totally agree with you and that's why conversation is so important to me. We need to learn to talk to each other, to listen to each other, so that we can even begin that building across these lines like what you're talking about. Across ethnically diverse lines, differences, and the kinds of separations we're having in the States.

Simon: Lois, I know these dreadful things have happened recently, politically, you don't seem to lose your mojo. You seem to have a lot to do, a lot of ways to respond.

Lois: *(laughs)*

Simon: You know when people get older, especially alternative artists, especially queer alternative artists, often they slightly fade away. Lots of people go a bit quieter and they let the young people take over and they might just sort of retire into a gentle fellowship somewhere that no one takes any notice of. But you don't do that, you stay on the frontline. I'm wondering how you manage to do that?

Lois: Well, I'm incredibly curious I think and a little greedy. I know that I don't have a lot of time left on the planet and so there's loads of things I want to do. I'm not particularly driven or ambitious, obviously because I would have probably done something else with my life, but I just want to be doing things. And I am doing more now than I did when I was in my twenties or thirties. Part of that is because I'm lucky enough to have the opportunities and lucky enough to have various kinds of support like having a job half the year that gives me financial security to go off and do other kinds of crazy stuff. I don't know, I come from an energetic family. My brother's eighty-two and he's still at it, doing stuff, mowing the lawn, playing golf, getting involved. Not necessarily getting involved politically because he's a retired working-class guy that doesn't really

do that but he's still very young at heart and I think maybe I inherited some of that too.

Simon: Well good for you. You are a great role model.

Lois: I don't want to sit down really. I guess sometimes I do because I'd like to have a rest but I don't want to just sit down and read a book and conduct a fellowship, I'd rather make it much more active. I guess that's part of being a performer too.

Simon: I suppose it takes you quite a few years to get good at something. Once you're good at it, it's silly to pack it in. *(laughs)*

Lois: Indeed.

The Posh Club, Duckie Quotes from Posh Clubbers



'Sometimes people from different countries are different to you, they are nosier and I used to really react to this - now I have friends and it doesn't bother me anymore. I don't react anymore.'

'I so look forward to it, I like the way I'm looked after - it's like I am the only person in the room. You spend all of your years pampering others and here it is your turn. Here it is my turn.'

'I love having the opportunity to dress up and show off! I wear my best clothes and it makes me so happy.'

guest profile

Susan Langford founded *Magic Me* in 1989 and has grown it to become the UK's leading provider of intergenerational arts projects and activities. She has undertaken training and consultancy work in intergenerational arts practice and projects with clients across the UK and in Ireland, Spain and Brazil. She has served on the Advisory Group of the UK Centre for Intergenerational Practice and as a Management Committee member of the International Consortium of Intergenerational Programmes. Susan was awarded an MBE for services to *Magic Me* in June 2010.

“With gentleness and determination in equal measure, Susan has built a powerful model that is breaking down prejudice, building connections and touching lives.”
Prime Minister Gordon Brown

Magic Me serves the culturally diverse community of Tower Hamlets, East London, where it is based and provides creative activities, including ‘Cocktails in Care Homes’ parties, across 15 care homes in eight boroughs. It is a learning organisation that shares its extensive practical experience through publications, training and collaborative projects.

guest list

Publications and Links

Sue Langford, Sue Mayo, (2001) *Sharing the Experience: How to Set Up and Run Arts Projects Linking Young and Older People*

Wild Wild Women (2006-2013)

A set of films on 10 years of intergenerational projects at the Women's Library, including a documentary and interviews with participants

Magic Me At The Women's Library

<https://magicme.co.uk/ten-years-at-the-womens-library/>

I live in it (2016)

An intergenerational dance project for women aged 14-85, exploring whether we can feel grateful to our bodies

https://www.youtube.com/watch?v=BZhXiNm3NNg&list=UUOm_7Sp4yZ5k4-jVZq9m11g&index=1

Sharing the Experience (Langford and Mayo, *Magic Me*, 2001)

A report on the first 10 years of projects at the Women's Library is available here:

Dr Caoimhe McAvinchey, *Wild Wild Women*
<https://magicme.co.uk/resources/downloads/reports/>

A report on Rooms with a View, a year-long performance project exploring narratives of East London is available here:

