

DIY 7:2010  
professional development BY artists FOR artists  
August and September 2010

SUMMARY REPORT

It was an amazing experience, which at times was difficult physically and mentally (assuming there is a difference between the two). I think this kind of activity should be done by everyone but am aware at the same time it certainly isn't for everyone. As well as a truly inspiring experience I was really impressed in terms of professional development. It really is rare to feel such support, motivation and momentum at such a personal, internal level. Generally I find professional development to be a buzz word or a tangent to where one should really be focusing but this was real, fulfilling and life changing for the good.

James Steventon  
Participant in *Altered States*

An exquisite teasing of place, observation and memory, unleashing compositional ideas. Fabulous. Shifted my perspective and located new tools that are in abundance. Public places will never be the same again!

Mark Waddell  
Participant in *Thinking Space: Writing in Public*

**DIY 7:2010** is a Live Art Development Agency initiative developed in collaboration with Artsadmin (national), Colchester Arts Centre (East England), Duckie (national), Fierce (West Midlands), Forest Fringe (national), New Work Network (national), Nuffield Theatre & LANWest (North West), PLATFORM (national), Text Festival (North West), Whitstable Biennale (South East), Wunderbar Festival (North East) and Yorkshire Sculpture Park (Yorkshire).

# DIY 7:2010

## professional development BY artists FOR artists

*Indecent Proposal* has given me a real boost in confidence as an artist. To be with a group of intelligent, prolific artists and present my ideas in a potentially intimidating scenario was tremendously rewarding. The model of presenting our work and then presenting our ideas was a new experience for me, different from the usual written cold proposal as a way of introducing myself and work.

Florence Peake  
Participant in *Indecent Proposal*

*Eavesdroppers' Choir* propelled me into a different way of working and thinking, which is always challenging, exciting and pleasurable. As we eavesdropped on Bury, we walked in the alleyways, visited art gallery, library, museum, parks and market, rode the Metrolink and sat in silence. We sang in unison, barked at the rain, talked ethics and whispered secrets. The workshop continues through email exchange and a possibility of a new meeting again in the spring. These were a truly memorable and intense four days.

Lena Simic  
Participant in *The Eavesdroppers' Choir*

### CONTENTS:

- **Project Summaries:** short descriptions of the thirteen DIY 7:2010 projects.
- **DIY 7:2010 Review:** written by the Live Art Development Agency.
- **Artists' and Participants' Reports:** information and feedback about, and creative responses to, the DIY 7:2010 projects.
- The original **Call for Proposals:** outlining the aims of the initiative, the application and selection procedure, and the management structure.

The **Announcement of Projects** is available online at:  
[http://www.thisisliveart.co.uk/prof\\_dev/diy/diy7\\_2010\\_participants.html](http://www.thisisliveart.co.uk/prof_dev/diy/diy7_2010_participants.html)

This report is available to download from: [www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk).

## **DIY 7:2010**

professional development BY artists FOR artists

### **Project Summaries**

**Ania Bas:**

**Detour – in search of alternatives for de/touring live art works**

**London**

A search for ways of extending the life of temporary/one-off/site-specific/context-specific/ephemeral live art works and explore alternatives to touring.

**Bird la Bird:**

**Getting Ready**

**London**

A workshop to enhance artists' existing practical skills in the art of putting on make up and stimulate creative thinking around the act of putting on make up as performance; going beyond 'looking good' to explore make up in a critical, creative context.

**Simon Bowes:**

**Take This Longing**

**Edinburgh**

A weekend in Edinburgh in search of something distinct, be it a project, a practice, an ethos, a movement, a hope for the future.

**sean burn and Tim Rubidge:**

**writing on air**

**Newcastle**

A day of live and disability arts to reclaim languages surrounding disability using live writing, movement and other performance skills.

**Karen Christopher:**

**Thinking Space: Writing in Public**

**Whitstable**

A writing workshop that looks to public spaces and the influence of location to produce plural writing, marked by space, by interruption, by bodies, by sound, and polluted by public influence.

**Alice Cutler:**

**Freedom of Movement**

**Bristol**

A weekend of urban orienteering to pull out the threads of Bristol's past, present and possible futures. From calamity to climate justice?

**Abi Davey:**

**An Artist's guide to The Black Country**

**The Black Country**

A rediscovery of the true "Black Country" to explore, experience, and draw upon skills and senses in order to map out an artist's guide to the area, culminating in the creation of "An Artist's Guide to The Black Country".

**Renata Gaspar, Ioana Paun and Tania El Khoury:**

**Pop Up your ears – Sonic experiments in urban and domestic environments**

**Newcastle**

A workshop to play, rewind and hear with delay sounds from Newcastle and cities far away.

**Lottie Leedham:**

**Contemporary Myth Making**

**London**

A practical study for artists interested in the folkloric process, whereby real events are transformed into myth and myths are made real.

**Martin O'Brien:  
Altered States  
Colchester**

Exist in extremis - An immersive workshop for artists working with endurance, examining achieving altered states through physical activity.

**Joshua Sofaer:  
Indecent Proposal (Live Art & Yorkshire Sculpture Park)  
Yorkshire Sculpture Park**

An opportunity to develop a bespoke proposal for the Yorkshire Sculpture Park with curatorial support.

**Fiona Templeton:  
The Eavesdroppers' Choir  
Bury**

A found-live-language speaking choir, based on a collaborative workshop to explore techniques of gathering, creating forms with and improvising live with found language.

**Manuel Vason:  
Becoming an Image  
Lancaster**

A collaborative workshop, exploring the relationship and transition between and from body-based performance into sculpture and photography.

## DIY 7:2010 Review

by the Live Art Development Agency

**DIY 7:2010** built on the success of previous DIY initiatives and offered artists from around the United Kingdom working in Live Art the chance to conceive and run professional development projects for other artists.

The DIY 7 projects took many forms from immersive workshops and urban orienteering, to choir singing and public writing. And between them covered diverse subjects of investigation including activism through exploration and analysis of local history, open discussions of art and disability, to explorations of endurance and survival. Details of the projects are included in this report.

For the fourth time DIY took place across the UK, with the support of the largest number of national DIY partners to date. Thirteen projects were held between August and September 2010; again, the largest number of projects to date.

DIY 7 benefited the artistic and professional development of the participating artists and contributed to the skills and experiences of the artists who lead the projects.

120 artists took part in the 13 unique projects. The responses from the project leaders and the participants was that DIY 7's emphasis on peer training:

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

DIY 7 again demonstrated that artists are extremely well equipped to conceive and manage complex and often demanding professional development initiatives. The role of the host organisations in DIY 7 was therefore to facilitate and advise rather than to control.

Each DIY 7 lead artist conceived their project, submitted an application detailing their idea, prepared publicity copy, managed recruitment of participants, handled all relevant participation fees, booked all necessary venues, facilitated their training day(s), and wrote an appraisal report.

Each lead artist received £1,000, which covered their fee and all direct project costs including venue hire, travel, materials and hospitality. Some artists chose to seek a small fee from participants which further contributed to their project costs.

The Live Art Development Agency and its partners financed and secured additional funding for the initiative, distributed a Call for Proposals via email, selected the lead artists through an open submission process, advised lead artists about the logistical and conceptual focus of their project, publicised the 13 projects under the DIY 7 umbrella through a Call for Participants, organised a final networking event — the 'DIY picnic' — for all participants, and collated this summary report.

At the time of writing this report, one month after the projects finished (October 2010), we are delighted to be receiving updates around the future impact of some of the DIY projects. DIY has always nurtured long-term relationships between artists, and between artists and the partner organizations; this year, however, there are also new project initiatives being considered which have grown directly from the DIY projects, which we expect will result in exhibition and installation projects being realized in 2011.

### DIY future

Like previous DIY programmes, DIY 7 proved to be a very successful and cost effective initiative that demands to be continued, DIY 7 was the fourth time that projects had been offered nationally.

Future development and refinement could include:

- Access to more tailored advice and guidance for the lead artists (if and when assistance is required).
- The inclusion of travel budgets to enable greater networking between project leaders and participating artists.

- A higher-profile evaluation of the projects, possibly through an event and/or publication that facilitates the sharing of outcomes and discussion of best practice.
- A more generous financial base that provides artists' fees commensurate with the amount of time required to initiate, manage and evaluate a project, and remuneration for the host organisations.

DIY 7 focused on the professional development within the Live Art sector. It is clear that the principles and form would successfully translate to other artform practices.

DIY 7 benefitted greatly from the participation of an extended range of national partner organisations. The pooling of resources between partner organisations was also crucial, turning lots of small budgets into one big one. The low-cost and high-impact nature of DIY is one of its most distinctive and exciting characteristics, and in the context of significant funding cuts, we believe that this pooling of resources and budgets amongst organisations and artists is a highly effective model for future collaboration and cooperation. Inevitably we are concerned about what level of partnership participation will be possible in 2011 and beyond, and to what extent this initiative will be sustainable in future.

# **Detour: in search of alternatives for de/touring live art works**

Ania Bas

**4-5 September**

**8 participants:  
Antje, Dan, Lynn,  
Michele, Oriana,  
Poppy, Sally, Tom**

**Detour was about taking the most out of the one-off project/piece of work and giving it a bit longer life span and (hopefully) reaching new audiences. We looked into how documentation, publication, website, franchising, lecture, limited editions are extending life of live art practice / one-off work.**

**We had two days together.**

**On Day 1 we talked: about where are we coming from, what we are struggling with, what we like doing, but also what we find uninspiring and tiring, how we want to work, where we want to take our work. We also looked at some already existing examples of 'detoured' work that are available at Live art Development Agency Study Room.**

**On Day 2 we were detouring a piece of work each. We had a small budget to help us with any costs and showed de-toured work to each other by the end of it. A group discussion followed and further ideas for de-touring we generated.**





**Now I plan to write more proposals using accessible, fun language rather than being so academic all the time. I have 2 new ideas for ways to develop my project. I plan to steal post-it instant feedback idea.**

**I got £30**

**I got to amuse others**

**I got to meet interesting artists**

**I got some bbq sticks**

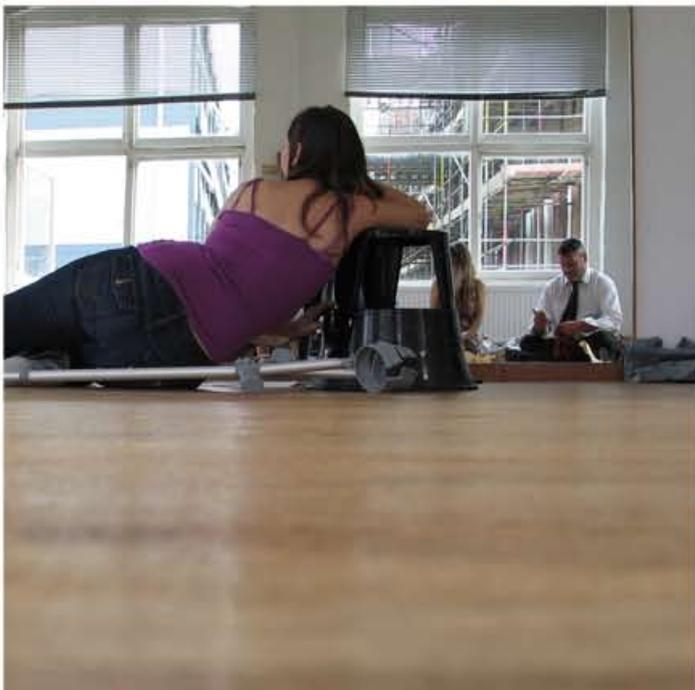
**I got to laugh at Tom**

**- Oriana**



**I was sceptical at first that people would find resolution for their questions/problems in just 2 days (as it usually takes all semester as a student!/  
ages when working independently) but I was surprised and amazed that I solved some distinct problems, or at least definitely moved certain projects forward in terms of extending their life-span, expanding their scope. I feel excited to re-look at past works in order to 'milk' them more for their full potential, instead of this paralysis from trying to come up with brand new work each time. And recognising that reworking/ extending/ re-performing/ re-examining old work is not a sign of failure but rather mining a rich field of ideas.**

**- Lynn Lu**



**I've got:  
Feedback**

**Help**

**Ideas**

**Critique**

**Inspiration**

**Cake**

**Lots of tea**

**Confidence**

**A friend (hopefully)**

**Reassurance**

**More ideas**

**Distance to my work**

**Money**

**Knowledge**

**- Antje**



**It pushed me to really crave for an 'ending' to my projects - to treat documentation as another piece of work, be excited about completing it, archiving it and distributing it.**

**- Poppy**



# DIY: Detour - Colour In

By Oriana Fox



## ***DIY project leader***

Bird la Bird

## ***Make Up Artists***

Bea Sweet

Patrycja Grimm

## ***18<sup>th</sup> Century Expert***

Mia Jackson

## ***Title***

Getting Ready

Politics, performance and poetics of make up

## ***Dates***

21<sup>st</sup> August

4<sup>th</sup> September

## ***Location***

Wallace Collection

## ***Number of participants***

- Lucille Power
- Sue Jamieson
- Paul Giles
- Liz Clarke
- Orianna Fox
- Mr Pustra
- Lauren Williams
- Rachel Mars

## ***Statement***

When I applied for the DIY grant I wanted to create an opportunity for myself and other performers to learn more about the fine art of applying make up. Along with the practical skills I wanted the course to encourage discussion and dialogue about the use of cosmetics, the politics of appearance and socio-historical contexts.

It was refreshing and exhilarating to have a space where we were encouraged to think of **our faces as canvas and make up as paint**. Bea and Patrycja opened creative doors for us, it was daunting and inspiring.

"I learnt that getting your make up "right" and getting your make up "good" are not always the same thing and vice versa."

Paul Giles, Artist Participant

What emerged was a dynamic, intensive two days in which make up maestras Bea and Patrycja broke down their professional skills into simple steps we could all follow. I had worked with Bea and Patrycja before and I have great admiration for their commitment and interest in working with performers. They were outstanding tutors and they really did pass on all their secrets and were enthusiastic and creative in their approach.

I began the first day with a presentation about some of the cultural contexts of make up and how I had been inspired to make work about make up previously. In the presentation I really tried hard to hold back on my own opinions and present some ideas to consider such as:

- Make up and conformity deviance – for example make up and the maintenance of gender
- Femininity and competence – how we learn or don't learn how to put on make up
- Femininity and the abject – when it's "wrong" – think of all the expert advice about beauty

We discussed and explored character and the face as canvas. What was also interesting is the dialogue and application that emerged exploring decay, accentuating age, drag queen and clown to give a few examples.

The second day included a museum tour of objects relating to the toilette, the ritual of getting ready performed by aristocrats in the 18<sup>th</sup> Century. The tour included insight into the activities related to the objects for example drinking tea (an activity highly symbolic of white, aristocratic privilege), keeping away mites and letter writing. Mia included iconic images of Madame de Pompadour at her toilette. It was also a chance for participants to explore the museum.

"Being a nerd, I thoroughly enjoyed the Toilette presentation and viewing of paintings and actual objects very much."

Lucille Power

What Bea and Patrycja gave us was a really practical foundation in how to utilise make up as a tool. They broke down every stage including buying kit on a budget and health and safety. This was combined with a forum in which we discussed gender, sexuality, age, sexuality, fears and limitations of **getting it wrong** that had stopped experimentation.

## *Schedule*

### **Day One: Foundations**

- Introduction with Bird la Bird including themes participants might consider

- Introductions: everyone introduced themselves and their interest in make up

**Lead make up artist: Bea Sweet**

- Preparation and toolkit with Bea Sweet
- Classic face: A breakdown of the foundations of make up application
- Slideshow: images of “classic” looks running throughout the day
- Discussion of participant ideas
- Practical session: participants experimented with basic face

Day Two: Avant-garde face

**Lead make up artist: Patrycja Grimm**

- Introduction to avant-garde make up – Patrycja
  - Examples from artists, performers and fashion of experimental and character make up
  - Creating make up for the stage – drag queen, supersized
- Looks based on “white face”: clown, 18<sup>th</sup> Century, doll, mask, horror, 18<sup>th</sup> century
- Sticking things on sequins, patches, stencils
- Discussion of mood boards
- Toilette tour with Mia Jackson, Wallace Collection

## *Impact*

I've been wanting to learn how to apply make up since I started to perform. I've been frustrated by my own incompetence. I've got rubbish eyesight that makes putting on make up that bit harder. I've wanted to push things that bit further but not had the skills to get started.

As well as the practicalities I had a chance to research make up and delve into theory and cultural history. The most interesting find was: “Glamour: Women, History and Feminism” by Carol Dyhouse this amazing book charts the history of make up from the age of cinema on. It's a text I will keep going back to for cultural context.

I contacted gender studies academic Ruth Holliday, who is currently researching beauty and cosmetic surgery. She kindly shared some of her papers with me and I was inspired by this quote:

“There is not a single good woman in the bible who wears make-up. Women who do adorn their bodies – jezebel's – do so only to manipulate and deceive – to tempt men away from their male-only righteous path.”

“So naturally beautiful women are good, falsely beautiful made-up women are bad – bad because they have a sexuality. ”

Ruth Holliday

My work often critiques femininity without rejecting it, as is often the case in many feminist contexts. My next major piece will be part of the “Femme

Museum” with Amy Lane and Lois Weaver. What the course has done is really opened up a new field.

Earlier this year I created my Francis Bacon Pope, a demonic Holy See using Francis Bacon as inspiration and Kylie Minogue’s Better the Devil You Know as a soundtrack. The first time Patrycja Grimm, one of our course tutors, created a stunning, terrifying Pope.

The Protest the Pope march gave me a chance to recreate the character and this time do it myself. Using my version of the make up and the costume I’d created for the performance I took my character onto the streets. I caught the attention of the press and the character appeared in the Sunday Times, The Daily Mirror and on the Guardian website.



Figure 1 <http://www.guardian.co.uk/world/gallery/2010/sep/18/pope-benedict-xvi-london#/?picture=366832059&index=9>

### ***A statement of what the participants got from the project***

Overall, I think all participants enjoyed the course and had a positive learning experience.

Our two tutors, Bea and Patrycja were outstanding and the feedback reflected this:

“Bea obviously is in possession of all the beauty secrets and she was really generous in her teaching. I really appreciated this warmth and generosity. It was great to have the time to play.”

Liz Clarke

“Inspiring, interesting, thought provoking and challenging. Both Bea and Patrycja did amazing sessions.”

Lucille Power

The atmosphere during the course was studious and intense, I think everyone realised it was a really unique opportunity to gain a skill that’s difficult to acquire.

I think the biggest drawback was lack of time.

“I was forever conscious of time, seeing that the tutorials never fitted into their prescribed time slots I felt a bit pressured to achieve good results with no time to spare.”

Paul Giles

“This work was very interesting but again the demonstration felt like it took too long and that we didn’t have enough time to experiment with make-up. Also I felt that we didn’t have enough time to do such complex and interesting make-up and that Patrycja was run off her feet trying to help everyone to achieve a good result.”

Sue Jamieson

Though there was structured time for everyone to meet and discuss ideas, there was not enough of this. This time felt really hurried.

