

**UNIVERSITY OF
WESTMINSTER** 

Exhibiting Performance Conference

1, 2 and 3 March 2013

**University of Westminster
309 Regent Street
London
W1B 2UW**

The Centre for Research and Education in Arts and Media (CREAM) of the University of Westminster is pleased to announce *Exhibiting Performance*, a three-day event considering contemporary issues central to the display of performance art. Following on from the *Exhibiting Photography* (2011) and *Exhibiting Video* (2012) International Conferences, this event will bring together notable artists, curators and writers, and provide a forum for a number of inter-related questions:

- On what terms has the rise of Performance in contemporary arts taken place?
- How do our museums and galleries disseminate and exhibit Performance?
- How does the live act of Performance inform questions around the body and the audience?
- How is Performance documented, archived and transacted?
- How does technology contribute to the development of Performance?

The conference will be framed by *Indeterminacy*, a John Cage performance by Stewart Lee, Tania Chen and Steve Beresford in the Old Lumiere Cinema, Regent Street and the exhibition of work by artists and writers responding to a live performance by Philip Lee and Cally Trench *Do you remember it – or weren't you there?* at London Gallery West.

There will be four half-day themes:

Curating:

With Tate Modern opening the Tanks for performance events and Marina Abramovic's major exhibition at New York's MoMA in 2010, is performance art now mainstream, and on what terms? How do museums and galleries understand performance art?

Dissemination and Documentation:

How is performance documented? If you missed the performance is that it? What value does an art work in a different medium which gives a memory of a performance have?

The Body and Audiences:

What is the role of the body in performance today? Why do so many performance artists perform naked? Is the naked body a sign of authenticity or does the taboo distract from meaning? How is the relationship between artist and audience different from or similar to other areas of art?

Performance and Media:

How does technology mediate performance? What are the ontologies of networked, mediated and recorded performance practices? How is videoperformance 'live'? How do different technologies of camera (webcam, surveillance, etc) and screens (CRT, flat, projection, mobile phone, computer, etc) change our concept of performance?

Exhibiting Performance

Programme

Friday 1 March 2013

Time	Room	Activity
4.30 – 5.00	Foyer UG.05	Registration Tea, coffee and biscuits
5.00 – 5.15	Old Cinema	Welcome: Peter Goodwin Director of Research, School of Media, Arts and Design, University of Westminster Introduction to the conference Michael Mazière Reader in Film and Video, University of Westminster
5.15 – 7.00	Old Cinema	Session 1 Exhibiting Performance Keynote Speaker Gavin Butt – Goldsmiths College <i>Performance Goes Pop: From Post-Punk to the Present</i> Followed by Margherita Sprio - University of Westminster in conversation with Catherine Wood – Curator, Contemporary Art & Performance at Tate.
7.00– 8.00	UG.05	Wine Reception

Saturday 2 March 2013

Time	Room	Activity
9.30 – 10.00	Foyer UG.05	Registration (for Saturday delegates only) Tea, coffee and biscuits
10.00 – 11.15	Old Cinema	<p>Session 2</p> <p>Panel 1</p> <p>The Body and Audiences</p> <p>Chair: Margherita Sprio – University of Westminster</p> <p>Franko B - artist <i>"aspiration, expectation and reality" lets get real.</i></p> <p>Rocio Boliver – artist <i>The documentation of what "ironically" is called ephemeral art.</i></p> <p>Nathalie Mba Bikoro – Greenwich University, South Bank University <i>Contested Chimeras between Tradition and Modernity: Debates on Decolonising the Body in Performance and the re-invention of the Self in African post-colonial narratives</i></p>
11.15 - 11.45	UG.05	Tea, coffee and biscuits
11.45 – 1.00	Old Cinema	<p>Session 3</p> <p>Panel 1</p> <p>The Body and Audiences (cont)</p> <p>Chair: Margherita Sprio - University of Westminster</p> <p>Richard Layzell – artist, Middlesex University <i>The Exquisite Moment</i></p> <p>Lucy Reynolds - University of the Arts <i>Projector/Performer: Technological Embodiments in British Expanded Cinema</i></p> <p>Kira O'Reilly – artist, Queen Mary, University of London <i>Remembering and Forgetting (Killing me Softly)</i> <i>The Trouble with Bodies and A Body In Trouble.</i></p> <p>Discussion</p>
1.00 – 2.00		Lunch