Dr Caoimhe McAvinchey, *Rooms with a View: Disrupting and Developing Narratives of Community through intergenerational arts practice*
<https://magicme.co.uk/resources/downloads/reports/>



how to...

connect

(make contact)

All the Sex I Ever Had Mammalian Diving Reflex (Germany & Canada)



All the Sex I've Ever Had offers the audience the experiences of a generation. Older adults open up about their personal lives and experiences to fellow participants and strangers, divulging stories of first crushes, turbulent affairs, unexpected pregnancies and deaths of loved ones. They chat with the audience, toast to important milestones and sometimes dance on-stage. *All the Sex I've Ever Had* offers an opportunity to acknowledge that our elders have a lot to teach us, a lot to share, and that aging can yield a way of being in the world that is open, generous and fearless. In our youth-obsessed culture, *All the Sex I've Ever Had* re-establishes the notion of a community of wise elders to whom we can turn for advice gleaned from their vast wealth of life expertise.

Source: <http://mammalian.ca/projects/#all-the-sex-ive-ever-had>

When I think about getting old, I ...

When I think about sex, I ...

I feel desire when...

If only I could ...

then surely I would ...

What Tammy Needs to Know About Getting Old and Having Sex **Lois Weaver as Tammy WhyNot**



Still curious at the age of 67, **Tammy WhyNot** wants to talk to older people about what it means to get old. She wants to know what happens to the desire for sex. She wants to find out what kinds of touch, courtship and intimacy the old folks might be getting up to and she wants to talk about it in public in her performance.

guest profile

Caoimhe McAvinchey is a Senior Lecturer in Drama, Theatre and Performance at Queen Mary, University of London. Prior to this, she established the MA Applied Drama programme at Goldsmiths, University of London. Publications include *Theatre & Prison* (2011), *Performance and Community: Case Studies and Commentary* (2013). Forthcoming publications include *Phakama: Participatory Performance in the Making* (co-edited with Lucy Richardson and Fabio Santos), *Applied Theatre: Women and the Criminal Justice System*, and a monograph about Clean Break theatre company. Since 2007, she has collaborated with Magic Me, a London-based arts organisation specialising in intergenerational practice and work with older people, developing research reports, training and public engagement projects.

guest list

Publications

Caoimhe McAvinchey, (2013) 'Coming of Age: Arts Practice With Older People In Private And Domestic Spaces', *Research in Drama Education: The Journal of Applied Theatre Research*, Volume 18.4, 359-373.

Michael Mangan, (2003) *Staging Ageing: Theatre, Performance and the Narrative of Decline*, Bristol: Intellect

Miriam Bernard and Lucy Munro, (2015) 'Theatre and Ageing', in *Routledge Handbook of Cultural Gerontology*, Julia Twigg and Wendy Martin, eds., London: Routledge, pp. 61-68.

L. Marshall, V. Lipscomb (eds.), (2010) *The Performance of Age in Theatre, Dance, and Film*, New York: Palgrave Macmillan

Liz Lerman, (2011) *Hiking the Horizontal: Field Notes from a Choreographer* Middletown CT: Wesleyan University Press

Bridie Moore, (2014) 'Depth, Significance and Absence: Age – Effects in New British Theatre,' in *Age Culture Humanities: An Interdisciplinary Journal Issue*

Ageing Artfully

<http://baringfoundation.org.uk/wp-content/uploads/2009/08/AgeingArtfully.pdf>

Video

Bobby Baker,

Drawing on a Grandmother's Experience (2015)

[https://www.youtube.com/
watch?v=UnlyO0wrMeM](https://www.youtube.com/watch?v=UnlyO0wrMeM)

Striking Attitudes, *Remains To Be Seen*

<https://strikingattitudes.com/videos/>

Meet Me at the Albany, A Grownups' Playground

[https://www.youtube.com/
watch?v=CQIFMs99mAQ](https://www.youtube.com/watch?v=CQIFMs99mAQ)

In the Company of Elders

[http://www.sadlerswells.com/screen/
video/1761951061](http://www.sadlerswells.com/screen/video/1761951061)

Links

Lu Kemp/Art Angel (2015),

Have Your Circumstances Changed?