Despite this difficulty the positive impact on the participant’s individual practice is evident in the feedback:

“I never thought about my face as being crucial to a performance and it had always been the last thing I created before going on stage. In the future I might reconsider putting my performances emphasis on my face first and then devising work around it. “

Paul Giles

“I am becoming a bit better at exploring through play, working quickly and roughly, and experimenting with a more non-precious approach, a bit like sketching. This is definitely positive for my performance practice. I can become too fixed to early on particularly with solo work, and any medium that injects playfulness into my process can only be a good thing.”

Lucille Power

“I am keeping a make-up sketch book, collecting images of make-up that I can draw on for ideas of basic looks, and also more avant-garde looks.”

Lucille Power

## ***Conclusion***

I'd like to thank LADA and Simon Casson for giving me the opportunity to create what for me was a dream course. There's very few chances for us performers to come together and go (back) to art school and learn from great teachers and from each other.

It's opportunities like this that can result in new work, new ways of performing and legacies long after the course has finished.

Thanks so much for funding is and the work the agency does to support performance artists in general.



Figure 2 Mr Pustra and Bea Sweet

## ***Photo credits***

Inserts left to right. Unless stated photographer unknown.

Day 1

Poster from the Tokyo underground

Bird and Madame de Pompadour

Day one, Patrycja Grimm

Day 2

Oriana Fox

Lucille Power

Patrycja Grimm and Mr Pustra

**PROJECT REPORT: DIY7 'Take this longing...' 20<sup>th</sup>-22<sup>nd</sup> AUGUST 2010, MATHROWN OF MABIE, DUMFRIES AND GALLOWAY, SCOTLAND. PREPARED BY SIMON BOWES, PROJECT LEADER: AIMS:**

In the call-out I asked participants to: 1) Describe their hopes for an art of the future, 2) Describe a work they wished they had made and why, and 3) 'Remember the time...'. Against the nostalgia for past movements I wanted to consider the basis of any current or future ways of solidarity, any current or future ways of belonging: something less to do with consensus building, something more to do with welcoming a diversity of ways and means. The culture of live performance already does this quite well, and usually on a great deal of reflection. These reflections spin off in all directions. There may no longer be (if there ever was) any central question. But there are desires – changing wants – that keep the questions open: what the event of performance is capable of, what we should expect from it, and what we do when our expectations are confounded. I wanted to invite people to take stock, and to help others take stock, of personal histories and critical heritage; to consider what defines the events we populate; to reflect upon the needs, wants and wishes of contemporary theatre-makers and live artists, between the desire, the lack, and the positive attraction, towards a project, a practice, an ethos, a movement, or a hope for the future. **WHAT HAPPENED:** Between the 20<sup>th</sup> and 22<sup>nd</sup> August, nine artists convened at Marthrown of Mabie, Dumfries and Galloway, three hours drive from Edinburgh, off from the fringe. One of the participants, Tom, supplies the following description: "We spent the days (...) boldly hashing out our hopeful and fearful theories on funding, generosity, social networking (...) paradigms past, present, and future (...) During the evenings, we cooked and ate, relaxed and drank (...) nothing was 'off the record', and nothing was laid to rest. Not least this longing for space". So no big secret, nothing out of the ordinary, and yet I think we all felt something exceptional (though limited time, time enough - for now). We noted the themes that emerged: Working at Distances, Speed and Rigour, Saying Yes, Saying 'No', Finding Audiences, Not Jumping The Gun, The Politics of Funding, Rights and Privileges, Legitimacy, Creative Resistance and Poetic Terrorism, Questions and Instructions (and many, many more). We drew maps and diagrams (see illustrative pages). We speculated as to what might be for the better, what might be for the worst. Lastly the conversation turned to 'longing', that asks us what to carry with us and what to let go, moving from a nostalgia for past epochs to a recognition of what we needed to do for ourselves, what we can do for each other. Late on the Sunday, we made our promise, and, like all promises, it is proving difficult to fulfil. At the close of the weekend we had neither a practice nor a movement, but we do have a broadly definable ethos, the beginnings of a project, and a hope for the future. We are agreed: Over nine months we will (amongst ourselves, privately) circulate a series of open questions in response to the longings we shared at Mabie. In the tenth months we will (with others, publicly) share these questions. It might be an open letter, or a workbook, something like that.

**IN PARTIAL FULFILMENT OF THIS REPORT WE SUBMIT THE FOLLOWING:  
FROM 'NINE INTRODUCTIONS TO LONGING' (INTRODUCTORY NOTES TO  
'TAKE THIS LONGING' FOR PUBLICATION SUMMER 2011): {MICHELLE}**

Multiple longings. Not one thing. Spreading. Holding off from the known. Only invoke the edge by never getting there. A rainbow. Is this a proposal for difficulty and uncertainty? So what if it is? Capacity. When you get rid of boundaries there is no limit to capacity. There is no end to possibility. {CHERYL} When I arrived I was certain that the weekend would result in some kind of concrete consensus. It didn't occur to me that the outcome wasn't what was important. We were the community we longed for (...). {MICHELLE} Only in choice. Is there meaning. It's not the definition of self that drives this. As that definition leads to failure. Failure by definition. {TOM} It is a point of honour to acknowledge our longings, and we shall give them utterance. Who are we? Explorers; Surveyors, Adventurers, Journey-men and -women; Cave-divers; Spear-fishers; Spelunkers. This is just a beginning. This is a first held breath. {MICHELLE} Choosing to never know. Yet longing for the moment of becoming. Which is ultimately death. Still trying to work this one out. It's coming slowly. Bits together. {DAN} I want to know where I'm staying tonight, next week, next month and into next year. Moving takes time and slows everything else down – today I just need some wi-fi. I have become extremely good at keeping up while moving around (London, Brisbane, Sydney & Melbourne from 2004-10), to the point that this could be considered a skill – I am flexible, adaptable and know a bit about many places. What could I achieve if I could cut out all that moving, organising and re-establishing? I want a place to live and a place to work. I would like to know that these things are there when I need to return to them, welcoming after a period of neglect or while my focus was drawn elsewhere. I don't want to have to worry about *that* while I am doing *this*. {MICHELLE} Points of light breaking through. So delicate. Fragile. Stretched tight. Everywhere. I introduce to you this. My longing. The fantasy of my own death. What is that? How does it fit with this? I remember then forget. Longing is a movement toward death. Toward that point from which we see life. Loud and clear. Bright. Short. In the moment of truly being alive. This is what we share with others. {CHERYL} (...) a lacking in my creative practice: a loss of momentum, a collapse of ambition, a disconnection from the people I wanted to collaborate with (...) I had lost all sense why I was trying so hard to create art in the first place. The daily drudgery of working to pay the rent (...) I longed to recapture what I had lost (...) the focus shifted from the nature of our work to the daily reality of maintaining a creative practice. We shared our frustrations about the difficulties of the times, but it was enormously comforting (...) to realise that there were others out there facing the harsh winds, too (...) we gave ourselves the time to identify what it was we still longed for. This act of piecing together - literally re-memembering - enabled us to retrace our steps, to start again (...) there was a clear sense of the future: that we, as individuals committed to creating work, are living at a time of tremendous possibility (...) {TOM} (...) we collectively performed a vocabulary of preoccupation(s) (...) the blind negotiation of an unfamiliar path, or the slow unlocking of a door (...) it highlights a desire that I *think* I saw in everyone: the longing for a space in which to perform – no – a space in which to perform a *useful function* (...) a hitherto unseen crack that must be plumbed before it is further excavated, or sealed. By expressing (rather than impressing), we can enlarge these cracks, and provide room for others to explore (...) to shoulder a ceiling up, perhaps for others to gather beneath, and work. Like the beams of a mineshaft, like the vaults of a church, I want to create a space in which work can/must

be work. And this is hard. **{DAN}** It seems I'm good at moving between zones, making connections between them and synthesising a new plan for today. I can skim read the news, I can add my patter to the chatter and I can set a new course but I'm getting to a point where "the new" doesn't single-handedly make it for me anymore and I want to work through today with a clear eye on where this will take me tomorrow. I long to aim my new course squarely at an old locale and this time make it a journey deeper into this territory. I want to recognise my base, my broad range of skills and experiences and think with clarity about how I'm going to use them and where I'm going to fire them. I long for self-acceptance within and I also long for an acceptance from outside too. I long to be invited into these many gang's (whether theatre, live art or other) both – I want an occasional confirmation that I belong within these brackets with both the informal collegiate and the official organisations and institutions – mostly so I can shift my focus of work on *doing*, rather than work on *proving*. And, I'd like to hand out the invitations to others too – there are plenty of others that I want to share this with. **{ALEX}** 1. A distinction: between those things that we long for such as, our own house, a chocolate bar or a \_\_\_\_\_ and those other things that we long for such as success, love or \_\_\_\_\_. 2. Longing as a confused, maligned and surprising thing. 3. It's funny how it's possible to long for something at one point and not at another. 4. You could ask yourself: "What am I longing for now?" AND "What happens to longing?" 5. I long to be back there, to be back in that space where the conditions were ripe to long. Where it was possible to honestly and openly engage in longing. **{LUCY}** We long for a connectedness and to be part of something, to give ourselves to something larger than we could ever achieve on our own, to see the work we are making as part of a tradition (wherever we position ourselves in relation to it). **{ALEX}** 6. That, despite attempts to articulate it, (\_\_\_\_\_) it [longing] always (dis)appears and evades your grasp. There is a certain impossibility to it, a pointing towards the unknown. 7. Slippery longing, fluid longing, messy longing. 8. You could ask yourself: "Do you ever get what you long for?" 9. "Whatever you think is going to happen...is not going to happen" - a way to cope with the future, with the unknown. 10. Longing as big, grand gestural swathes: pronouncements, declamations, statements. **{LUCY}** We long to make a contribution to our world on the macro scale, to make an impact, perhaps in the form of a creative resistance. We revel in the temporality of performance and the bad economics of it but also desire that theatre has a prolonged effect. **{ALEX}** 11. Consider the 'present' in relation to longing, which is always past or future. 12. (Longing or...) Wanting – smacks of selfishness – how bad is that? 13. We will get there, we will keep on going, we will succeed. 14. Longing as in yearning...as in desperate. 15. Today, I longed for longing and it left me with this empty feeling, short of breath, stale. **{LUCY}** We long to respond to our sense of urgency and our feeling that we might be on a cusp with both speed and rigour. We long for permission to ask questions without having to answer them, to get lost, and permission in the form of praise, encouragement and solidarity. **{ALEX}** 16. Longing as dangerous. 17. When lots of people long for something might it then be possible to do something about it. 18. Long, long... 19. What are the best conditions for longing? 20. Longing for a better future, one that acknowledges the past, remaking what is already present. **{LUCY}** We long for hospitality and a helping hand combined with a need for a path for our audiences and ourselves. We want to equip our audience to come with us and explode the possibilities of the extraordinary **{ALEX}** 21. The fog, the fog, the fog. It was all like a

fog. [But there was no fog?] 22. I could describe it as desperately halcyon. Easy, seamless and fluid. But also (and simultaneously) I could say that it was hard, and threatening. 23. What do I long for? What do we long for? 24. "Sire.....What is your desire....?" 25. And what if we (never) get what we long for? What happens then? {LUCY} We long for space and distance to think, listen and to be (both in our lives and in our work). This seems like a luxury but we need to remember to remember the importance of this in our (and others) lives and work. {AMBER} 1. Find a quiet place to listen. Better if it's in the countryside, better if there's no mobile reception or wi-fi. Pick somewhere where you can stretch your legs and stretch your eyes. A wood burning stove powered hot tub is not entirely necessary- a large table, pens and paper probably are. 2. Find some sympathetic people to take along with you. You may find it easier to talk frankly with strangers, but either way they must be people with whom you have a sense of *be-* longing: this is about identifying yourself with a community and figuring out what, collectively, you want and need. 3. Talk. And listen. Walk, cook together, chop logs, drink wine, talk some more. Talk beyond the point of exhausting the subject. And listen. 4. When you discover your longings, declare them, write them down, tattoo them to yourself if that's what you need to do to stop yourself from forgetting them. 5. Keep your longings close to you- somewhere where you can't ignore them. Keep them in your sights, and give chase. {LUCY} We long for a way to complain – to empower the negative. It is possible to be constructive and negative at the same time (like a good friend) (...) ask: What are you angry about, what do you want and why aren't you doing it? {DAN} These longings feel tangible and not so far from reach. These are not pipe dreams, they are plans to enact. I am in the process of progress *right now* and I choose to keep going even before these things manifest, because I don't think there will ever be completely *stable time*, an unwaveringly *confident time* or an overflowing *abundance of time*. But if I remember I am supported, remember that I am cunning and remember that I should keep going *today* then I can long for some larger hopes to come into reality. {AMBER} There's a lot of security here, it's a bit strange. {LUCY} We're not accepting guesses. {SIMON} I had hoped we wouldn't resolve this...

**TEXTS SUBMITTED BY THE PARTICIPANTS: LUCY CASSIDY ALEX EISENBERG CHERYL GALLAGHER DAN KOOP MICHELLE OUTRAM AMBER MASSIE-BLOMFIELD TOM MARTIN EDITED BY SIMON BOWES, THE PROJECT LEADER. COMPILED OCTOBER 2010**

## Top 5 for Saturday morning...

The notion of "intensity" as opposed to duration.

Permission

Folklore

Cusp or continuum - what do we believe?

"Empowering the negative side" people who don't like the work,  
people who walk out,  
people who complain...

The compulsion to "make new" - pressure from presenters

- self pressure

- the fact we "make new" for each  
new performance

Question Vs Instruction?

Performance as a group activity.

\* Joy of childlike explorations.  
(an addition from the morning)

- Hopes for art of the ~~future~~ future
  - closure of all the things that support us
  - what is 'keeping something going'. Or closing
  - Closure of ~~off~~ different departments etc.
  - generation of live artists who have to become teachers
  - 'slow burning criticality'
  - preservation of cultural memory
    - being able to remember what has happened in a culture
    - African country - no equivalent of archive
    - preservation of the recent past.
- History
  - past, present, future ?
  - the skills learnt in performance practice can be used in the technological world.
    - new modes of relationship in virtual worlds.
- Recording history
  - written text - document
  - now a ~~text~~ text is intangible
- Death of authority
  - ~~flow~~
  - lack of analysis
- Moment from traditional history
  - who has authority
- Decentring
- Flux
  - flow theory Russian theorist
    - not 'thinking'
    - carrying thought with you
    - some areas 'flow' other - tighter borders
    - fast + flow? Are they linked?
  - speaking + figuring out what is being said
  - tweets etc is the 'process' of decision-making.
- Choice-making
- Using the written word (formal) for informal communication = confusion

**What the Project Leader got from running the project:** In itself, a DIY commission recognises a certain quality of artistic practice but, more importantly, it makes a clear connection between quality of practice and service to others. Winning the commission allowed me to see it through. In terms of my own personal / professional development, the project allowed me practice as a facilitator, both by formalising a proposition (to create a project, a practice, an ethos, a movement, or a hope for the future...), and by permitting the participants to legislate their own outcomes. I got to create a warm and friendly environment, cook a good meal for eight strangers, to be emboldened and impassioned by other makers and different stages in their careers, to test the limits of my thinking about the culture we work in, to consider questions I wouldn't have ordinarily.

**What the Participants got from the Project:** There are other initiatives that develop a similarly process, notably Devoted and Disgruntled / Open Space where people come together to make common their problems to improve their chances of solving them. 'Take this longing...' differs in two ways. Firstly it was a rather more private affair, with closed doors (I noted that some participants felt that the rural location, the limited number of participants and the easy atmosphere seemed to them more welcoming). Secondly the project was convened with a definite public outcome in mind and an unwritten commitment to each other in the long term. Participants reported that they felt that the ethos of project was a perfect opposition to the grind of the Edinburgh Festival / The Fringe, a slower, careful way of making friends. It allowed a period of reflection upon individual practices, and a sense of sheer potential that did not narrow as the weekend went on. The project invited artists to identify and articulate specific hopes for their own benefit and for the benefit of others, an opportunity to rehearse ideas in relative privacy and a project that will last until the middle of 2011. **Some Feedback and Comments:** **{AMBER}** "Over three hours from the mad theatrical market that is the Edinburgh Festival (...) somewhere in the depths of a forest, we found ourselves in a space beyond the clutches of mobile phone reception, where the only sounds were the gentle chug of the generator and the crackle of the wood burning stove" (...) "the constant pressure to make work that I thought would meet the criteria of the funders and the ongoing battle with my overdraft proved overwhelming for a young artist still innocent in the brutal ways of the arts economy. I gave up and got myself a day job, because it turns out publicising theatre is a lot better paid than making it..." **{DAN}** "As I did before 'Take This Longing...' commenced, I can hope that art in the future "travels light; meaningful projects are born, live and gracefully die within a day/week/month; happens in space that is not designed for it; exists in people's lives under the disguise of fun, play, private time and social interactions; exists outside of theatre/gallery opening hours; remembers to be concerned with the present, whatever that may be; continues!" **{TOM}** "I am young, and haven't been batted down by disinterest, or passed over by institutions. If I were older, I would want to safeguard an art of the future for a generation to come, but (for now) I want it for myself, and those like me, and those with me, and those against me" (...) "nothing was 'off the record', and nothing was laid to rest. Not least this longing for space"

**sean burn and Tim Rubidge - writing on air for DIY7.  
26th august 2010. dance city, newcastle upon tyne. 6 participants.**

artists who identified as disabled were invited to work with us and *write on air* - together reclaiming languages surrounding disability using live writing, movement and other performance skills in a day of live and disability arts. the disabled of the north-east are routinely excluded from cultural narratives, in response we wanted to explode some myths, challenge ignorance and put in place our own reclamations. this was done through mapping out journeyings from imprisonment proposed by the medical model through to the fragile freedoms when we reject this for the social model and then travel further by rejecting how society 'cripples' us.

**From Tim Rubidge on the workshop sessions.**

As a dancer and choreographer my practice involves working with the body as a kind of bridge, a connective tissue between our inner world of ambition, reflection and imagination; and the outer world of our surroundings – the place where we find ourselves. With the write on air workshop I was interested to share with participants two aspects of this work: the notion of movement sculpting shape – with ourselves and with a partner – body shape that begins to reveal a narrative; and secondly – and later in the workshop – the notion of a moving body describing a line, a journey, and establishing a series of events and episodes along the way.

**from sean burn on the workshop sessions.**

i tried to dovetail my work with tims. we spent some time writing and overwriting with charcoal - those names, phrases, labels that angered us - creating a mass of charcoaled paper which we could then reverse-graffiti out putty rubber messages that were more appropriate. i also used examples from my own live and disability arts practice to create exercises about escaping asylums. after the lunch we provided we took all this material further by coming up with individual, unique live art journeys using skills learnt on the day to create new work in progress showings of ideas we wanted to explore.

## **what everyone got from the day.**

### **sean burn.**

i think everyone left much moved. everyone feeling safe enough to really explore. i was impressed by just how far people had travelled - both in order to be there with people coming from york and north staffs for the day, but also with how people were willing to travel on the journey we collectively created. this was of enormous importance to me and i got a lot from seeing peoples creativity within this safe environment and just what they said.