2.00 – 3.15	Old Cinema	<p>Session 4</p> <p>Panel 2</p> <p>Performance Dissemination and Documentation</p> <p>Chair: Philip Lee - University of Westminster</p> <p>Lois Keidan – director LADA Partial Recall - recording Live Art</p> <p>Hannah Elizabeth Allan – Manchester Metropolitan University <i>Curating Documents: the Archive as Artwork</i></p> <p>Laura Leuzzi – University of Dundee <i>(dieciluglioduemilaotto): Re-enacting a Performance</i></p>
3.15 – 3.45	UG.05	Tea, coffee and biscuits
3.45 - 5.00	Old Cinema	<p>Session 5</p> <p>Panel 2</p> <p>Performance Dissemination and Documentation (cont)</p> <p>Chair: Philip Lee - University of Westminster</p> <p>Jon Cairns – Central Saint Martins <i>Adventures in Critical Closeness: Intimate Encounters and the Writing of Performance</i></p> <p>Silvia Ziranek – artist <i>IT'S ME OR NEVER / HOW NOW AFFECTS HOW</i></p> <p>Nik Wakefield - Royal Holloway, University of London <i>Memory and Duration of Performance Documentation: a genealogy</i></p> <p>Discussion</p>
5.00 – 5.30	Old Cinema	<p>Sir Francis Spalding (Mel Brimfield) <i>This Is Performance Art</i></p>

Sunday 3 March 2013

Time	Room	Activity
9.30 – 10.00	Foyer Fyvie Hall	Registration (for Sunday delegates only) Tea, coffee and biscuits
10.00 – 11.15	Fyvie Hall	<p>Session 6</p> <p>Panel 3</p> <p>Curating Performance</p> <p>Chair: Marquard Smith - University of Westminster</p> <p>Rob la Frenais – curator The Arts Catalyst <i>'Now-time' - Curating Performance then and now</i></p> <p>Oscar MacFall and Opie Boero Imwinkelried– <i>Dimanche Rouge</i> <i>Dimanche Rouge</i></p> <p>Helena Goldwater – De Montfort University <i>Taxonomies of UK performance art: absence, eradication and reclamation.</i></p>
11.15 – 11.45	Fyvie Hall	Tea, coffee and biscuits
11.45 – 1.00	Fyvie Hall	<p>Session 7</p> <p>Panel 3</p> <p>Curating Performance (cont)</p> <p>Chair: Marquard Smith - University of Westminster</p> <p>Tracey Warr – writer and curator, Oxford Brookes University <i>The Performing Audience</i></p> <p>Emma Gee – University of Leeds <i>Curate This? Curating Participatory Performance</i></p> <p>Sarah Williams – curator <i>Commissioning and presenting performance work within the durational context of an exhibition</i></p> <p>Discussion</p>
1.00 – 2.00		Lunch

2.00 – 3.15	Fyvie Hall	<p>Session 8</p> <p>Panel 4</p> <p>Performance and Media</p> <p>Chair: Cinzia Cremona - University of Westminster</p> <p>Maria Chatzichristodoulou – University of Hull <i>Curating Performance and its Double</i></p> <p>Camille Baker - Brunel University and Kate Sicchio - Lincoln University <i>Hacking the Body</i></p> <p>Elena Cologni - University of Cambridge and Wysing Arts Centre SPA(E)CIOUS <i>Dynamics of collective and individual experiences of space and duration within specious present, adopting technologies for enhancing audience engagement, while producing forms of documentation.</i></p>
3.15– 3.45	Fyvie Hall	Tea, coffee and biscuits
3.45– 5.00	Fyvie Hall	<p>Session 9</p> <p>Panel 4</p> <p>Performance and Media (cont)</p> <p>Chair: Cinzia Cremona - University of Westminster</p> <p>Cinzia Cremona – University of Westminster <i>The many performances of Videoperformance</i></p> <p>Véronique Chance – Goldsmiths College and University of the Arts <i>The great Orbital Ultra Run</i></p> <p>Gary Stevens – artist, Slade School of Art, UCL <i>A problem Object</i></p> <p>Discussion</p>
5.00 – 5.15	Fyvie Hall	Closing session
6.30 – 7.30	Old Cinema	<p>Steve Beresford, Stewart Lee and Tania Chen</p> <p>Indeterminacy – a John Cage performance</p>