[https://www.artangel.org.uk/project/
have-your-circumstances-changed/](https://www.artangel.org.uk/project/have-your-circumstances-changed/)

Agnieszka Błońska, *Once Upon A Time*

[http://www.agnieszkablonska.com/portfolio-item/
once-upon-a-time/](http://www.agnieszkablonska.com/portfolio-item/once-upon-a-time/)

Clod Ensemble, *Extravagant Acts for Mature People*

<http://www.clodensemble.com/extact.htm>

Fevered Sleep, *On Ageing*

<http://www.feveredsleep.co.uk/archive/onageing/>

Young at Heart Chorus, *Road to Heaven*

<http://www.youngatheartchorus.com/index.php>

Meet Me At the Albany

<http://meetmeatthealbany.org.uk/>

Magic Me

<https://magicme.co.uk/>

Entelechy

<http://www.entelechyarts.org/>

Ages and Stages

<https://www.keele.ac.uk/agesandstages/>

how to... find things



study room resources

Liz Lerman	<i>Hiking The Horizontal: Field Notes from a Choreographer</i>		Publication	P3148
Bridie Moore	<i>'Depth, Significance and Absence: Age – Effects In New British Theatre'</i>	Age Culture Humanities: An Interdisciplinary Journal Issue, 1	Article	A0711
Maud Lavin	<i>Cut With A Kitchen Knife: The Weimar Photomontages of Hannah Hoch</i>		Publication	P3149
David Cutler, Baring Foundation	<i>Ageing Artfully, Older People and Professional Participatory Arts in the UK</i>		Publication	P3150
Daniel Baker, Ed,	<i>Ageing in Public: Creative Practice in Ageing and the Public Realm From Across The UK</i>		Publication	P3151
Miwa Yanagi - Krestina Skirl	<i>'Popular Culture And Gender Issues In Miwa Yanagi's Art Practice A Critical Approach Towards Images Of Identity And Femininity Currently Circulating In Japanese Popular Culture'</i>		Kontur	A0712
Magic Me	<i>'Magic Me Artists Residencies In Care Homes Programme'</i>	'Rooms With A View: Disrupting And Developing Narratives Of Community Through Intergenerational Arts Practice'	Publications	P3142

Liz Aggiss	<i>The English Channel – Fuck It – Post-Menopausal Performance</i>	This story of a career forged in the heady waters of performance art and dance-film depicts Aggiss resuscitating herself back into the on-stage limelight. in the process, she becomes an unwitting channel for wilful women and forgotten archives; a conduit for hidden histories and buried truths.	Digital File	EF5211
Liz Aggiss	<i>Slap & Tickle 2015</i>	A dark and ribald physical commentary on cultural mores, forays and sexual taboos. Aggiss places herself centre stage in this solo performance in a vociferously moving and disorientating display of contradictions and interpretations, on girls, ladies, women, mummys, mothers, bitches and dogs, pensioners and senior citizens.	Digital File	EF5119
Various Artists	<i>18th International Festival of Contemporary Arts - City of Women: Aging 2012</i>	Bilingual Festival Catalogue/Pamphlet Featuring Performances, Installations, Films, Workshops and Discussions from the 18th International City of Women Festival (On Ageing), Slovenia. Including Artists Julia Bardsley, Rocio Bolivar, Vlasta Delimar, Elena Fajt, Fokus Grupa, Barbara Hammer, Martine Neddham, Marija Mojca Pungercar, Marta Vergonyos, Lilibeth Cuenca Rasmussen, Nicola Canavan, Dionisi Theatre Company, Minja Bogavac, Alice Schmid, Sarah Polley, Maria Hassabi, Naomi Kawase, Ana Alvarez-Errecalde.	Publication	P2142

Various Artists	<i>Extravagent Age</i> 2013	Publication To Coincide With Exhibition, Zagreb. Including Suzanne Lacey, Sandy Stone, Lois Weaver	Publication	P2216
Janez Janša	<i>Life [In Progress]</i> 2009	This book is the printed extension of Janez Janša's installation Life [In Progress]. Complete with photo cards and carry bag. life [in progress] is composed of written, photo, and video instructions. the spectators are the actors; walking past the instructions they create the performance according to their own rhythm, sensibility, belief and (non-) activity.	Book, Cards (Shelved In Oversize Publications Section)	P1521
Yayoi Kusama	<i>Infinity Net: The Autobiography of Yayoi Kusama</i> 2013	This engaging autobiography tells the story of Kusama's life and extraordinary career in her own words, revealing her as a fascinating figure and maverick artist who channels her obsessive neuroses into an art that transcends cultural barriers.	Publication	P286