**eddy hardy.** Hi Sean great to meet you and everyone else, thought the day was really good, particularly liked the charcoal writing, there was something about the marks before using the putty rubber that appealed..i'm thinking of using that idea within some of my work. Many thanks and hope we get to work together again sometime

**matthew (matt) harper.** "Writing on Air gave the perfect space to 'play'; no emotion expressed, story told, picture drawn or move made could be wrong, in fact everything was of great value and it was brilliant to be able to be given this opportunity to work so freely with likeminded people, interested in the same work. It boosted my thirst for and confidence in making performance work within the territory of disability."

**pauline heath.** It was good and i learn a lot and wish there was more as it could lead to a finished production to show an audience

**michelle hunter-gray.** What can I say? I am so glad that I went and thrilled that I had the opportunity to meet and work with such interesting people. The day was constantly surprising and stimulating and has left me with both new ideas about the direction of my work and the boost in confidence that I needed to keep going. All I can say to you and Tim is thank you.

**aidan moesby** (verbally to sean). apart from the element of touch which i didnt enjoy, i thought it a successful day. it gave me something new to do and try which i enjoyed and appreciated. thank you.

**Tim Rubidge.** Reflecting on the workshop I was much taken with how participants interpreted these two concepts. It is the kind of imaginative work that is nourished and developed by an availability to enquire and explore, which all moved toward with interest and curiosity. Their experience was complemented well by Sean's work with storytelling, image and mark-making. Each participant found their own way with the unfolding workshop,

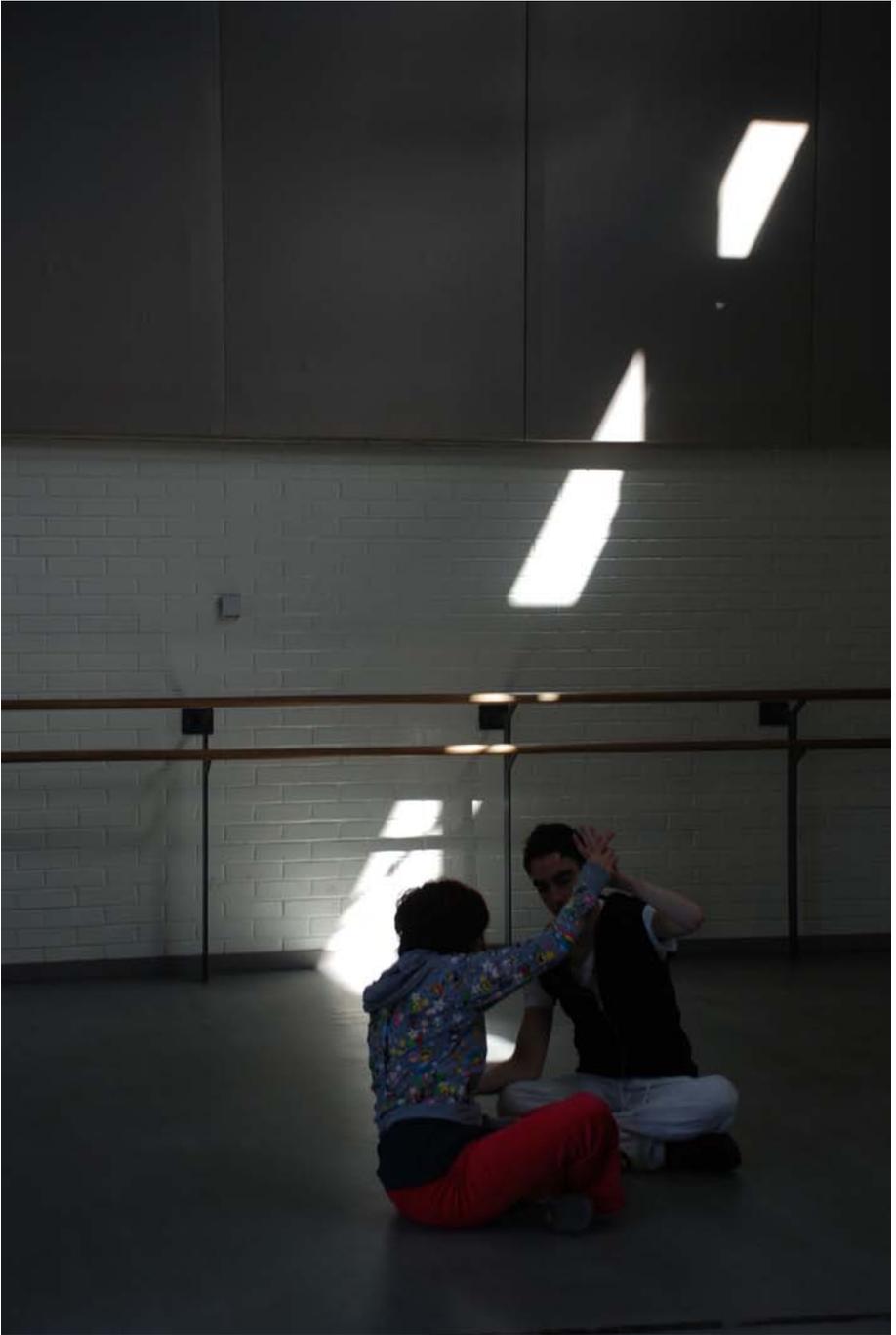
in ways that made issues of ability and disability redundant. The emerging pieces of work that closed the day conveyed courage, confidence and a genuine sense of enquiry. I look back at a very ambitious and successful day.

**claire ward.** Thanks for yesterday, it was interesting meeting everyone. I think the best part of the day for me (apart from meeting everyone) was the playing with some elses hands, but it was a shame we didn't then use that more somehow.

photography by Miki Z.









Karen Christopher

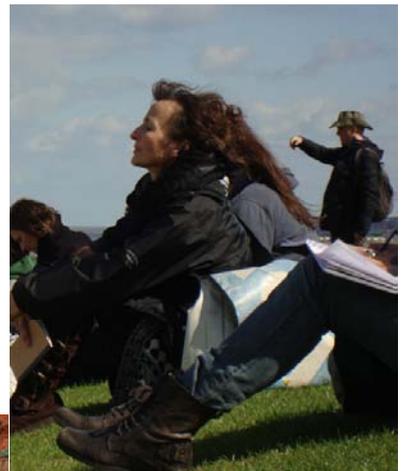
Thinking space: Writing in public / 17th & 18th September 2010  
12 participants

This was a workshop focused on placing the writer to work in public contexts as part of the process of writing, as a mechanism for inspiration, and as a tool toward multi-vocal writing. It was an exploration in the way space and context and proximity to others affect the writing experience and the product of writing.



We undertook to understand what public is and how we wanted to approach it. We thought of writing in terms beyond words on paper, we called it composition. We walked in silence for two hours stopping at specific points to write in response to questions. We found

alternative ways to compose from our written notes. We found ways to involve others whether or not they were conscious of our use of them. We took our shoes off. We listened to an elder from the town give us an oral history and show us amateur film footage from his archive. We watched and listened in the working harbour. We thought about intention. We smelled the fresh welks. We ordered coffees and teas. We designed working plans and chose locations, quietly working separately together. We took over the cafe. We set out separately to put our plans to the test. We reconvened. We saw that sometimes the plan is the creative act and is in fact better than following the plan. We saw that sometimes the plan takes you too far away. We read another's work. We heard our words read by another. We began to understand how we are affected by place and by proximity to others, and by colours and smells and shapes. We understood something more about intention. We made the town our workspace. Everything was included.



As project leader of this DIY workshop I became aware of how hard it is to tell whether or not the participants are enjoying themselves or not. I spent the entire 2-hours of a planned silent walk fearing they were all miserable only to find out later they'd been very engaged and excited by the experience. It was good I hadn't lost heart and shortened it based on their stern looks and reluctance to move from the resting spots.

This workshop drove home how important the proximity to others engaging in a similar activity can be to ones' own productivity or feeling of engagement.



I was able to practice the skill of not doing too much, of saying just enough and then getting out of the way. Perhaps I gained a lighter touch in the process. The participants seemed to sense an expansion of possibilities and a few new ways of looking at composition and use of space, also a recognition of a love of communal working systems. It is possible to use what is going on nearby in very intentional ways that turn unwanted distraction into some kind of fuel.



writing in public



Hello Karen,  
Here are comments on the workshop:  
A delight to walk in silence with a group. A very idea opening workshop. A quiet time. I know more about what my work is. I have useful ideas for developing work. I have ideas for Whitstable.

I am in love with Whitstable.  
lots of love, Rachel



An exquisite teasing of place, observation and memory, unleashing compositional ideas. Fabulous. Shifted my perspective and located new tools that are in abundance.

Public places will never be the same again!

- Mark Waddell



Day 1: what is public? make a wish list for today and tomorrow. silent walk. smell taste touch see hear. take notes. compose in your head. show us. take your shoes off. watch evidence of the past.

*It was full of beginnings for me. Full of lots of small threads that I will begin to weave together at some point in the future...* Sheila Ghelani

*... it was wonderful to just have TIME to sit and write, amazing how you sometimes need somebody else to give that to you.* Ira Brand



The moment is here when the workshop in your head and the actual workshop collide. It's not too late to make it perfect. Be open to the possibility that this workshop could change your life.

Dear Sir/Madam

*I thought I would leave you this little note as I'm having one of those days and it looks like you may be having one too. Can you just look at that boat with its engine on please? Can you listen to the slow murmur of it? I found it easiest to listen to it with my chest and shoulders. Try finding out the time signature of the engine's sound. Just to warn you it's not easy, I thought it was in 3/4.*

*Once you've done that I recommend the Blue. The Blue that rises from a flaky white right up to a seductive purple. A blue a bit like the sails on those three little boats out there. A Blue that makes the material look like velvet and gives the boats a certain status on the water.*

*I think you should stand up and head towards the boats. While doing this, listen to the sound of your feet on the wooden beams, they sound like padded paws right? I thought I could hear the sea lapping at the poles underneath. What can you hear? Gaze out at the sea and breathe it in. Now spit it back out and bark your head off at it.*

*Try picking up two stones in one hand, use one for throwing and one for skimming. Lug the first one as far as you can and then skim the second and see if you can beat my record of ten.*

*Enjoy the moment each stone hits the water and then stare solemnly as the ripples slowly disappear. Have a good time.*

Jon

*P.S. Or you could just sit there and admire the view.*



(from writing in public ...)



He guts the fish and she takes the money. He walks like a fisherman.  
Handfuls of fish in blue gloves, spreads them roughly over the ice.

(tears rising like suns, achieving orbit)

Next to the gazebo, a small table with a chopping board and a thin sharp knife. This is where he deftly fillets, flicks out lungs and kidneys with a clean sweep, chips at sacks and pouches, fast and so sharp, sails them into a grey crate.

(the noises of skin tapped with hard fingernails)

He says I am looking very thin, and I am pleased to notice he no longer is, but has his healthy width back on him. Hard to trust a man who doesn't eat, and I think you do not eat often enough.

(the ice is melting, somewhere)

Her hands are tender and rich, the smell of his is one of oysters and rotting nets. She digs her nose sometimes into the canal of his ear to find a prior scent of him but even there in that conch she smells and hears only the ocean.

(the ends of grass cut or torn, heel broken from Achilles we run)

You forget in all your self-centredness, in a strange irony, forget to think of the hunger in you, and then you become fuzzy around the edges, both soft and hard to be around at the same time, until you eat and then a colour returns to your eyes like ink seeping into my breast pocket or cartoon character eyes, filling with tears from the bottom to the top.

(fish eyes, pale and delicate, wrap them in the leaf of your tongue)

He carves out a spine, loosens a spleen.

He guts the fish and she takes the money.

(Ira Brand)



*(from writing in public ...)*



Three Hundred and Sixty-Seven steps from a home I don't have finds me here. Upon the water. At the horizon. Shoes soaking wet. The first step marked the beginning. The second step was the first step with the opposite foot. The third step was the second step with the original foot. The fourth step was the second step with the second

foot. The fifth step quickened the pace. The sixth step set in place the rhythm. The seventh step takes you to a point approximately seven meters from the beginning. The eighth step takes you another meter from the beginning. The ninth step takes you out of whispering distance from the beginning. The tenth step takes you out of jumping distance from the beginning. The eleventh step lands silently. The twelfth step takes you around a corner. At the thirteenth step you can no longer see the beginning. The fourteenth step takes you out of bounds. The fifteenth step could change your life. But it doesn't. It is not a shame. After sixteen steps the sun is at a ninety degree angle with your face. The seventeenth step cannot be described. The eighteenth somehow feels different from all the rest. The nineteenth step takes you through customs. The twentieth step reminds you of a movie you saw once with a moment in it just liked it. The twenty-first step takes you somewhere else as well. There is no turning back from the twenty-second step...



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*(Malcolm Whittaker)*

*(from writing in public ...)*

From my bed, to the bathroom, from the bathroom, to the bed, to the kitchen, to the bed, to the bathroom, to the lounge, to the lift, to the station, to the train, to the house, to the room, to the cafe, to the room, to the path, to the road, to the sea, to the bench, to the sea, to the wall, to the road, to the huts, to the slope, to the



steps, to the grasses, to the woods, to the garden, to the seat, to the sitting, to the grass, to the sitting, to the sitting in the garden. We are sitting in the garden.  
*(Sheila Ghelani)*

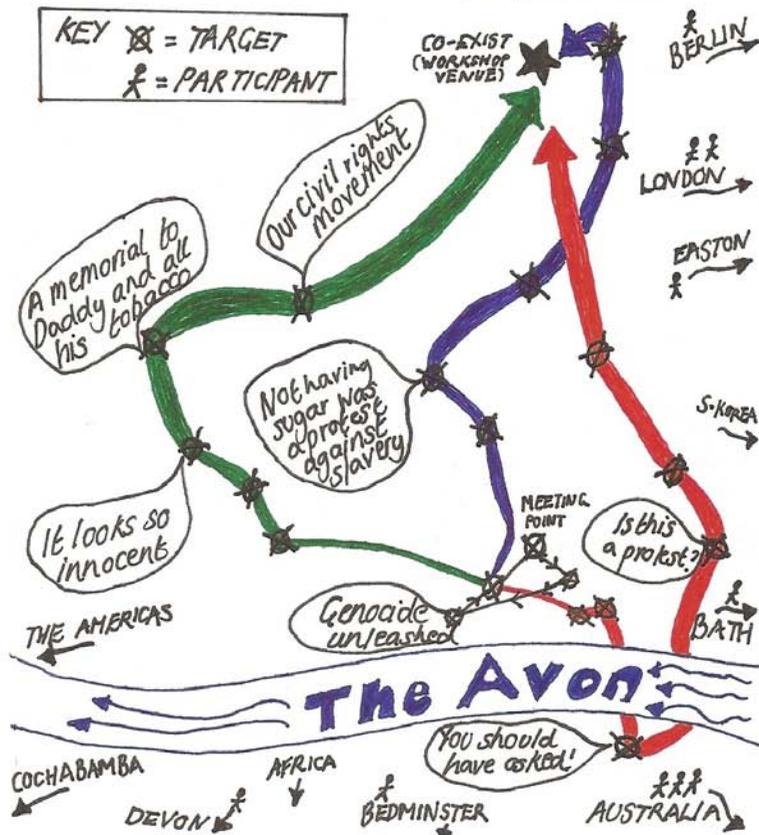
# Freedom of Movement

25/26 SEPTEMBER 2010

15 URBAN ORIENTEERS

EXPLORE BRISTOL'S HISTORIES OF  
RACISM, RESOURCE INJUSTICE + RESISTANCE

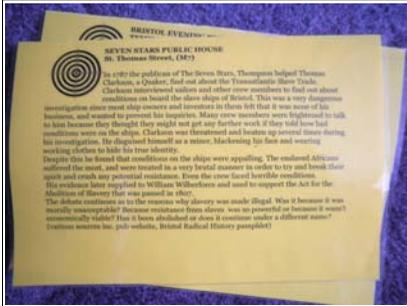
KEY  = TARGET  
 = PARTICIPANT



"An intense and stimulating weekend in Bristol with an interesting and interested, international group of artists, activists, and artist-activists,"  
(Katie Etheridge, participant)

**Sat AM-** Meet statue Queen Square- intro and core tour starts. Groups depart from Pero's Bridge, (an official Bristol apology for slavery, named after a slave)  
**Aim:** to use map and grid references to orienteer around city visiting targets.

Pictures- Planning route, Recreating a blockade at RBS and example of info card, all by Marco.



*"Good stimulus material to set us off – the walks worked very well. A very diverse and motivated group of participants that worked together well and made very creative use of the situations and spaces in which we worked."  
 (Trevor Houghton)*

**Sat PM-** Meet back at Co-Exist for lunch, workshop begins.

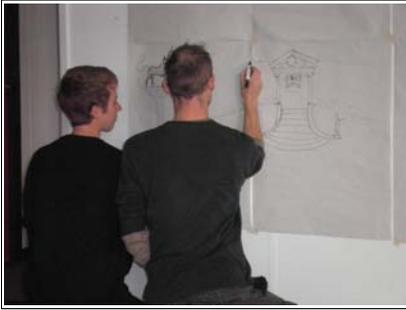


< Planning  
 feedback

Acting  
 out Park  
 St. Riots  
 >  
 by Marco



Groups prepare & present, then whole group discussion of themes which included;  
 Re-branding, the politics of migration, perpetuation of colonialism, inclusion/exclusion, seeking permanence, fossil fuel trade=modern day slave trade, visible/invisible histories encased in the city.



< Live  
Drawing of  
the façades  
'Cleaning  
up'  
St.Paul's >

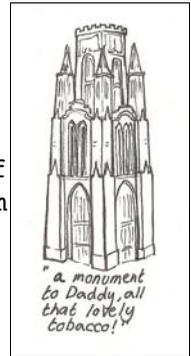
by Marco



"For me it was amazing how we all interpreted the information differently, specifically I was really excited watching all the groups presentations. It was brilliant how each group had used the information provided and created an entirely original and different presentation," (Sarah Hop).

"There were many wonderful responses and images that resulted from the exercises,"  
(Unknown- participant feedback form).

**Sun AM-** Groups given task to create a piece of work that communicates some of the issues from previous day to mobilise Bristol as one of 1000 Cancúns. For climate justice.



**Group 1 - Guerilla chalking...Colston re-branded.**  
"If he was alive today he'd be in the bio-ethanol trade!" Paper boats on the fountains, travelling from one side where the resources are produced to the other, meet 16th October to re-create and develop.

**Group 2 - Incidental walking, recycling stories, "Excuse-me..."**

Everyone responds! Start off asking the time and then introduce stories of resistance in the locality, provide tea on a trolley, "Would you like to take a survey?"



< A Bubble  
of concen-  
tration  
Cardboard  
castle in  
Cabot  
circus >  
by Katie  
Etheridge



**Group 3** - Street drawing in Cabot Circus. Messages to people passing by, "*We Created a bubble of concentration above the catwalk.*" Mirroring the shopping centre. Mass drawing or more powerful with one? Tearing a cardboard structure, writing security guard's questions. Started small and grew. Watching somebody produce something in a place which is for buying and looking. All of a sudden the fashion show started, lust in the air, shimmering, dangling, models with glum faces.