Abstracts and Biographies

Hannah Elizabeth Allan *Curating Documents: the Archive as Artwork*

This paper examines methods of archiving durational and performative works and whether these can be considered artworks in their own right.

Debate within the performance genre - the implications of capturing a transitory gestural practice - is compared with conceptual theories of the archive, both of which are then applied to the archives of performance work. Two central notions are Ricoeur's description of the trace (artefact pointing to absent action), and Derrida's archival impulse.

The research has been undertaken using the Tate Archives, the British Library collection, and through my own practice.

Research Questions:

- What are the methods of creating documents, are they appropriate to the original work?
- Do these documents function according to the notion of trace?
- Can these documents be interpreted as independent artworks?

The archives are approached and interrogated using these questions, as a result a number of prevailing themes have been identified, reflections on the nature of the artefacts as a whole, and a study of instances where documents/artworks reflect upon their own nature as trace. The trace whilst neither a fixed archival document or stable artwork, is perhaps a fitting form for the legacy of the live.

Hannah Elizabeth Allan is an artist, writer and researcher based in Preston, Lancashire. Current AHRC PhD candidate at Manchester Metropolitan University with MIRIAD. Research title: How could artistic practice function as trace within the intratemporal space of the archive? Memory, documentation and the archive are central themes within her work. Broken, fragmented narratives are expressed as text, spoken word and performance, with the artefacts of this practice playing a central role within the work.

www.hannahelizabethallan.info

Camille Baker and Kate Sicchio

We will discuss our current research project that explores emerging technological tools and devices used in our choreography and performance practices, to develop new techniques to devise engaging performances, and create immersive experiences for audiences and participants.

Hacking is a much-misused term, typically connected to controversial computing practices (Levy, 1984; Jordan, 2008; Thomas, 2001). While hacking may be seen as re-purposing or subverting data, code or other information, hacker ethics are concerned primarily with sharing, openness, collaboration, and engaging in the hands-on imperative.

'Hacking the Body' project uses the concept of 'hacking' to re-purpose and re-imagine internal signals from the body to: (1) explore how internal physiological data can be gathered and harnessed to 'hack' the experiential states of the body; and then to inform, (2) how performers and artists can take this data to develop new methods for performance and choreography creation. It couples the distinct performance practices of choreography and participatory performance practices with hacking practices and ethos, resulting in practical 'hacking' tools and a 'Toolkit' for artists to implement in their performance creation process.

Hacking cultural development and manifestos form the theoretical framework, integrating performance ideologies to critically examine key theory and practice from both domains.

Camille Baker

Camille Baker is a media artist-performer/researcher/curator within various art forms: mobile media, participatory performance, electronic and e-fashion, interactive installation, live cinema, responsive environments, telematics, video art, and music performance.

Baker completed her PhD project *MINDtouch* through SMARTlab Digital Media Institute, UEL in 2011, involving social collaborative 'VJing' within mobile performance media contexts with wearable sensors and smart fashion. Other research interests include: soft circuits and sensing, visual coding, participatory performance, live cinema, telematic performance, media curating and networked communities.