DVDs

Sheree Rose and Martin O'Brien		DVD Access All Areas 2011			D1625
Esther Ferrer – Performance Saga	<i>Poesi Accion</i>	Liveartwork Editions , 2012	Documentation of Esther Ferrer's Performance In ¡Poesiación! - 9 Experimental Performances From Spanish Artists Staged at The Institute Cervantes in Berlin 2011. Other Artists Featured on the DVD are: J. M. Calleja, Bartolomé Ferrando, Lucía Peiró, Nieves Correa, Joan Casellas, Isabel León, Edu Hurtado And Andrés Galeano. Titles in English and Spanish.	DVD	D1874
Annika Ström	<i>Seven Women Standing In The Way</i> 2015	Short Film of the Performance. Filmed at Duh? Art & Stupidity Show at Focal Point Gallery, Southend On Sea.		Digital Video https://Vimeo.com/98725229	EF5184

links

All The Sex I Ever Had, Mammalian Diving Reflex
<http://mammalian.ca/projects/#all-the-sex-ive-ever-had>

Striking Attitudes (various videos)
<https://strikingattitudes.com/videos/>

Young@Heart (various videos)
<http://www.youngatheartchorus.com/videos.php>

Wildwildwomen, sue mayo (2006-2013) (available in dvd)
<https://www.youtube.com/watch?v=-oywltiju4>

I live in it, Sue Mayo (2016) (available in DVD)
https://www.youtube.com/watch?v=bzhxinm3nng&list=uuom_7sp4yz5k4-jvzq9m1lg&index=1

She She Pop and their Fathers: Testament
There isn't a video to buy or directly link to but a site:
<http://www.sheshepop.de/en/productions/archive/testament.html>

Tacita Dean, (2008), Merce Cunningham performs Stillness (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films)

Suzanne Lacy, (1985-7) The Crystal Quilt
<http://www.tate.org.uk/whats-on/tate-modern-tanks/display/suzanne-lacy-crystal-quilt>

Lu Kemp/Art Angel (2015) have your circumstances changed?
<https://www.artangel.org.uk/project/have-your-circumstances-changed/>

Agnieszka BŁOŃska, Once Upon A Time
<http://www.agnieszkablonska.com/portfolio-item/once-upon-a-time/>

Scottee - The Real Liam Gallagher
<http://realliamgallagher.co.uk>

What Tammy Needs To Know – Tammy Whynot-My Channel
<https://www.youtube.com/channel/ucdpoxod0kqlydxruziwvuv>

http://kontur.au.dk/fileadmin/www.kontur.au.dk/kontur_20/microsoft_word_-_vam-skirl_mod.pdf

Opposite: *Life (In Progress)* 2009, Janez Jansa





The Collaborative Arts Partnership Programme (CAPP) is a transnational cultural programme (2015 - 2018) focusing on the field of collaborative and socially engaged arts practice across artform and context. CAPP is made up of a nine organisation network, led by Create the national development agency for collaborative arts in Ireland.

CAPP is a diverse range of dynamic cultural and artistic organisations supporting the development of artistic projects of excellence. Partners include: Agora Collective (Germany), Create lead partner (Ireland), hablarenarte (Spain), Heart of Glass St Helens (UK), Kunsthalle Osnabrück (Germany), Live Art Development Agency (UK), Ludwig Museum, Museum of Contemporary Art (Hungary), m-cult (Finland), and Tate Liverpool (UK).

The overall goal of CAPP is to improve and open up opportunities for artists who are working collaboratively across Europe, by enhancing mobility and exchange whilst at the same time engaging new publics and audiences for collaborative practices. The different strands of the CAPP programme consist of national and international professional development opportunities, artist residencies, commissioned works, touring and dissemination, and a major showcase in Dublin (Ireland) 2018.

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cappnetwork.com



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