"*Your project happened to you in public!*" (Katerina Kokkinos Kennedy)

### Evaluations

"*I got an enormous rush of excitement seeing the presentations by the different groups. I was impressed with the public interactions. Live art took several security guards and passing pedestrians by surprise! An inspiring group of people and some beautiful outcomes,*" (Alice Cutler, project co-ordinator.)



Boats on Water- Jethro Brice

"*I so enjoyed taking in lots of ideas for future collaborative art/research/activist projects*" (Gloria Dawson)

"*There was a very good balance between theory and lots of practise,*" (Malte Beisenherz).

"*Terrific approach/great structure,*" (unknown participant)

With many thanks to PLATFORM, Robin, Isy, and all the participants.

# AN ARTIST'S GUIDE TO THE BLACK COUNTRY

**LED BY:** ABI DAVEY (*BREATHE*)

6<sup>TH</sup>-8<sup>TH</sup> AUGUST FOR THE WEEKEND IN THE BLACK COUNTRY  
24<sup>TH</sup>-26<sup>TH</sup> SEPTEMBER FIERCE'S INTERROBANG WEEKEND

**PARTICIPANTS:** JOANNA BUCKNALL, JAN WATTS, CELINE SIANI  
DJIAKOUA, SUZAN SPENCE AND JANE ENGLISH.



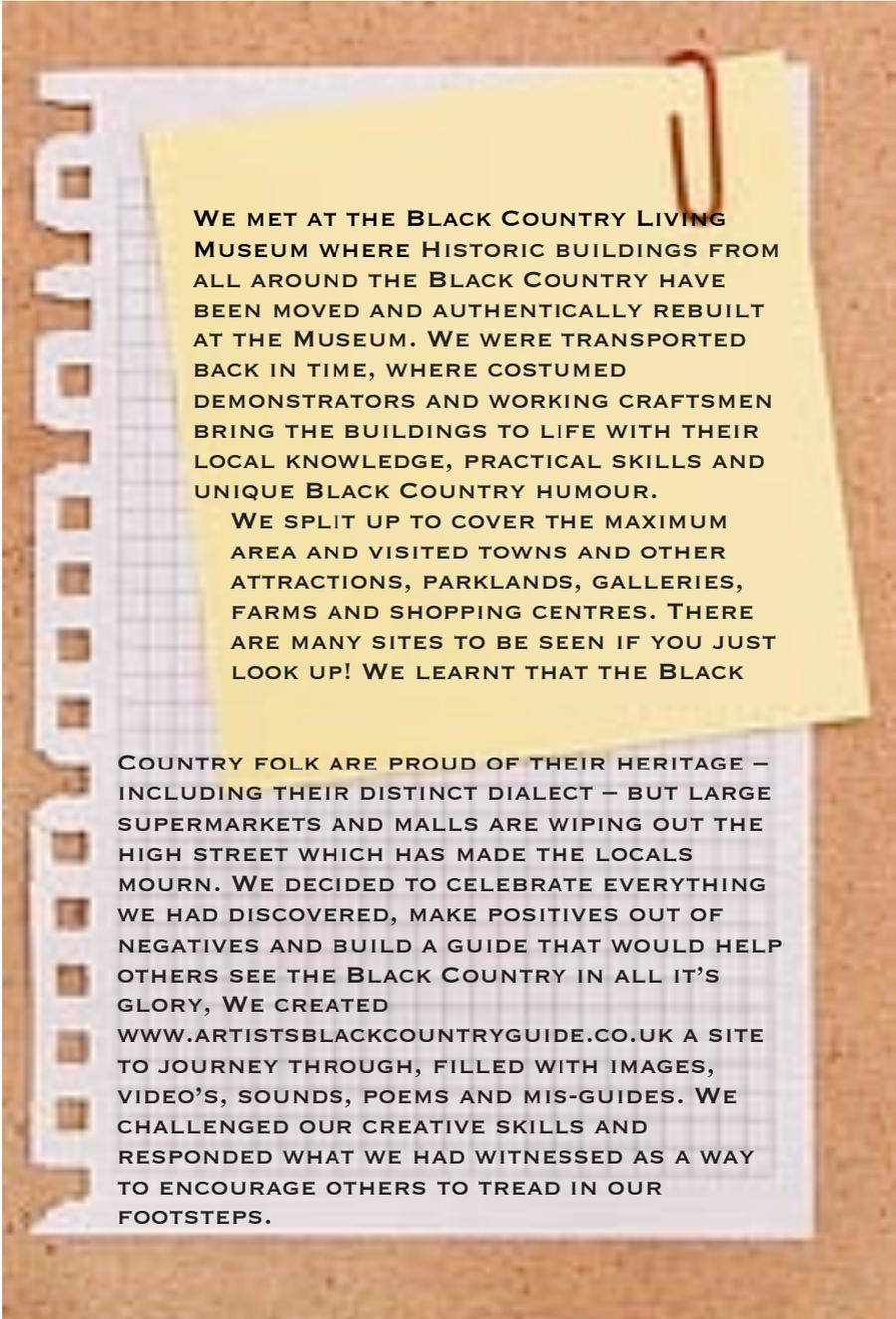
*IMAGES: JOANNA BUCKNALL, CELINE SIANI DJIAKOUA & ABI DAVEY*



**WORKSHOP AIMS:**

REDISCOVER THE TRUE “BLACK COUNTRY” AS A TOURIST FOR THE WEEKEND, EXPLORE AND EXPERIENCE IT, THEN DRAW UPON SKILLS AND SENSES TO MAP OUT AN ARTISTS GUIDE TO THE AREA. LET THE AREA AND ALL ITS CHARACTERS PERFORM FOR YOU, JUST AS THEY DO IN THE BLACK COUNTRY MUSEUM. THE CHALLENGE IS TO FULLY EXPERIENCE THE PLACE THAT YOU MAY ALREADY KNOW, BUT NOW AS AN AUDIENCE TO THE GREAT BLACK COUNTRY PERFORMANCE THAT SURROUNDS YOU AND INFORM OTHERS HOW TO HAVE THE SAME EXPERIENCE.

WE TOOK A HOLIDAY IN THE BLACK COUNTRY. A WEEKEND OF PLAYING TOURIST AND APPRECIATING WHAT THERE WAS TO OFFER, WITH THE BLACK SOOT LONG GONE FROM THE AREA. THE WEEKEND WAS PERFORMED BY 6 ARTISTS WHO HAVE A CONNECTION THE BLACK COUNTRY. THE ARTISTS WERE INTRODUCED TO THINKING OF THEMSELVES AS WITNESSES/AUDIENCE MEMBERS TO A PERFORMANCE WHEN VISITING THE AREA/SITE/TOURIST ATTRACTION. PROVIDING THEM WITH THE OPPORTUNITY TO USE FAMILIAR SITES TO PROVOKE IDEAS FOR CREATIVITY, WITH NEW WAYS OF VIEWING BY USING ALL SENSES AND MAPPING OUT FINDINGS AS A FORM OF DOCUMENTATION/PERFORMANCE FOR OTHERS.



**WE MET AT THE BLACK COUNTRY LIVING MUSEUM WHERE HISTORIC BUILDINGS FROM ALL AROUND THE BLACK COUNTRY HAVE BEEN MOVED AND AUTHENTICALLY REBUILT AT THE MUSEUM. WE WERE TRANSPORTED BACK IN TIME, WHERE COSTUMED DEMONSTRATORS AND WORKING CRAFTSMEN BRING THE BUILDINGS TO LIFE WITH THEIR LOCAL KNOWLEDGE, PRACTICAL SKILLS AND UNIQUE BLACK COUNTRY HUMOUR.**

**WE SPLIT UP TO COVER THE MAXIMUM AREA AND VISITED TOWNS AND OTHER ATTRACTIONS, PARKLANDS, GALLERIES, FARMS AND SHOPPING CENTRES. THERE ARE MANY SITES TO BE SEEN IF YOU JUST LOOK UP! WE LEARNT THAT THE BLACK**

**COUNTRY FOLK ARE PROUD OF THEIR HERITAGE – INCLUDING THEIR DISTINCT DIALECT – BUT LARGE SUPERMARKETS AND MALLS ARE WIPING OUT THE HIGH STREET WHICH HAS MADE THE LOCALS MOURN. WE DECIDED TO CELEBRATE EVERYTHING WE HAD DISCOVERED, MAKE POSITIVES OUT OF NEGATIVES AND BUILD A GUIDE THAT WOULD HELP OTHERS SEE THE BLACK COUNTRY IN ALL IT'S GLORY, WE CREATED [WWW.ARTISTSBLACKCOUNTRYGUIDE.CO.UK](http://WWW.ARTISTSBLACKCOUNTRYGUIDE.CO.UK) A SITE TO JOURNEY THROUGH, FILLED WITH IMAGES, VIDEO'S, SOUNDS, POEMS AND MIS-GUIDES. WE CHALLENGED OUR CREATIVE SKILLS AND RESPONDED WHAT WE HAD WITNESSED AS A WAY TO ENCOURAGE OTHERS TO TREAD IN OUR FOOTSTEPS.**



**THU BLACK CUNTRY** IZ ON AY-  
REA YAW CUN FUND ON THU  
MYD-LONS. THU PAYPLE SPAKE  
WIV A FUNN-AY ACCENT, MEKS  
YAW THINK THAY ON STUPID BUT  
THAY AY. IF IT WOR FOW-ER  
THU BLACK CUNTRY WID STIL BE  
IN THE STOON AGE, NOW  
INDUSTRIAL REVALOUTION.  
THAY MAY STILL SPAKE WIV ON  
ACCENT FRUM UM TIYMES BUT  
EVRAYFINK CHANGED CUS OF  
UM.

THU PAYPLE FRUM THU BLACK  
CUNTRY AM PROW-ED OF WHERE  
THEY'M FRUM AN SO THEY SHUD  
BAY. THERE IZ LOTS TO DOW AN  
SAY, FRUM MUSEUMS TOE NAY-  
CHEW-ER PARKS. YAW CUN  
FUND SUMFINK FOW-ER  
EVRAYWUN.

WAY CREATED THE WEB-SYTE  
TOE HELP AN-AY-WUN WUNTING  
TOE GIV THU BLACK CUNTRY A  
GOO, GU-OIDING YAW IN A WAY

THAT'LL HELP YAW APPRECIATE EVRAYFINK ON OFF-OWER. *WRITTEN BY ABI DAVEY*

### **A DAY IN A SMETHWICK**

I LOOK BEYOND FAMILIAR SPACES.  
IDENTICAL STREETS IN  
REGIMENTED ROWS OF TERRACED  
HOUSES, HIDDEN ROSES SET IN  
STONE.

ORNATE CORNICES, GARGOYLES  
GURNING DOWN LIKE FROZEN  
NAUGHTY SCHOOLCHILDREN;  
TONGUES PERMANENTLY BOBBED.  
PASSERS-BY REMAIN OBLIVIOUS  
TO THE INTENDED INSULT.  
BLURTING OUT STORIES, HALF  
TOLD IN WHISPERS.

OLD WOMEN CONGREGATE AND  
LINGER AT BUS STOPS,  
EAGER TO STRIKE UP  
CONVERSATIONS BEFORE

THE BUS ARRIVES, WITH THE PROMISE OF ANOTHER TOWN.

I PASS THE TIME OF DAY IN MUSEUM TEA ROOMS,  
PARKS AND HERITAGE CENTRES;

A TOWN'S HISTORY DISPLAYED IN GLASS CASES OF CIVIC PRIDE. *WRITTEN BY SUZAN SPENCE*





**ABI DAVEY STATEMENT:**

“I FOUND AN INNER DEEP APPRECIATION FOR THE BLACK COUNTRY, I FELT IN LOVE WITH THE TOWNS AND THE PEOPLE WHO LIVE THERE, I DISCOVERED PLACES I HAD NOT BEEN OR HEARD OF, I FOUND THE HEART OF THE BLACK COUNTRY IS THE PEOPLE WHO LIVE THERE.

THE PROJECT CHALLENGED ME TO FACILITATE A WEEKEND WITH ADULTS. I WANTED TO BE A TOUR GUIDE BUT FOUND I COULDN'T GUIDE WHEN I WAS A TOURIST TOO. THE VISITING BECAME MUCH MORE ORGANIC WITH MYSELF, SUPPLYING TEMPLATES AND STARTING POINTS. I LEFT ROOM FOR DISCOVERIES BUT SPRINKLED IN PERFORMATIVE IDEAS AND TASKS.

THE DIVERSE RANGE OF CREATIVE SKILLS WITHIN THE GROUP BROUGHT NEW WAYS OF LOOKING AND IN RETURN FRESH APPROACHES TO DOCUMENTATION. THE ARTISTS HAVE ALL CONTRIBUTED THEIR WORK TO

THE WEBSITE MAKING IT A JOURNEY THROUGH CREATIVE GUIDES, WHEREBY THE PAGES ARE BROUGHT ALIVE WITH WORDS, SOUNDS AND IMAGES. RE-GATHERING FOR THE INTERROBANG WEEKEND GAVE THE ARTISTS THE OPPORTUNITY TO REFLECT AND PUT THE SKILLS WE HAD LEARNT ABOUT BEING TOURISTS INTO PRACTICE, VISITING WEDNESBURY. WE CREATED A TOUR OF THE TOWN FOR OTHERS TO JOIN US ON BUT THE COLD THREATENED THE EXPERIENCE SO WE ADAPTED AND MADE THE INSIDE OF THE TOWN HALL, THE WHOLE OF WEDNESBURY TOWN CENTRE. WE USED OUR PERFORMANCE SKILLS TO BRING THE TOUR ALIVE AND TAKE THE GROUP ON OUR IMAGINARY JOURNEY OF DISCOVERY.”



**“THE DIY WEEKEND WAS A REALLY WONDERFUL OPPORTUNITY FOR ME TO CONNECT WITH MY PAST AND TO RE-EVALUATE MY ROOTS. IT PROVIDED ME AN OPPORTUNITY TO RE-PERFORM MY CONNECTION WITH THE BLACK COUNTRY AND RE-CONTEXTUALISE MY RELATIONSHIP WITH THE REGION AND THE PEOPLE. AS AN ARTIST IT WAS A REALLY INSPIRING WEEKEND AND PROVIDED ME WITH THE OPPORTUNITY TO DEVELOP MY PRACTICE IN RELATION TO THE NOTIONS OF PLACE AND IDENTITY IN A COLLABORATIVE WAY WITH ALL OF THE OTHER ARTISTS INVOLVED. IT WAS REALLY EXCITING TO SHARE A COMMON**

**TASK WITH OTHER PRACTITIONERS AND GAVE THE OPPORTUNITY TO SEE THINGS FROM A VARIETY OF PERFORMATIVE PERSPECTIVES. I FOUND THE EXPERIENCE ENRICHING PERSONALLY AND A VALUABLE AS AN ARTISTS AND PRACTITIONER. I AM REALLY EXCITED ABOUT THE WORK THAT HAS GROWN OUT OF THE WEEKEND AND FEEL REALLY PRIVILEGED TO BE INVOLVED IN SUCH AN INSPIRING AND INTERDISCIPLINARY PROJECT.” PARTICIPANT JOANNA BUCKNALL**

**“THE WEEKEND AND THE WORK PROCESS HAS BEEN A DELIGHT. I'M NOT SURE THAT MY CONTRIBUTION COULD BE IN ANYWAY CONSIDERED ART, BUT THE PROCESSES HAVE BEEN VERY HELPFUL IN IMPROVING MY SKILLS IN EDITING AND MIXING SOUND - THIS IS CURRENTLY MY MAIN AREA FOR PROFESSIONAL DEVELOPMENT. I KNOW SOME AREAS OF THE BLACK COUNTRY VERY WELL. I AM ASHAMED TO SAY THAT AT THE BEGINNING OF THE WEEKEND, I HAD ONLY EVER BEEN TO THE ILLUMINATIONS AT WALSALL. I HAD NEVER BEEN TO THE TOWN ITSELF - IT HAS BEEN A REVELATION. SO MUCH SO THAT I HAVE ALREADY RETURNED TWICE. I'D LIKE TO THANK ABI DAVEY AND ALL CONCERNED FOR THIS STIMULATING AND EXCITING OPPORTUNITY.” PARTICIPANT JAN WATTS**



## **Pop Up your ears**

### **Sonic experiments in urban and domestic environments**

**A DIY project by Renata Gaspar, Ioana Paun and Tania El Khoury**

With: Tiffany Charrington\_n, Marek Gabrysch, Nicola Singh, Jon Wood, Ruth Medcalf, Sean Burn and Peter Merrington

**Pop Up your ears** happened from the 6th till the 8th of August 2010 in Newcastle/Wunderbar Festival.

**Pop up your ears** focused on the subjective perception of reality through sound, reframing everyday life details through the alteration of aural stimuli, playing with urban sonic opportunities and their parameters which are often taken for granted, rebooting the clichés of the sound apparatus in each of us. The project was designed comprising a series of field sessions where the participants experienced daily realities through simple experiments and hearing alteration devices, followed by workshops where their fresh impressions were creatively explored and discussed.

**The field sessions:** in group we've experienced the city's soundscape by using a Dictaphone (the epicenter of the sound source) that worked as an amplifier around which we could freely circulate with wireless headphones, allowing everyone to explore how the distance and proximity to the epicenter affected our spatial perception. That day, we've heard Newcastle differently: the sounds happening 20 meters ahead/behind us, the left in our right and vice-versa, sounds from inside the café we've heard them outside, the passer-byers close-up conversations we've heard them at distance, we've split a group conversation into 2 channels and, we've also heard almost nothing, when on the way back we experienced the insularity of the ear plugs.

In the afternoon, after having awakened our senses, we've worked indoors. The participants chose a space of the building where they executed a set of actions whilst recording them. The group then heard them and each one individually responded creatively through writing tasks and sharing their responses with the group.

During the course of the workshop, the participants had also the possibility of experimenting different modes of re-contextualization by taking the Dictaphones home and exploiting them within their personal and familiar spaces.

**The second day** was devoted to the gathering of sound archives. Each participant collected several sounds which after a selection were exchanged in order for someone else to work with them. The purpose was devising a short site-specific piece where the sound would be the central element.

We've focused on the relationship between the creative use of sound and the personal resources accumulated during the recent experiments, on the mental associations and representations that emerged, and on means of transferring these experiences to a live art audience.

**The third day** was an extension and development of the previous one. The task was to devise a site-specific sonic journey. With the use of live sound, environmental and/or text, the participants had to guide the group through a specific route that they've created.

**For the workshop leaders** the 3 days activity was a valuable way of collectively analyze how individual practices can contribute to enrich personal ideas about devising possibilities and how sound covers different fields of expression and methodology within live art. Through discussions, writing and audio exercises we've experienced our work by finding the common grounds and a creative language with other artists in a non-pressured environment and experimental-based approach. It was also a good exercise for us to learn how to verbalize our ideas and strip them down in order to communicate them to a group of people who have a different artistic background.

Workshop leading is a skill to be nurtured throughout our career as it often allows artists to survive and to share knowledge and work experience between them.