Camille has presented for the *Digital Workshop* at the V&A, London November 27th, 2012; Handmade Everything Faire, *FutureEverything* Victoria Baths, Manchester, May 19th, 2012; Art & ICT, EU Brussels, Belgium April 26th/27th, 2012; *Future Fashion Panel*, Better Fashion Week: Sustainability in Fashion, Dublin, Ireland, April 27, 2012; *MINA Mobile Media Conference*, New Zealand, November 2011; *RESEO Opera Conference*, Utrecht, November 2011, *International Symposium of Electronic Art (ISEA) 2011* Istanbul, Turkey, Low Lives 3, online performance event Salt Lake City, Utah, USA April 29, 2011; *Digital Stages Performance Festival 2011*, London; *TEXTURES, SLSAe 6th Annual Conference*, Riga, Latvia, 2010; ISEA 2009 Belfast, Northern Ireland, UK; Performing Presence Conference, Exeter 2009; *MobileFest in Sao Paulo*, Brazil, November 2008 and many more.

Kate Sicchio

Kate Sicchio is a choreographer, media artist and performer whose work explores the interface between choreographic practice and digital technology through live performance, computer vision and live-coding. Sicchio has focused on how the movement of the body may be detected or tracked by computer vision techniques to create visuals for live dance performance and installations. She has not only practical explored this through international performances and residencies, she has also developed a conceptual framework for considering the choreography of such work, called choreotopology that explores topology as a way to describe movement in both physical and digital spaces

Her work includes dance performances, installations, web and video projects and has been shown in Philadelphia, New York City, Canada, Germany and the UK at venues such as the Arnolfini, Banff New Media Institute and WAX Brooklyn. Her choreographic research has been presented at ISEA, DRHA, Congress of Research on Dance and others.

She has created participatory workshops for the digital arts at events such as Screen Deva in Chester and installation work which engaged young people at Sightsonic Festival in York. She has worked within community dance and dance education in many contexts including family based workshops and events. See <http://www.sicchio.com>

Steve Beresford *Indeterminacy* – a John Cage Performance

Indeterminacy was a 1959 double LP on the Folkways label by John Cage and David Tudor. Cage read ninety of his stories, each one, whether long or short, lasting one minute. Unheard by Cage, Tudor simultaneously played the piano and other things in another room. (One day, pianists Tania Chen and Steve Beresford were listening to this record and decided that they would like to do their own version. They hit on Stewart Lee immediately as the first choice to read the stories. He is an excellent stand-up comedian and is very interested in experimental music. The trio's version is usually forty minutes. The players are in the same room but do their best to not hear Stewart's reading. They play music on and in a piano and use other small sound sources.

Performance duration: 40 mins

Steve Beresford is internationally known as a free improviser on piano and electronics, He has also composed scores for feature films and music for various TV shows and commercials. He was awarded a Hamlyn award for artists in 2012. Visit his website for more information.

Nathalie Mba Bikoro

The paper presents an introduction to the politicization of historical memory in performance practice through the changes of the body and its representations through performance practice in creating a multi visual narrative of identity in current trends in Africa and its Diaspora.

The body had become a significant form of transformation in pre-colonial encounters from community camouflages in Papa New Guinea against anthropological categorisations, to population revolts in Namibian concentration camps during Kaiser rule to the notion of the contemporary Other and Blackness in contemporary narratives in which performance has been crucial in the struggle for liberation. Is it still the case that contemporary artists use performance as a site of opposition? How have the events of colonial encounters influenced the visual African contemporaries in their decision to break the notion of colour and bring closer questions and international debates of historical archive, memory and cultural identity? Where are these dialogues going and how does the use of technology encourage these developments? Can performance reclaim subjugated knowledge and historical memory and transgress the process of decolonization and the imagining construction of liberatory identities where subjectivities re-emerge?

The paper is illustrated with examples of selected works by contemporary artists.

Nathalie Mba Bikoro is a French-Gabonese interdisciplinary artist working with the re-appropriation of communities, identity and history. She is an independent curator of DNA Arts Foundation in Gabon, Corpo Informaticos Politico in Brazilia, and Artists' Experiments Gabon in collaboration with l'Institut Francais amongst works on inter-disciplinary activities through international projects. After receiving a PhD Research Fellowship by Greenwich University (Institute of Converging Arts & Sciences programme), she has been lecturing in London between 2009-2012 at Greenwich University and South Bank University mostly, in Philosophy, Performance, African Visual Cultures, Media Arts & Film. She also taught as a guest lecturer in Helsinki at the Arts Academy, Brazilia University, Gaston Berger St Louis University Senegal, amongst others. She spent some years working for NGO's such as Medecins Sans Frontieres (2008-2010) as educational media translator and Kurdish Human Rights Projects (2007-2009) as research & report editor for female genital mutilation victims in Turkey and Israel. She is currently based between London & Berlin writing a new series of visual books on diaspora identities and the logic of archive & memory, researching for the Humboldt University in the Gender, Performance and Visual Studies programme (PhD) and archives for African Diaspora victims in Sachsenhauser Concentration Camp Museum in Berlin.

Opie Boero Imwinkelried *DIMANCHE ROUGE*

Our presentation will discuss our Paris-based project Dimanche Rouge, its accomplishments, challenges and future developments.

Dimanche Rouge has rapidly grown into one of the largest monthly experimental performance festivals in Europe, presenting the work of over 600 artists from more than 60 different countries in France and abroad since February 2011.

Dimanche Rouge

- takes place in Paris every third Sunday of the month and also holds editions abroad
- features a wide range of disciplines including multimedia, performance art, dance, video, sound, street art, spoken word, and installations

Dimanche Rouge has

- organized over 30 events in Paris and abroad including 27 cities from 20 countries
- set documentation standards by photographing and filming all its events including the production of video documentaries
- pioneered the use of streaming video technologies live streaming all its events on the internet and curating multinational programs via streaming
- produced a weekly television program for the cable television station

sfe.tv

- curated a large-scale art gallery exhibit showing performances and tangible artwork
- held free workshops and round tables

Dimanche Rouge has dealt with several challenges including

- finding the best possible venue for experimental performance artists
- funding

Opie Boero Imwinkelried is the director and founder of the Paris-based festival Dimanche

Rouge, an experimental performance art event, taking place monthly in Paris, France, with editions abroad (www.dimancherouge.org).

Imwinkelried has shown video works at several international venues including the European Media Art Festival (EMAF), Clermont-Ferrand Videoformes, British Film Institute's London LGBT Film Festival, and NewFest 2008: The New York LGBT Film Festival. Opie's work is distributed by Frameline.

In the realm of video performance, Imwinkelried has performed at venues including Hallwalls Contemporary Arts Center, Nuit Blanche Paris, and La Gaité Lyrique.

Imwinkelried holds a Master's from the renown Media Study Department at the State University of New York at Buffalo, and pursued studies in different fields including law, philosophy, and a doctorate in classical Latin literature as well as a Master's in classical archaeology. Imwinkelried spoke at Harvard at the ICAC International Classical Archaeology Congress. Imwinkelried was also involved in several research projects including directing the digital data production and publication project at the Old Fort Niagara excavations, researching for the virtual "reconstruction" of the palace of Ashurnasirpal project using ImmersaDesk™/CAVE™, and coding for the digitalization of Dyonisos inscriptions from the Greek corpus.

Rocio Boliver *The documentation of what "ironically" is called ephemeral art.*

By means of anecdotes and examples I will reflect on multiple effects that impact performance art and are directly related to obtaining documentary material.

- The phenomenon experienced by a high percentage of people who observe and capture the performance through a camera.
- The use of documentation as post-performance art
- Copyright issues between performance artists and photographers
- Compatibility of the photographer's encroachment during the performance and the need for proper registration
- Examples of peculiar roads taken by some performance artists to register their work
- The obligation of performance event organizers to deliver the documentation of their work to the artist
- Marketing of performance documentation
- The performance artist's task to consider the strategy of optimally documenting his/her work

The mood of the conference shall include ironical examples such as:

Sign at a Gallery in Spain: *if you take photos please deliver them to the gallery in order to forward them to the artists since this documentation is their payment.*

Rocio Boliver aka La Congelada de Uva

Situationist leader of the Epiphenomenon of sexual character in Mexico, Boliver openly exhibits her dangerous vision of the feminism, and places her exotic genitality in the center of her speech. For the last twenty years she has been active in the actual art circuit. In 1992 she started her performance career with the reading of her porno-erotic texts, concentrating her proposals in criticizing repression of women.