**From the participants perspective** *The workshop influenced my artistic practice profoundly. One experience in particular has stayed with me since and could potentially be the beginnings of new work - I was able to experiment with another workshopper's archive of sound in order to create a short performance. Sound is a greatly understated and underestimated element of and in performance, and yet I believe it to potentially be the most emotive. There is a whole world of resources at our hands as creatives, and Pop Up your ears affirmed this belief with no doubt.*  
Tiffany Charrington

## 1st day - field sessions

*I really enjoyed the freedom which the workshop group was able to explore the city without being dictated to by a strict set of instructions, route or proximity.*

*I found the experience of perceiving my aural and physical landscape through another person's movements incredibly interesting and something which resonated with research and process based experiments within my own practice.*

*My perception of this concept was expanded through the Pop Up Your Ears innovative use of technology and means of exploring a urban landscape. I enjoyed the opportunity to develop my own ideas as an individual as well as coming together as a group for discussion and debate as well as exercises in describing sound perception through text.*

Nicola Singh

*The contrast of the use of headphones and then earplugs on one particular exercise was a highlight of the three days. The difference each created in one's own spatial awareness was extremely affecting- when mute, your environment becomes an obstacle course and your visual reference is of utmost importance. It was a stark reality to be faced with - when your ability of hearing is removed, seeing takes on whole new meaning.*

Tiffany Charrington





## 2nd day - devising a short site-specific piece

*My interest in domestic spaces and boundaries (with reference to the use of spectator) came through in my performance, and introduced a new approach to exploring ideas and concepts. Tiffany Charrington*



**3rd day - a site-specific sonic journey**





*131 to 258*

*Listen*

*Look straight*

*Read out loud*

*131 to 258*

*131 to 258*

*Look around*

*Look left*

*Turn to your right*

*Observe*

*Vodka, Budweiser, dog shit,*

*Walk around, make room*

*Feel fellow companions*

*Kneel*

*Crouch down*

*Listen*

*Get closer*

*Look at the green berries*

*(...)*

*And the outside world almost disappears*

*Listen*

*It's up to you now*

*Marek Gabrysch*

**Pop Up your ears** was an enlightening experience - specifically with regards the exploration of sound.

*It was instantly and surprisingly powerful to recognize how much material was available in our everyday - the sounds of one's environments that are so often missed, or ignored, or even blockaded and thought of as invasive, became far more productive and even creative.*

*Everything became so heightened - and thus so expressive. There were numerous occasions over the three days, when I would be positively engaging with sounds I so often dismiss as negative in my every day. This was inspiring as it challenged my perceptions of how sound can be so complimentary, even beautiful and something to be embraced and immersed in.* Tiffany Charrington

For more information on Pop Up your ears please go to <http://popupyourears.blogspot.com/>



Photographs by Renata Gaspar and Tania El Khoury

TOP SECRET / MAJIC  
EYES ONLY  
TOP SECRET

CONTEMPORARY MYTH MAKING CLUB

FILE

ELEPHANT & CASTLE SHOPPING CENTRE

IN THE BEGINNING THERE ARE 10  
PLUS VISITING EXPERTS INVITED TO EACH  
MEETING

6 EXTROVERTS/ 7 INTROVERTS  
3 LOW NEUROTICS/ 6 HIGH NEUROTICS/ 1  
DON'T KNOW AND A FEW CONFUSED

LEARNING IS SHARED

NOT ALL CONTINUE TO THE NEXT STAGE

CURRENTLY 6 ARE INITIATED AND BOUND BY  
THEIR SECRETS

THESE ARE RECORDED AND KEPT IN A SAFE  
VESSEL

THIS VESSEL MOVES BETWEEN THE MEMBERS

---



I CARE WHAT YOU DO WITH THIS INFORMATION

epic  
adventure

tricksters      eccentrics

B  
wonderful  
true

enigma      mystery

mysteries  
quest

charlatans      feat

daring      fraud

legendary      wonder





THIS IS NOT WHAT IT LOOKS LIKE

---

I AGREE TO PROPAGATE THE MYTH  
I AGREE TO FILL THE BOWL  
I AGREE NOT TO BE EVIL

THOSE WHO CAN MAKE YOU BELIEVE ABSURDITIES  
CAN MAKE YOU COMMIT ATROCITIES  
VOLTAIRE

## Summary of Project

**Title:** Altered States

**Project leader:** Martin O'Brien

**Location:** Colchester Arts Centre

**Dates:** August 19<sup>th</sup>-22<sup>nd</sup>

**Number of Participants:** 4

*On the 19<sup>th</sup> August 2010 four artists met at Colchester Arts Centre ready for the Altered States workshop, an immersive experience I had designed to test the artist's corporeal limits and exploit the creative potential of existing in extremis. I led them on a short walk to St. Martin's church, where we would spend the next four days. We arrived at the old church, no longer used for religious means. As the artists entered they fell silent, I closed and locked the door, and this is the space we would spend the next four days living in.*

Aims and context of the project:

The project aimed at presenting the artists with an immersive and difficult experience in order to challenge corporeal limits by achieving an altered state of consciousness through intense physical demands on the body, and thinking about the possibilities of working in this state- what kind of work can an artist create in extremis? The project also examined the importance of preparation for artists working with endurance as a major component of their practice. Most exercises were designed by me; others were adapted from Marina Abramovic's 'Cleaning the House Workshops'. The first three days consisted of an immersive workshop experience in which we lived and worked together in an old church. On the fourth day special invited guest speaker Paul Hurley came and the participants presented work to which Hurley responded.

*The church was airy and large, at one end an arch, through which the door was situated, at the other end stood the alter, which had several levels. On one side of the alter was a door leading to a kitchen and toilet. In the main space, where the congregation would have sat, were four large pillars spaced in a square in relation to each other.*

Day 1:

A major aspect of the first day was experimenting with time and the subjective experience of temporality through prolonged physical activity. We began with morning exercises of running and physical work outside, upon return the participants were led through a series of instructions which they carried out in slow motion. The experience of slowness aimed to offer an alternative time frame, an existence in duration as opposed to what Henri Bergson refers to as clock time. It is interesting to note that I imposed no particular working conditions but the participants remained silent through out all of the exercises. The second half of the day built on the state achieved through the experiments with slowness through a series of body based tasks; these were physically difficult in nature and from discussion completely obliterated any sense of clock time. More examples of the exercises are given in the illustrative pages that follow, but at this point I will refer to one, which seemed particularly significant. The instruction was to walk as fast as you can around the outside of the four pillars. I kept my instructions short, direct, unambiguous but at the same time gave no detail- for example I didn't specify for how long or why I wanted them to do this, these details were always discussed after the event. I left them to walk for one hour; I observed the change in their speed, body position, and a form of tactics used by each participant in order to help them keep going. Not one person could identify how long it had been going on. The day ended with the participants creating individual performance works and curating them together. The performances finished at 10pm, I said 'let's call it a day', and every one immediately went to sleep. During the night I woke each participant up individually and asked them to write down the first word that entered their head.

*We prepared and ate all meals together- soup at lunch, rice and vegetables in the evening, we slept on the floor in sleeping bags, no phones or technology, there was no showers- we didn't shower. We survived and dedicated every moment to our art.*

Day 2:

We started with morning work of running and physical exercises outside. We returned for breakfast, it was at this moment that one participant announced she had reached her physical limit, partly due to illness and was no longer able to continue. She was the first, but not the last participant to leave before the end.

*Though I only managed one full day and night at the workshop, I found my short experience invaluable to my practice. . I came with the idea that I would push my body to its limits and confront a number of fears related to physicality that I have always experienced... The exercise we performed on the first day meant that I pushed my body harder than I have ever pushed it before... I felt a genuine sense of failure when I had to leave early because of illness and when my personal performance, borne out of a lack of intense thought and exhaustion, didn't live up my expectations. However, these failures are also a form of winning – Martin was very good at reminding me of the purpose of the workshop: to push yourself beyond endurance and I certainly feel I did that.*

- Rebecca Wigmore, see participant feedback pages for full text.

The second day consisted of a mixture of tasks, such as crawling 100 times around a pillar; finding spaces in the room with eyes closed; jumping on the sound of a spoon against a pan for 15minutes, and the creation of performance works including using the words from the previous night as a starting point and the term actuation (installation/action) as a provocation for a work. The physical activities were demanding and the day climaxed, at 7pm we ate 'the last meal', for the next 24 hours the participants would not eat, only drink water and herbal tea. After the last meal, I set the task of creating a performance that would last through the night. At 10pm we began the performance- each participant doing a solo in the same space and at the same time. The performance lasted 8 hours, ending at 6am, when the sun rose. It is worth noting the work produced here:

*For the duration of the night he sat in the middle of the space and wrote, a stream of consciousness documenting the night.*

*She paced up and down, walking for eight hours. Each hour she changes the area she walked, constantly walking through out the night.*

*There is an area of the church with tiled floor, on all fours he crawled and placed a grain of rice on each tile, meticulously ensuring it is centre of the tile.*

Day 3:

The overnight performance finished as the sun rose, its beams coming through the large window on the altar; I opened the door to signal the end of the night. Day 3 was to be extremely difficult as it involved the artists carrying out more intense physical activities, this time without any food and heavily sleep deprived. The experience of the overnight performance seemed to affect the participants to the extent that it, for two of them, signalled an end of the workshop. Immediately after finishing the performance the second participant to leave said she could no longer continue after such an intense experience, she had nothing left to give and was physically exhausted.

*I'd say I experienced my head and body pushed in a way I'd never felt before. The exercises coupled with the setting of the inside of a church had quite an impact on me which was positive for the first couple of days but at the beginning of the third day became a bit too much for me.*

- Anni Butler

We started physical work again at 7am after a break for discussion and herbal tea, we began with a run. The first exercise was to create a short performance as a response to the overnight performance- one read from his writing, the other swept his rice. The exercises on this day were of a similar order to the previous days but this time examined the altered state of the two remaining participants. Exercises included walking backwards looking into a mirror for direction (which induced strange effects such as dizziness and almost vomiting in the participants due to their physical state) and carry a table for a prolonged period of time. It also included participants responding to their state- through the creation of new works in this altered state and through a survival work inspired by the work of Tehching Hsieh, in which participants invented restrictions on their body and then simply lived in this state with the restrictions. One participant left the church with the restriction that he would move as slowly as possible through the streets, the other confined himself to a cage like structure made from tables and covered his face. Shortly after this experience the third participant decided to leave, stating that he had a positive experience but had a strong feeling that he should leave. He left, sadly I have no feedback from him to include in this document. The final evening consisted of a meal, the first food the final participant had eaten in 24 hours.

Day 4:

Paul Hurley, our special guest speaker arrived to find one participant remaining. The structure of the day ran as planned but with a shorter schedule. The only remaining participant showed a piece of work, one which he had performed several times before but had adapted slightly in response to the workshop. The work was very strong and sparked a lively discussion; this was followed by a three way discussion of Hurley's exceptional body of work including his 'Becoming Animal' series and his newer actuation work. We considered areas such as ethics and endurance, preparation, aesthetics, the creation of humour through difficult physical activity, affect, and spectatorship. The lively discussions seemed a fitting way to end such an intense experience for all those involved.

*It was an amazing experience, which at times was difficult physically and mentally (assuming there is a difference between the two). I think this kind of activity should be done by everyone but am aware at the same time it certainly isn't for everyone. As well as a truly inspiring experience I was really impressed in terms of professional development. It really is rare to feel such support, motivation and momentum at such a personal, internal level. Generally I find professional development to be a buzz word or a tangent to where one should really be focusing but this was real, fulfilling and life changing for the good.*

- James Steventon, see participant feedback pages for full text

Reflections:

The obvious area to reflect on is the gradual diminishing of the group until only one remained. This has prompted many considerations for me in relation to the running of workshops but also to endurance based practices in general. After much deliberation I would not want to change the workshop significantly, it did exactly what I proposed and in this respect fulfilled its aims. The three early leaving participants left having gained something, as reflected in the feedback. One area I may reconsider is the position of the overnight performance, as such an intense experience and one which had a major impact on two participants leaving early it may be beneficial for it to be an end point, so that at the end of the overnight performance the participants are free to rest, eat and sleep.

One considerable acknowledgment which has implications on this report is the lack of documentation, no photographs were taken. Although this seems some what naïve on my part, after discussing the notion of documenting with the participants they reached a consensus that they would prefer not to have another eye watching them as it may distract them from individual experiences.

Walk around the pillars as fast as you can until told to stop  
Time: unspecified

Crawl around one pillar 100 times, stop and crawl the other way 100  
times.

Begin a durational performance at 10pm, end when the sun rises  
Time: 8 Hours

Impose a restriction on your everyday life, adhere to this restriction but  
live as usual

In a group, stand in a line shoulder to shoulder One person moves as  
slowly as possible from one side of the room to the other, the rest of the  
group must continually run from end to end, when the slow walker reaches  
the other side the next person begins slow walking. Repeat until all  
participants have moved slowly.

Stand, on the sound of a drum beat jump. Repeat on each beat.  
Time: 15minutes

Exercises in slow motion:

- Fall off a chair
- Peel and eat an orange
- Go for a walk
- Hug some one

## **Indecent Proposal**

Live Art and Yorkshire Sculpture Park

Joshua SOFAER

*with*

Oreet ASHERY

Daniel LEHAN

Jordan MCKENZIE

Florence PEAKE

Hester REEVE

*hosted by*

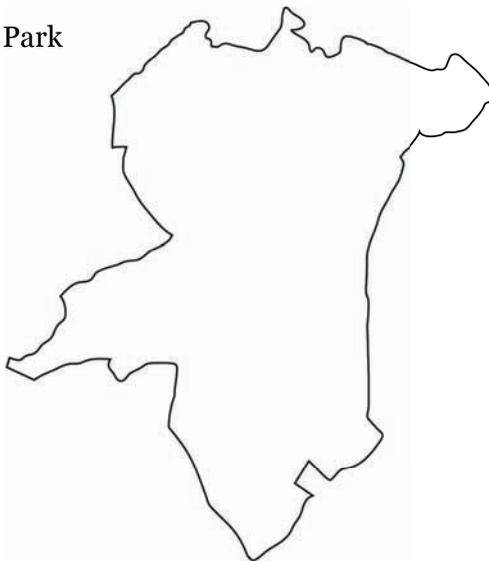
Helen PHEBY

*with*

Clare LILLEY

Damon WALDOCK

at Yorkshire Sculpture Park



**Field Trip:** 19<sup>th</sup> August, 11-6, YSP

**Pitches:** 8<sup>th</sup> September, 11-6, YSP

**Paper proposals:** 27<sup>th</sup> September

**Feedback:** October +

**Indecent Proposal** was an exceptional opportunity for 6 mid-career artists to develop bespoke proposals for YSP with curatorial support.

The site visit included artist presentations to curatorial staff and an introduction from YSP about its history, scope and remit. Artists developed proposals specifically for YSP individually, and at a later date discussed their ideas with the group. The proposals were collated and submitted to YSP for their consideration. The YSP curatorial team will give feedback to individual artists.

YSP is a landscape laden with possibilities for the kind of live, interactive, and ephemeral interventions that have come to be understood in the UK as Live Art. This project – **Indecent Proposal** – explored that potential with a group of experienced artists, who developed bespoke ideas for the Bretton Park Estate.

The proposals have now been submitted and it is hoped and imagined that they will lead to productive new working relationships between YSP and the artists in the future.

"I found it very liberating to work within an open forum and explore the realms of possibility without being constrained by formal commitments to budget, programme etc., a process which has actually generated some very plausible proposals. I will be in touch with all the artists directly but can confirm that if we had the time and money we would do all of them! It was fascinating to see the vastly different, but all thoughtful and appropriate, responses to YSP. It's prompted us to consider adapting the process to provide some kind of annual info day for interesting artists."

Helen Pheby, Curator, Yorkshire Sculpture Park

"This process could have been extremely daunting - given the history of the sculpture park, the presence of the curators and peers, however the entire process was highly enjoyable, taking place in an atmosphere of informality, curiosity, good humour, and even-handedness."

Daniel Lehan, Artist

"*Indecent Proposal* has given me a real boost in confidence as an artist. To be with a group of intelligent, prolific artists and present my ideas in a potentially intimidating scenario was tremendously rewarding. The model of presenting our work and then presenting our ideas was a new experience for me, different from the usual written cold proposal as a way of introducing myself and work."

Florence Peake, Artist

"In short this was just wonderful through and through. Well organised, the perfect premise laid out from which to become engaged and have new ideas, non-stressful expectations, playful atmosphere, lovely group of fellow artists and the YSP staff were incredibly open and generous hosts. I even enjoyed getting my final proposal together."

Hester Reeve, Artist

"*Indecent Proposal* has given me the confidence to think about taking the initiative and actually approaching organisations without waiting to be invited. The experience of meeting curators face to face was invaluable and I have also had an opportunity to meet artists who I will definitely keep in touch with in the future."

Jordan McKenzie, Artist

"Whether it will materialise or not, is really of no importance to me; the experience so far as been rewarding enough. I learnt that live artists are the most innovative bunch of people and have really interesting ways to respond to challenges and solve problems. I also learnt that if I want to get a commission in a particular space I will not hesitate to contact them and propose to meet them and pitch my ideas in person, something I have not done in the past."

Oreet Ashery, Artist

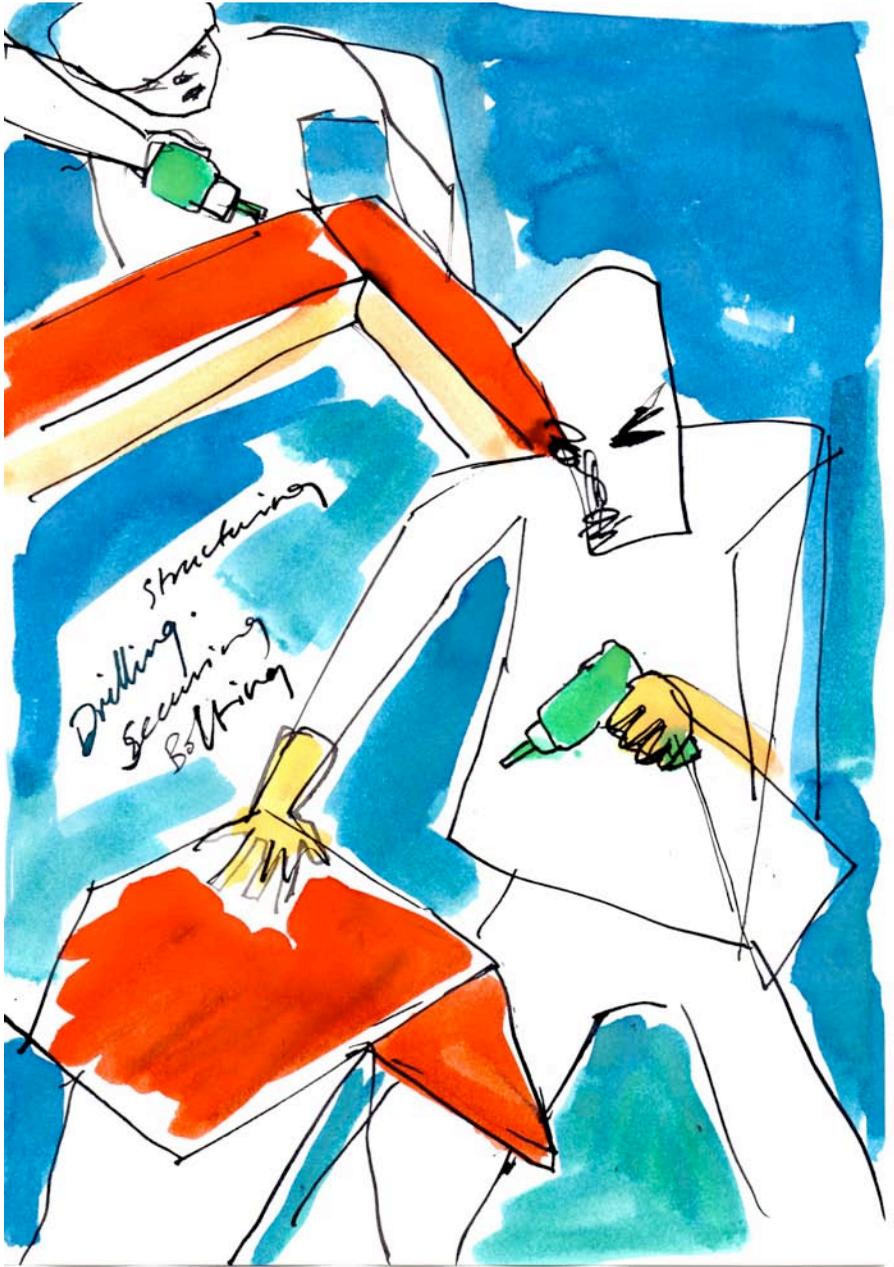


### **Indecent Proposal**

Live Art and Yorkshire Sculpture Park

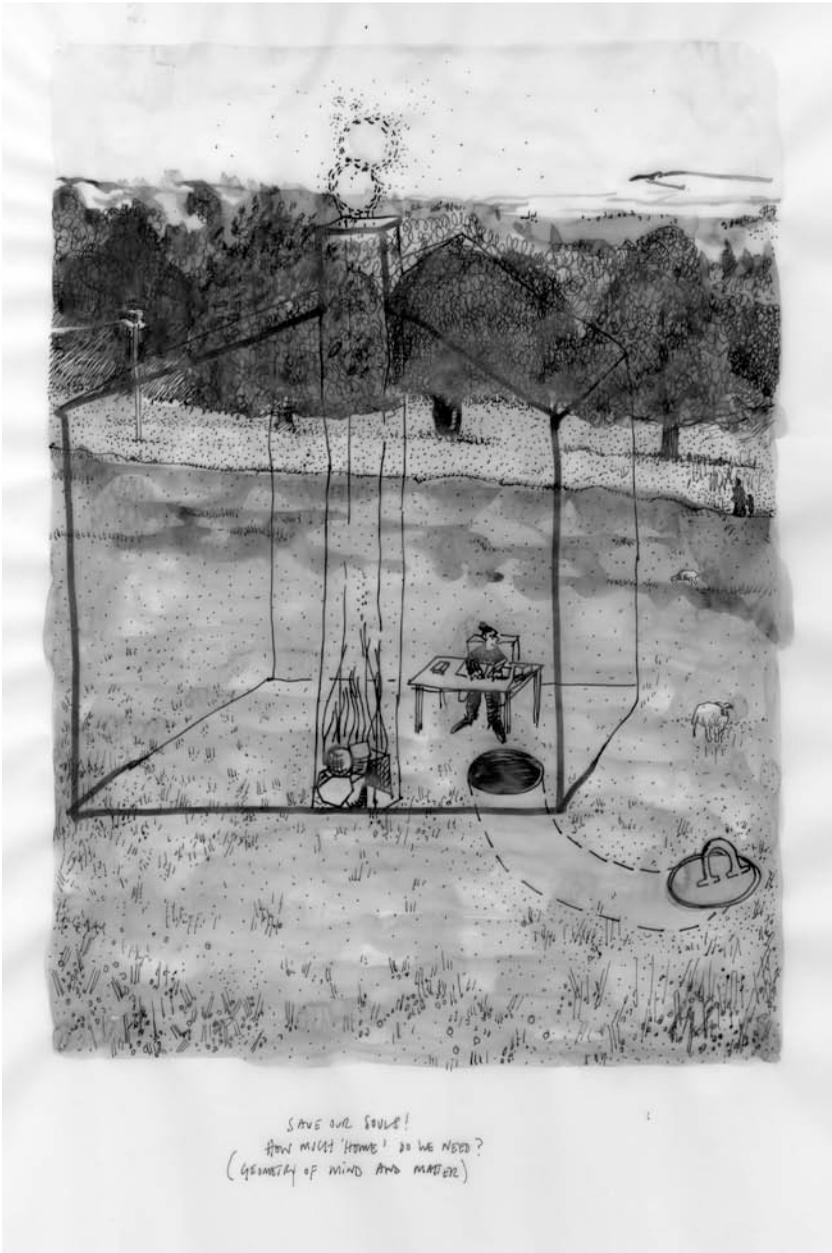
One of Daniel Lehan's proposals for YSP was to become a Resident Hermit.

*"A man who wishes to retire from the world and live as a hermit in some convenient spot in England is willing to engage with any institution that may be desirous of having one."*



**Indecent Proposal:** Live Art and Yorkshire Sculpture Park

A sketch from Florence Peake's proposal for a large-scale ensemble work titled 'MAKE'.



**Indecent Proposal:** Live Art and Yorkshire Sculpture Park

A sketch from Hester Reeve's proposal *Ymedaca*, that reimagines the whole of the YSP landscape as the site of an experimental academy inspired by Plato's very first academy.



## **Indecent Proposal**

Live Art and Yorkshire Sculpture Park

A photomontage from Oreet Ashery's proposal to curate and exhibition based on the National Education Archive which is housed under the YSP banner at YSP.

## THE EAVESDROPPERS' CHOIR

### Some illustrative texts etc

FIIIVE sirloin steaks!

(seven chunky lamb chops)

FIIIVE sirloin steaks!

(seven chunky lamb chops)



*Round:*

2 years ago

He turned up

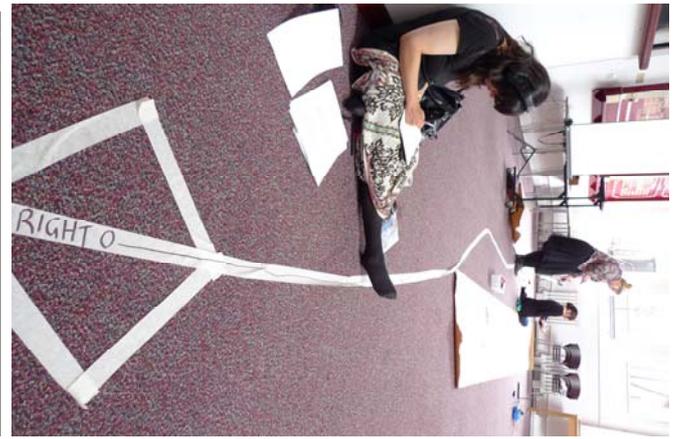
At 4 o'clock in the afternoon and you know what he had?

A bag

about that big

from Tesco's.

Put that tape measure away. I'm not ready for my box yet.



(Becky)

White Lion Customer Notice - An Object Talisman

toothpaste ingredients

10 pence coin

Dilema (Star Trek)

golden make-up tube

key chain flashlight

Dailies (contacts)

measuring tape

Dilema (Star Trek)

Nicolas Bourriard Postproduction (notepad)

Ziplock (apricots)

sunglasses

Green Superfood

S V P ...S ..S..S ..i ..D ...Sid...Sid

"Who Do You Want To Be?" (Army be the Best)

26 3/4" x 3 3/4" - table dimensions

Collection Receipt 7 Coupons Not Valid for Travel

Guide Hoax with sunglasses superimposed and 10p coin on one eye

8 4/16 x 5 9/16" - beer glass dimensions

key chain

SportsDirect.com coaster

"notes" "Monika Spruth Philomenemagers"

Curad bandaid

Ibuprofen box

Guide Hoax

Egyptian-with-Coin-on-Face postcard

The Best Kept Secret in Bury flier

4 cards dealt (Star Trek)

maxi pad

12x2 Royal Mail

camera "Leica"

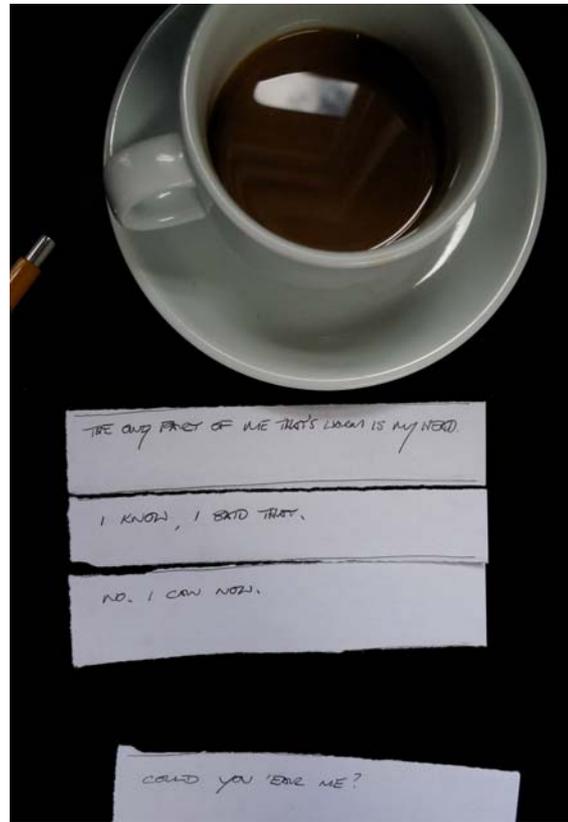
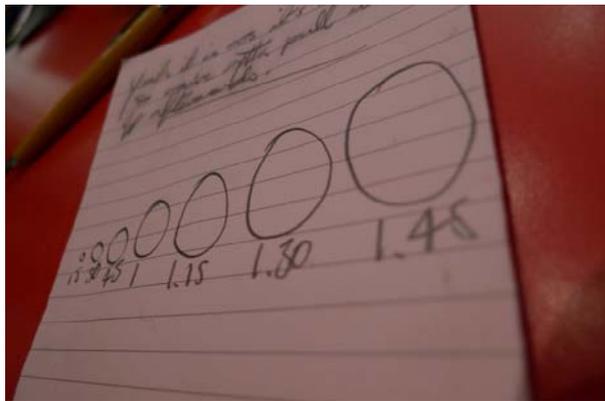
27" Becky's measurement

3 15/16" x 3 11/16" - coaster dimensions

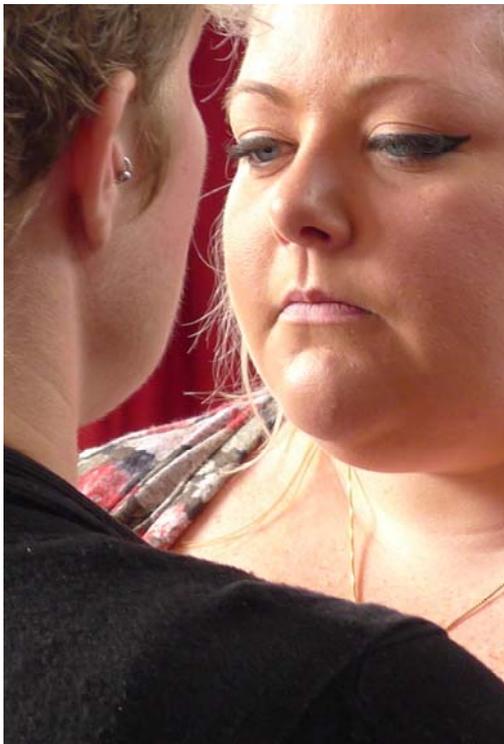
*from Elizabeth*



(detail of a score)



(Daniel)



(Becky and Rachel Lois)



(Lena)

Isn't he a bit too young?

We share an ethos

sheer professionalism

Long long history of 300+ years

Being in the army you do realize

a history of combat

huge amounts of pride

ab so lu te ly determined

#### DEPLOYMENT IN BOSNIA

The Balkans were in  
Complete civil war  
in a triangulated conflict  
the things the people  
would do to each other  
you can't imagine

In REPUBLIKA SRPSKA near GORAZDE

They crucified people

They hammered them into poles

and turned them into river

They cut them into pieces

They

We had to be soldiers diplomats

We had to bring civil authority

We had to

different fractions

We had to negotiate

political groupings

delivering aid

We

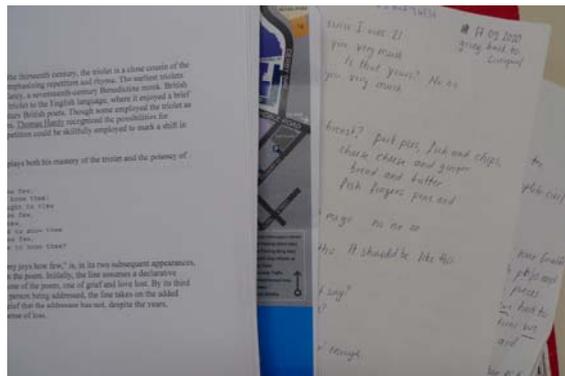
ab so lu te ly determined

that the area is secured

and progress on

And Basra is becoming now the jewel Basra once was

We made a difference



(Lena)



**Manuel Vason**  
**Becoming an Image**  
**Thursday 26<sup>th</sup> – Sunday 29<sup>th</sup> August 2010**

7 Participants:

Alexandra Zierle and Paul Carter, Florence Peake, Georgie Read, Lorena Rivero de Beer, Michele Outram, Roger Hill

**Through a collaborative workshop, this project aimed to explore the relationship and transition between and from body-based performance into sculpture and photography.**

**What happened:**

We began the workshop with everyone giving a short presentation of their work. I asked each participant to prepare a 30 minutes presentation of their practice and I left an extra 10 minutes for questions and debates on the issues raised during the presentations; I also presented my own practice and the schedule for the next 3 days. Day one ended with a slideshow of 450 images made during the last 10 years of my work.

From day two the workshop become more practice based exploring the natural transformation from movement to stillness. After a morning of exercises which aimed to quickly build intimacy and trust between each other, we started building images on site. We always worked as a group, but each one of us had time to experiment individually and to lead both in front and behind the camera. We also experimented with video and we all analysed and explored different possibilities of making images using alternative mediums to photography.

On the last day of the workshop we concentrated on collective work and we left the camera being operated by an external helper. All the work produced was selected and discussed during the final group exchange.

A week or so after the workshop we all exchanged via email written descriptions of our imagined image that we would have liked to have made during the workshop, but never got round to; carrying therefore further the idea than an image does not have to be photographic, but can exist in many alternative forms.

**What the project leader got from running the project:**

I'm really happy with the work created in this workshop. I think the level of input from each participant was particularly high. I personally got a lot of motivation from this experience, my role having been both that of leader and of participant. As leader I had to function as an example and I had to reply to questions interrogating my practice and my role as an artist. As participant I had to take risks, push the work with confidence. I had the opportunity to explore the relatively recent development of using my own body within my artistic practice and I feel very inspired and influenced from the work of the participants. We managed really quickly to build a strong group and we have set plans for future collaborations.

## **What the participants got from the project :**

*“Incredibly valuable for our practice, an experience I won't forget. I have come away feeling enthused and invigorated, both artistically and critically, with a shifted awareness and sensitivity to image making, whether for camera or for live work [...] Co-authorship and creative sharing was encouraged, which allowed ideas to morph and develop rapidly, grounding us in the act of making. I thoroughly enjoyed my experience and feel a network of artists working in a similar way has been created, one that I hope will continue to work together as a group, or individually at planned or adhoc occasions.”*

**– Paul Carter**

*“Manuel was clear from the beginning about his intended role within the group as both facilitator and collaborator. This approach empowered us all to bring our different skills and interests into the workshop and helped give the group strength and robustness very quickly. This type of peer-led workshop structure was very strong. [...] This workshop provided time and space, not only to experience 'image-making' through the practice of Manuel Vason and the rest of the group, but also to debate about the big questions of image-making, representation, ephemerality, politics and the world around us. The strength of the group chosen was that we were able to question and disagree, prod, probe and challenge - which will ultimately allow us all to make more informed decisions about our creative work and processes.”*

**– Michele Outram**

*“The workshop structure, Manuel, all of its participants and the spaces where we work were wonderful and bold, it was a great privilege to have the chance to collaborate with them. The work we did made me stay focused in the contradictory, disturbing and seductive space between performance and representation, it felt risky, as if we were working at the edges of our capitalistic culture, falling at moments through its crevices... It has been a while since something activates my thinking and creativity in such a way...”*

**– Lorena Rivero de Beer**

*“Manuel's workshop has opened my eyes and heart to using the still image in a very deliberate and controlled way, as a powerful form of expression in its own right, rather than using it merely as a tool for documenting live performances. I felt very invigorated by working in a dynamic group of like-minded practitioners within a non-hierarchical structure. [...]*

**– Alexandra Zierle**

*“[...] This workshop asked for me to use different creative thinking process. I enjoyed this. To reflect on my habits for making work. To let them go or hold on to them and approach this new work in an open way. I am uncertain what the final document from this process means to me. I have a difficult relationship to photograph of an image. As a photograph staged only for the purpose of an image. These questions are not a problem. They are wonderful and they present me with conflicting and positive ideas of how to reflect and reevaluate my own method/process. I am grateful to be apart of such a wild and exciting making process that threw away with so many of my common blocks and habits for creating work.*

*Thanks for having me.”*

**– Georgie Read**

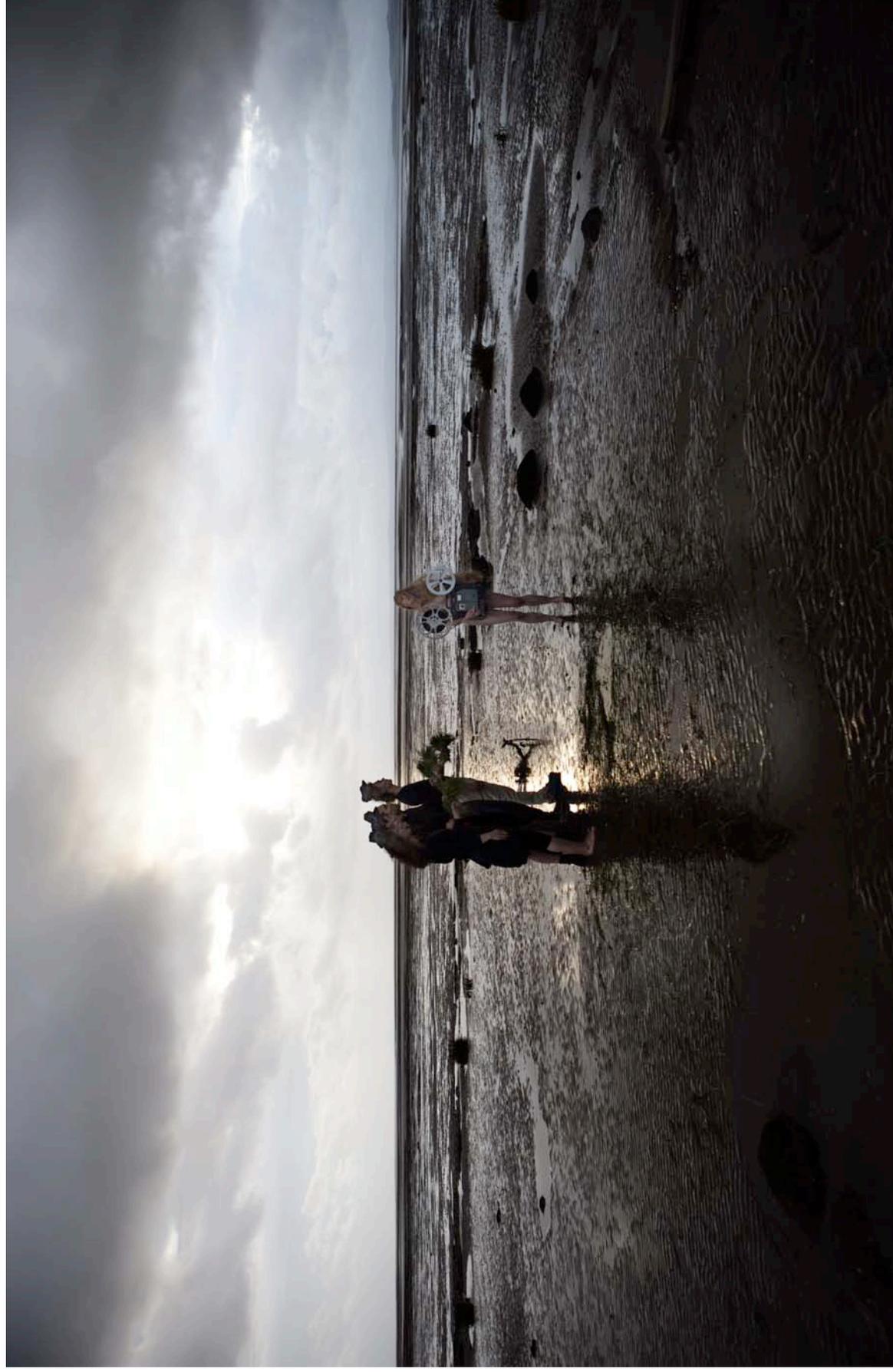
*" I learnt a huge amount about the way images function and how they can be captured and I enjoyed the opportunity to test out these new ideas in the evocative setting of the Winter Gardens. I now understand that images in my field of work need to integrate authentic actions to achieve "truth" and I have come away from Lancaster with a renewed sense of performance immediacy and more capability to achieve my self-adopted mantra when working - "Make Great Images".*

**– Roger Hill**

*"Manuel Vason's Becoming an image workshop was a vibrant way of meeting other artists with strong practices. Manuel facilitated an environment to trust, support each other and challenge each other's practices with a sense that anything could be possible! I felt encouraged to stretch ourselves in terms of imagery, share and collaborate in ideas. I felt the selected group met each other fully and equally. I took a big risk to let others input into my ideas. Traveling home from Lancaster I was high with rich, colourful imagery. [...]"*

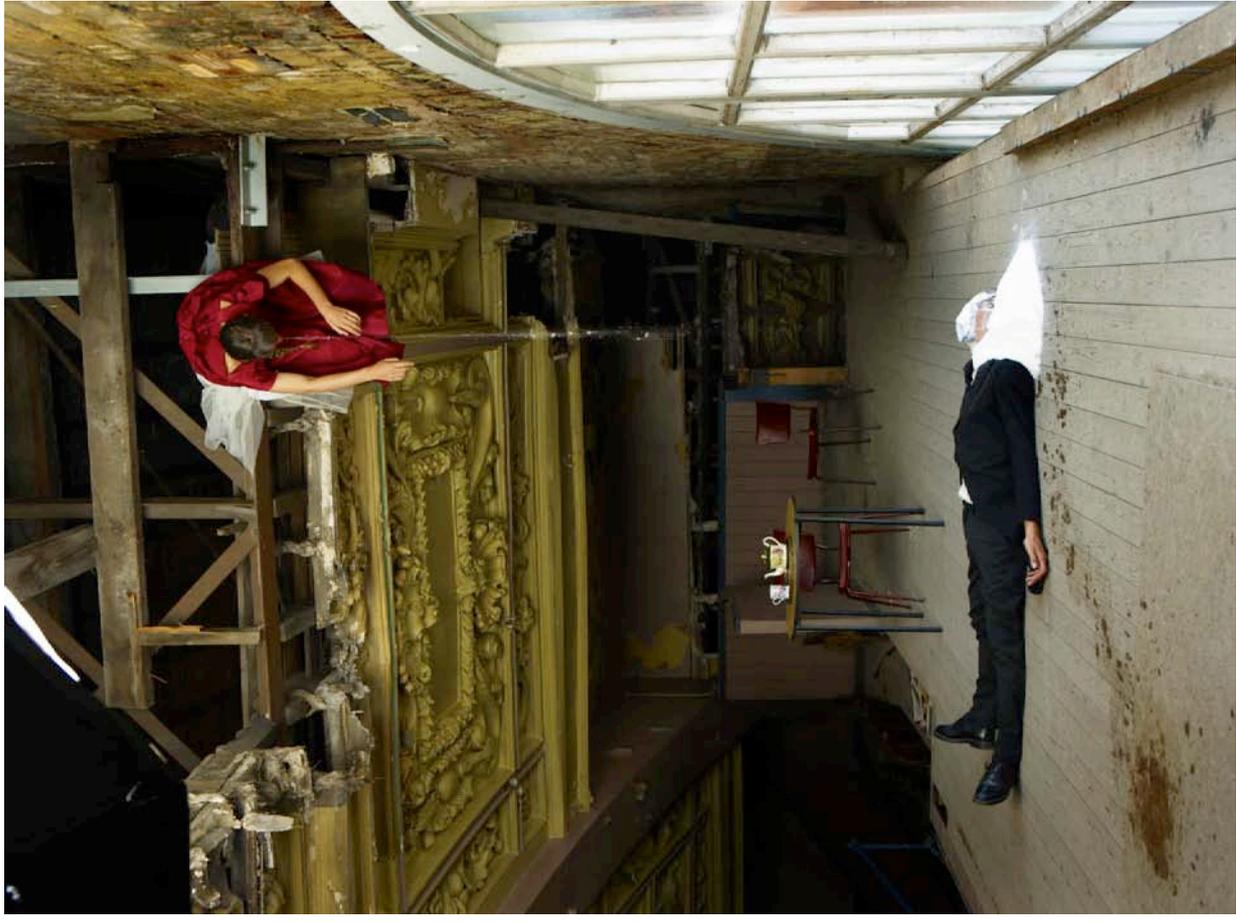
**– Florence Peake**

**The images that were...**



Becoming an Image DIY7 workshop, group collaboration #1, Lancaster, August 2010

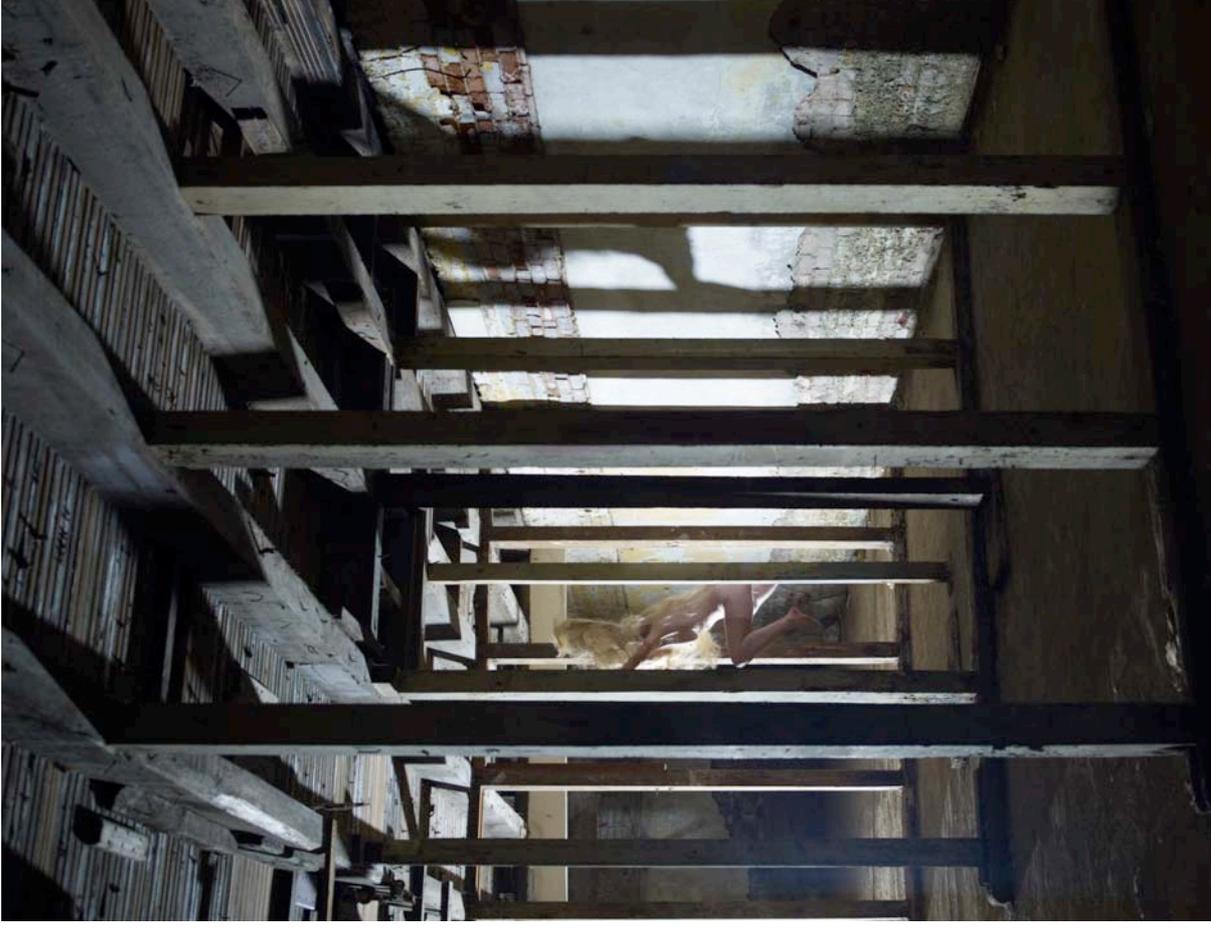
A selection of images  
created by  
the participants of  
Becoming an Image  
DIY 7 project



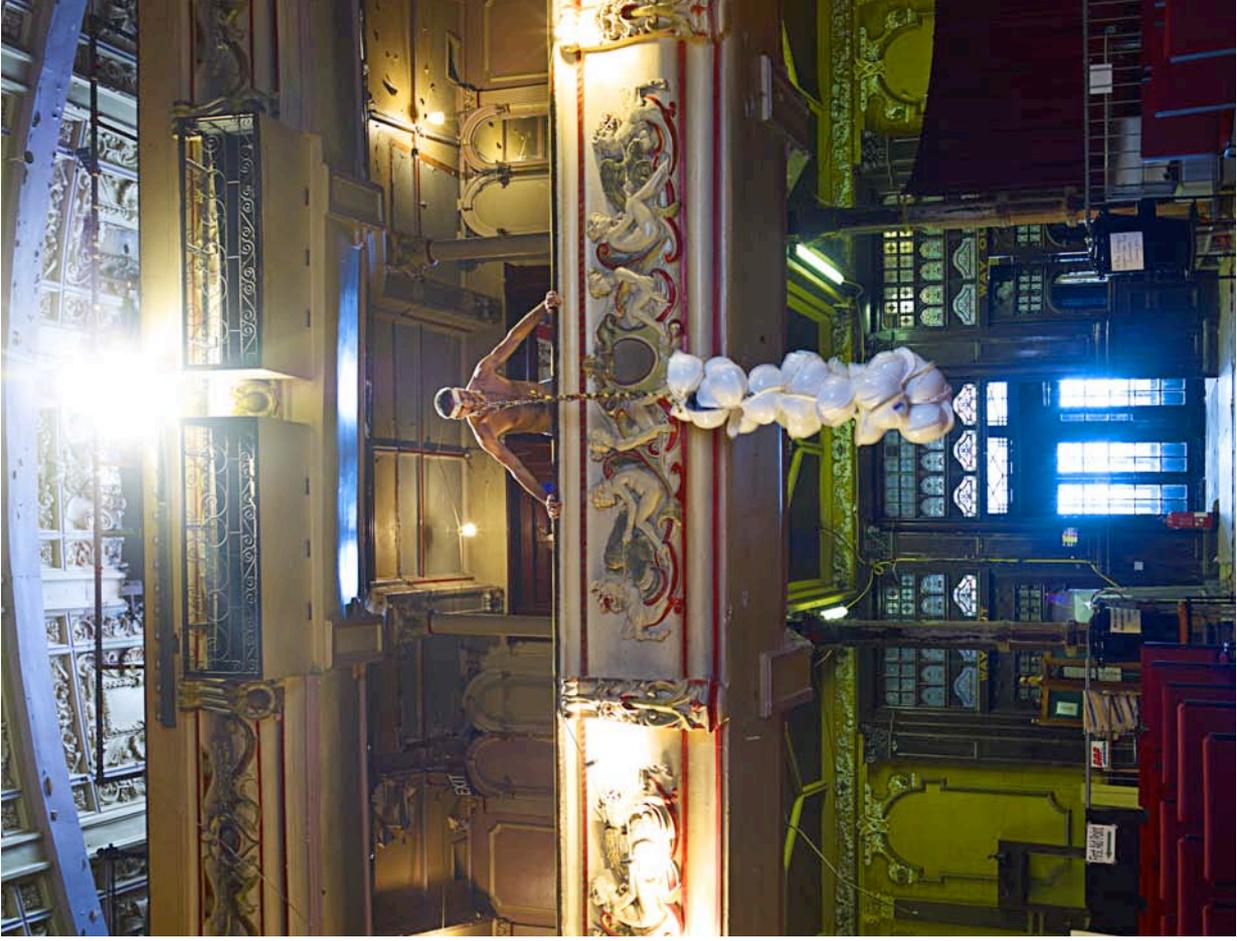
Paul Carter and Alexandra Zielre, Becoming an Image DIY7  
workshop, group collaboration #2, Lancaster, August 2010



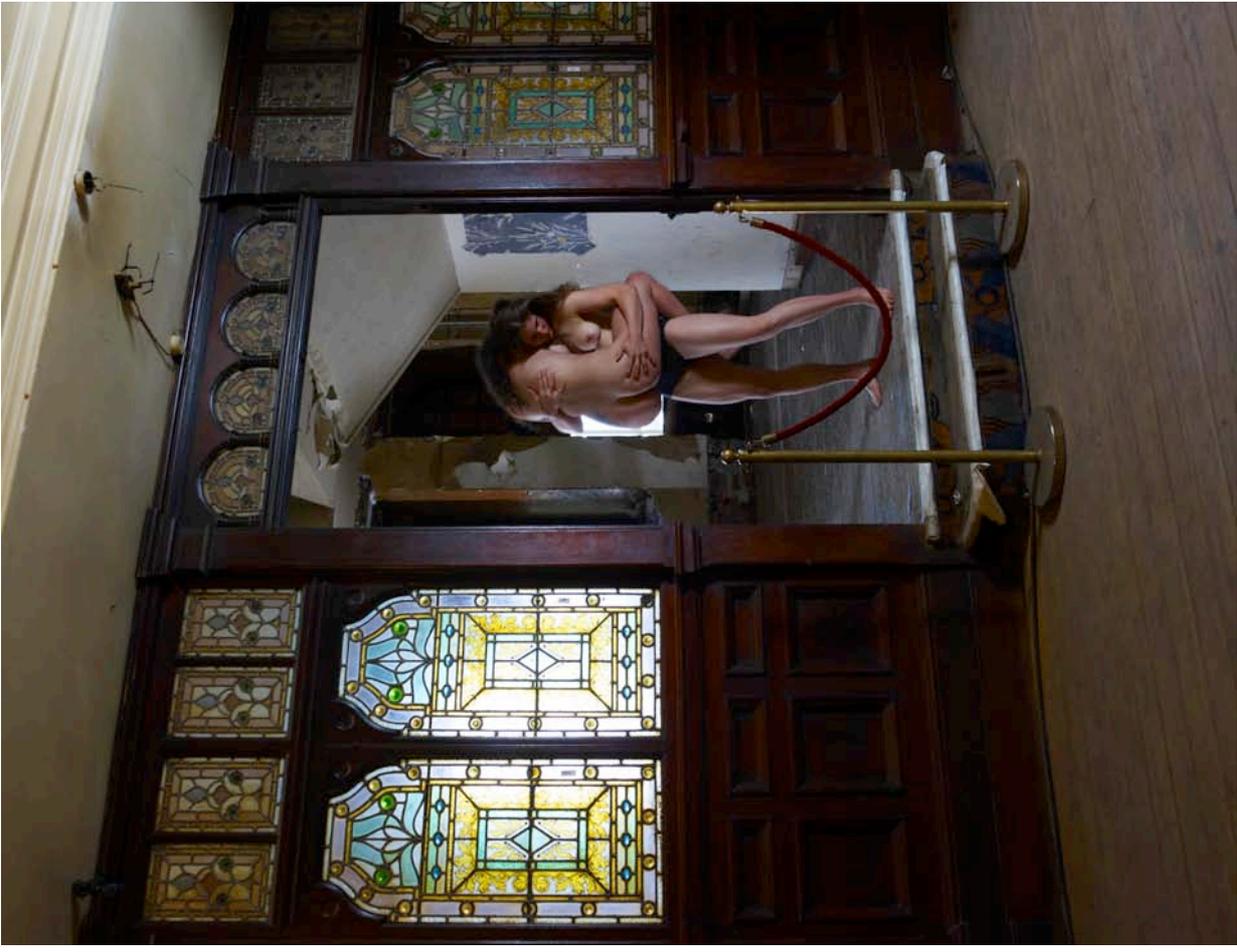
Lorena Rivero de Beer, Becoming an Image DIY7 workshop, group collaboration #3, Lancaster, August 2010



Michele Outram, Becoming an Image DIY7 workshop, group collaboration #4, Lancaster, August 2010



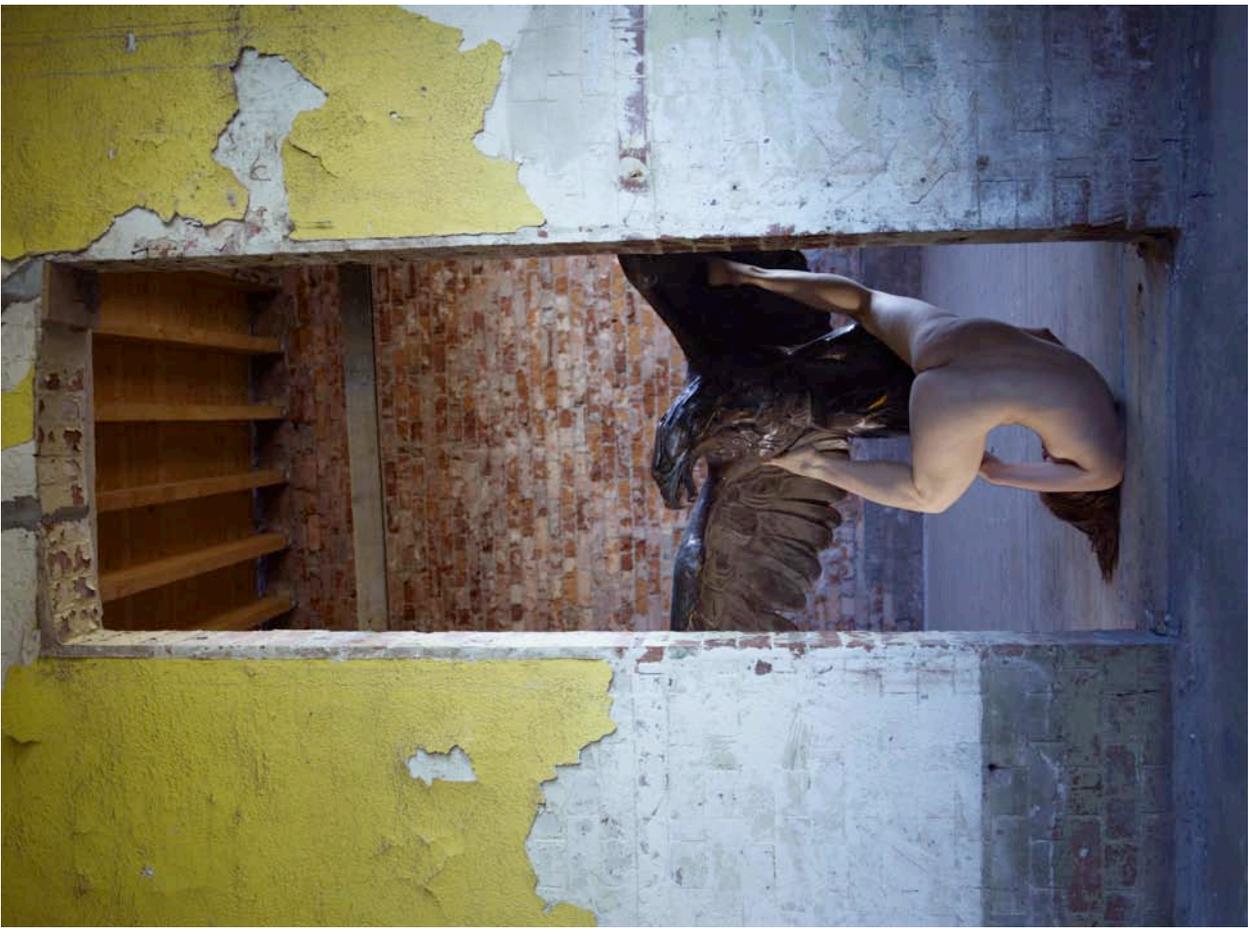
Manuel Vason Becoming an Image DIY7 workshop, group collaboration #5, Lancaster, August 2010



Georgie Read Becoming an Image DIY7 workshop, group collaboration #6, Lancaster, August 2010



Roger Hill, Becoming an Image DIY7 workshop, group collaboration #7, Lancaster, August 2010



Florence Peake, Becoming an Image DIY7 workshop, group collaboration #8, Lancaster, August 2010

## DIY 7:2010 Call for Proposals professional development projects BY artists FOR artists

Deadline for proposals: Monday 17 May 2010

These guidelines are available in large print on request.

*Camp Live Art! [was] a highly engaging and informative experience; challenging my perceptions of art and beauty, permitting myself to participate in previously unexplored tasks, learning not to take ownership or be covetous of material but instead allowing it to remain malleable and transformative. (Pip Hicks, DIY 6 participant)*

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

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

**DIY 7** builds on the strengths of previous **DIY** schemes which have proved to be invaluable experiences for project leaders, participants and organisers alike, and this year we are delighted to welcome even more partner organisations on board.

Reports on previous **DIY** schemes can be found at:  
[http://www.thisisliveart.co.uk/prof\\_dev/diy/index.html](http://www.thisisliveart.co.uk/prof_dev/diy/index.html)

**DIY 7** is a Live Art Development Agency initiative developed in collaboration with Artsadmin (national), Colchester Arts Centre (East England), Duckie (national), Fierce (West Midlands), Forest Fringe (national), New Work Network (national), Nuffield Theatre & LANWest (North West), PLATFORM (national), Text Festival (North West), Whitstable Biennale (South East), Wunderbar Festival (North East) and Yorkshire Sculpture Park (Yorkshire).

Projects will be specifically based in, and/or stimulating and benefiting artists from the regions noted above. Projects may also be developed in collaboration with the DIY partner organisations in those regions.

We are planning to support **thirteen** **DIY** projects that will take place in August and September 2010. Each project will receive £1,000 support.

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### DIY 7 – specific project opportunities

DIY projects may take any form, and can be loosely or rigorously focused on a specific theme/content. However, we also welcome proposals that specifically respond to one of the following six project opportunities. Six of the thirteen DIY projects will be selected according to these opportunities:

#### 1. Live Art & disability

Over many years, many artists have worked with Live Art practices to engage with, represent, and problematise issues of disability in innovative and radical ways. DIY 7 welcomes proposals which explore the intersections and relationships between Live Art and disability. The project can take place anywhere in the UK. (The Live Art Development Agency is currently developing *Restock*, *Rethink*, *Reflect Two*, a programme of performances, screenings, discussion and publication about and around Live Art and disability, and the selected DIY project may also be reflected in and enrich RRR2, which will take place

later in 2010.) If you have questions or ideas: please contact CJ Mitchell, Live Art Development Agency - [cj@thisisliveart.co.uk](mailto:cj@thisisliveart.co.uk)

## 2. Live Art in Clubs

Rigorous and crafted performance art is still a rarity in nightclub settings, with "serious" practitioners often opting for gallery, theatre, or site specific contexts to show their work. As Simon Casson of Duckie says: "Why does club performance seem to be crowd-pleasy, banal and cheap? Illegitimate performance in clubland has an inglorious underground history, from New York's Jackie 60's to the post-drag misadventures currently on offer in the east end of London. How can a serious Live Art practitioner respond when their audiences are drinking, dancing, posing, socializing, taking drugs and looking for a shag?" DIY proposals are welcomed which address the challenges and opportunities nightclub settings throw up, and could look at this broad area or focus on a particular aspect of it. The project can take place anywhere in the UK. This DIY initiative is supported by London Live Art/club producers Duckie. If you have questions or ideas: please contact Simon Casson, Duckie - [simon@duckie.co.uk](mailto:simon@duckie.co.uk)

## 3. Live Art and Yorkshire Sculpture Park

Yorkshire Sculpture Park is set in the 500-acre Bretton estate and five indoor galleries. It curates a changing programme of modern and contemporary art through indoor and open air exhibitions, projects, performances and off-site interventions, with an emphasis on visitor experience and learning. Over 80 sculptures in the landscape include work by Henry Moore, Barbara Hepworth, and Dennis Oppenheim alongside permanent site-specific commissions by James Turrell, Sol LeWitt and Andy Goldsworthy. Recent gallery exhibitions by Isamu Noguchi, James Lee Byars and Carlos Garaicoa were paralleled with landscape interventions and exploration by Simon Whitehead, Brandon Ballengée and Alec Finlay. One of the founding principles of YSP is to enable access to work by international artists and to a landscape that had been in private ownership for centuries. YSP is keen to enable a DIY project that responds in some way to the place, whether that be its art, history, heritage, landscape, nature, values or people and is happy to facilitate this through continued dialogue and knowledge sharing. If you have questions or ideas: please visit [www.ysp.co.uk](http://www.ysp.co.uk) or contact Helen Pheby, YSP - [helen.pheby@ysp.co.uk](mailto:helen.pheby@ysp.co.uk)

## 4. Live Art and the Language Moment

Against the background of global stylistic multiplicity, the use of language spans across many artforms and may even be a unifying field of enquiry, a new definition and a new field of international linguistic art practice and dialogue. Instead of linear notions of narrative and personal expression, language in 21<sup>st</sup> Century art manifests in strategies involving:

- *Parataxis* and the sentence as the basic unit of composition;
- *Intertextuality* - creating new texts out of existing texts;
- *Materiality* - the use of text, letters or sounds for their material qualities;
- *Spatialisation* - the transition of the language object into three/four dimensions; and
- *Process* - language works generated through the application of systems or conceptual processes.

DIY proposals are welcomed which integrate some of these or related strategies in the context of Live Art. This DIY initiative is supported by The Text Festival in Bury, an internationally recognised event investigating contemporary language art (poetry, text art, sound and media text, live art). This DIY initiative is one of the launch activities leading up to the third Text Festival (April-July 2011) and should ideally take place in or in relation to Bury; multiple venues in Bury can be made available in support of the activity if needed. To discuss your ideas or for further information please contact Tony Trehy, Bury Council - [t.trehy@bury.gov.uk](mailto:t.trehy@bury.gov.uk) - [www.textfestival.com](http://www.textfestival.com)

## 5. The Black Country and its Living Museum

Fierce is fascinated by The Black Country Living Museum, and hopes to develop a relationship with the Museum over the coming years: '*Experience life as it would have been years ago, as sights, sounds, tastes and smells bring your senses to life.*' <http://www.bclm.co.uk/> Fierce welcomes proposals that use the Black Country and/or its Living Museum as a frame or a jumping off point for a DIY project, which can take place in or in relation to the Black Country and/or the Museum; Fierce can assist with finding locations for the project, and with other logistics. (Fierce is currently developing an event from their Interrobang series to be held in the Black Country, Friday 24 - Sunday 26 September 2010. Interrobangs are weekend-long mash-ups of interaction, conversation, experiment, direct action, workshops and work in progress. Traces of this DIY project might resonate with the September Interrobang and be present there somehow.) To discuss your ideas or for further information, please contact: Laura McDermott, Joint Artistic Director: Fierce - [laura@wearefierce.org](mailto:laura@wearefierce.org)

## 6. Shaping the Future: Dismantling the Fortress

During 2010, PLATFORM is working with Stephen Lawrence Centre in Deptford, London, making work on race, creativity, dissent, privilege. This connects to our ongoing work on Nigeria: legacies of empire, human rights, culture, trade, resource extraction etc. The murder of Stephen Lawrence in 1993, and the execution of Nigerian writer Ken Saro-Wiwa in 1995, coupled with the current rise in fascist politics and Fortress Europe, is seen in relation to historical roots.

2010 is the 50th anniversary of 17 African countries' independence from European rule, including Nigeria's independence from Britain. Yet it is also the 125th anniversary since the end of the Berlin Conference which formalised an agreement between European nations and the USA on the ongoing "carve-up" of Africa. Berlin meant that 10,000 separate cultures on the vast continent were forced to live within 53 "nations", named by Europeans, within boundaries which were imposed for Europe's convenience through brutality and coercion. This on the back of 350 years of European profit from the mass enslavement of Africans.

For DIY 7, we are interested in creative investigations and interventions on any aspects of these issues. The project can take place anywhere nationally where there is a strong or surprising resonance. To discuss your ideas or for further information, please contact: Jane Trowell, PLATFORM - <http://www.platformlondon.org> - [jane@platformlondon.org](mailto:jane@platformlondon.org)

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### DIY - more information

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

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

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

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

*We were invigorated, perplexed, well fed, exhausted, annoyed, talkative, fit and sporty. We made some new friends and strengthened our relationships with the others we knew from before. We worked hard and had some fun. We wondered and wandered together. We considered resistance and hope and are left with more than enough food for thought.* (DIY 5 participants on *First Retreat then Advance!!*)

*The value of DIY is in the opportunity it presents for both leaders and participants to explore and experiment together.* (Tim Jeeves, DIY 6 project leader)

### What sort of project can I propose for DIY?

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

The projects may take any form. Previous projects, for example, covered practical and conceptual issues and took in city centre adventures; unexpected train journeys; a 24 hour immersive experience; rural retreats about art and activism; workshops about gut feelings and autobiologies; new approaches to artistic research, networking, collaboration and documentation; experiments around the impact of time in art; treasure hunts; skills swap shops; live and wireless video; a 1,000 bike ride; considerations of risk in performance; football leagues; dialogues around self and performance; personalising understandings of success; making the most of day jobs; unblocking and

reinvigorating the creative spirit; camping trips; walking journeys; joke writing; and intimacy in performance.

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

\*\* However, we also welcome proposals that specifically respond to one of the project opportunities noted above. Six of the thirteen DIY projects will be selected according to these opportunities.

### **How much are the DIY awards and how many projects will be supported?**

We expect to support thirteen projects with awards of £1,000 each. The award is expected to cover all artists' fees and expenses for the project.

### **Who can propose DIY projects?**

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

We welcome applications from artists who have previously run and/or participated in **DIY** projects.

### **When would my DIY project have to take place?**

Your **DIY** project must take place between 1 August and 30 September 2010.

### **Where could my DIY project take place?**

The preferred locations for the projects that responded to one of the project opportunities noted above are noted in those texts.

The other projects can take place anywhere nationally. However, we will explore whether projects can be specifically based in, and/or stimulate and benefit artists from the regions noted above within the list of DIY partner organizations.

### **Can you help develop my proposal?**

DIY encourages artists to self determine and run their own projects. However, we are happy to briefly discuss your proposal with you as you develop your ideas. Project proposals can also be developed in collaboration with the DIY partner organisations in those regions – in some cases, this may include being housed at a partner venue or in a space they can provide. (For example, we welcome proposals that can happen in or close to the Nuffield Theatre, Lancaster, and Alice Booth at Nuffield (contact details below) is available to discuss your ideas and needs.)

Please contact one of the DIY partner organizations if you would like to discuss a project idea in advance of submitting a proposal – please only contact an organization if they could be a potential collaborator on your project. We are sorry that we cannot meet in person to discuss proposals.

For advice, please email:

- CJ Mitchell at the Live Art Development Agency (national) [ci@thisisLiveArt.co.uk](mailto:ci@thisisLiveArt.co.uk)
- Manick Govinda at Artsadmin (national) [manick@artsadmin.co.uk](mailto:manick@artsadmin.co.uk)
- Anthony Roberts at Colchester Arts Centre (East England) [anthony@colchesterartscentre.com](mailto:anthony@colchesterartscentre.com)
- Simon Casson at Duckie (national) [simon@duckie.co.uk](mailto:simon@duckie.co.uk)
- Laura McDermott at Fierce (West Midlands) [Laura@wearefierce.org](mailto:Laura@wearefierce.org)
- Andy Field at Forest Fringe (national) [andy@forestfringe.co.uk](mailto:andy@forestfringe.co.uk)
- Hannah Crosson at New Work Network (national) [hannah@newworknetwork.org.uk](mailto:hannah@newworknetwork.org.uk)
- Alice Booth at Nuffield Theatre (North West) [a.e.booth@lancaster.ac.uk](mailto:a.e.booth@lancaster.ac.uk)
- Jane Trowell at PLATFORM (all regions) [jane@platformlondon.org](mailto:jane@platformlondon.org)
- Tony Trehy at Bury Council, Text Festival (North West) [t.trehy@bury.gov.uk](mailto:t.trehy@bury.gov.uk)
- Sue Jones at Whitstable Biennale (South East) [sue@whitstablebiennale.com](mailto:sue@whitstablebiennale.com)
- Ilana Mitchell at Wunderbar Festival (North East) [ilana@wunderbarfestival.co.uk](mailto:ilana@wunderbarfestival.co.uk)

- Helen Pheby at Yorkshire Sculpture Park (Yorkshire) [helen.pheby@yvsp.co.uk](mailto:helen.pheby@yvsp.co.uk)

## How do I apply?

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

- The name and full contact details of the lead artist/applicant.
- Details of which region your proposed project will take place in and why.
- A description of your proposed project.
- If you are responding to one of the specific project opportunities noted above, please note that in your proposal – for example, “This proposal responds to the Call for *Live Art in Clubs*”.
- The project’s artistic rationale and proposed methodology.
- An indication of who the proposed participants might be, including areas of practices, levels of experience, etc.
- An indication of the imagined outcomes and benefits for participants and yourself.
- An indication of the number of participants.
- Details of how you will select participants.
- A simple schedule of activity which outlines what you will do and when you will do it.
- A simple budget which shows how you will spend the grant.
- A short biography of the organiser(s) including your experience or interest in leading similar initiatives.

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

Ideally, **DIY** projects will be free to participants but the nature of some projects may necessitate small financial contributions from participants. If participants are being asked to contribute for taking part in the project, you should indicate how much this will be and show this earned income in your project budget.

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

It is not essential to supply supporting material. However, if you feel that supporting material will help us understand more about you and your proposal then we welcome it. Supporting material might include full CV's, and copies of reports, press clippings, and documentation of previous performances/events. If you plan to submit a dvd as supporting material please ensure that you clearly identify an appropriate short extract. If submitting slides, please supply no more than 10 standard 35mm slides. Details of web sites are also welcomed as supporting material. Supporting material should ideally be sent electronically (see below) but can also be posted to Live Art Development Agency, Rochelle School, Arnold Circus, London E2 7ES. We will only return supporting material if you also send a stamped self addressed envelope.

**You must also complete the monitoring questions. Your application will not be eligible without the completed monitoring questions.** A monitoring form is available to download [here](#).

Applications, clearly marked **DIY 7** in the subject line, should be emailed to [diy@thisisLiveArt.co.uk](mailto:diy@thisisLiveArt.co.uk) as a Word attachment, a RTF document or a PDF. We will only accept digital applications. We will not accept applications by post or fax. We will only consider applications received by the deadline.

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

Selections will be made by representatives of the DIY partner organizations listed above.

The criteria for selection includes:

- The relevance of the proposal to the aims of the **DIY** initiative.
- If appropriate, the relevance of the proposal to one of the six project opportunities noted above.
- The relevance of the proposal to Live Art practice and artists.
- The extent to which the proposal shows clear artistic direction and vision.

- The degree to which the proposal will contribute to the professional development of artists and regions. This will include the viability of locating projects in certain regions.
- The viability of the proposal.
- The ability of the applicant to achieve the stated aims of the proposal.

It is our intention to support a range of forms of projects through **DIY 7** which together form a coherent national programme. The final decision on which projects to fund will therefore be informed by this and a project may be prioritised over another because of the alternative vision for professional development that it offers.

All decisions will be notified in writing.

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

### **What happens if my proposal is selected?**

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

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

## Monitoring

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

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

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

A version of this form can be downloaded from [www.thisisLiveArt.co.uk](http://www.thisisLiveArt.co.uk) and returned with your submission as an attachment.

## Cultural diversity

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

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## Disability

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

Do you consider yourself to be a disabled person?

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## Age

To which age group do you belong?

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

## Gender

How do you describe your gender?

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