"La Congelada de Uva" has also taken part in important performance festivals in Europe, Asia, North and South America.

CONCEPT: I break the conventional woman scheme. My aesthetic is grotesque, in search of severity. I'm a human reaction voracious hunter, consumer and provocateur. I show the horrors of hidden lies. The bottom line expressed as a slap, that's performance. The only space where I can play out and wallow in my most perverse, incoherent musings without being thrown in jail or locked up in a lunatic asylum. In this pasteurized society, I prefer to cause disgust, hatred, rejection, confusion, weariness, anxiety, hostility, fear ... to further promote mental asepsis.

Mel Brimfield This Is Performance Art – Part One: Performed Sculpture and Dance

Taking the radical inaccessibility of performance within reproductive forms as a provocation, *This Is Performance Art* sets out to deliver a wholly inaccurate partial review of its history. Through a variety of inappropriate ultra-subjective styles and formats, the fragmentary and unreliable nature of its record is flattened into a patently ludicrous narrative fiction. Low-end showbiz memoirs, sensationalist biographical documentaries and cheap-to-make TV clip programmes compiling lists of the 100 Top/Best/Greatest ...' are referenced alongside the faulty mechanics of museological, archival and curatorial approaches to assimilating live art. The secondhand anecdotes and mythologies surrounding the performances and the performers are expanded, distorted and completely supplanted by new fictions. Elaborate staged photographic documents are embedded amidst a barrage of stock footage drawn from wildly divergent populist and marginal cultural sources, accompanied by outlandish commentaries. The result is a tangled and skewed romp through the already vexed historiography of live art, and the beginnings of a sprawling pseudo-archive. In the last two years, the series has resulted in performative lectures, film screenings, exhibitions, publications and large-scale theatrical works for Camden Arts Centre, the Henry Moore Institute, Yorkshire Sculpture Park, Whitechapel Gallery, Tate Liverpool and Performance Matters.

Sir Francis Spalding, raconteur, bon viveur and national treasure, tonight reprises the lecture that began the project.

Mel Brimfield is an artist working variously in film, live performance, photography and sculpture, often in collaboration with performers representing a broad spread of disciplines for both gallery and theatre contexts. The roots of her practice lie in her long-term commitment to devising support structures for the development and coherent presentation of interdisciplinary performance work. Recent collaborators include drag fabulist Dickie Beau, singer/songwriter Gwyneth Herbert and East London Brass, the Beaux Belles dance troupe, dance theatre company New Art Club and comedian Simon Munnery in projects ranging from an intergender wrestling tournament to development of a full-scale sculpture-themed musical. *4'33" (Prepared Pianola for Roger Bannister)*, commissioned for the Government Art Collection in 2012 for the London Festival, is currently touring with *Revealed* to the Ulster Museum. Forthcoming solo exhibitions in 2013/14 include John Hansard Gallery, Southampton and Void, Derry. The monograph *This Is Performance Art* produced by Black Dog Publishing in 2011 features texts by Dr Jonathon Wood, Head of Research at the Henry Moore Institute and Matt Fenton, Director of Live at LICA. Mel Brimfield is represented by Ceri Hand Gallery, London.

Gavin Butt *Performance Goes Pop: From Post-Punk to the Present*

This lecture will explore the challenges that performance presents to scholars and curators by cutting across disciplinary boundaries, and reaching out to audiences across the divides of 'high' and 'low' culture.

I will discuss a cultural history project I am currently engaged, which addresses the milieu of Leeds art schools in the 1970s and 1980s and the post-punk music scene. I will put forward the idea of a post-punk 'laboratory' in which the links between performance art, theatre, radical theory, conceptual art and playing in a band were actively explored by many artists as well as music acts including Sheeny and the Goys, Fad Gadget, Another Colour, Scritti Politti, The Three Johns, and more.

In doing so I will ponder the consequences of such a history for the historiography of performance. How might we tell stories of artists and performers who move across differing public spheres, from the art world to popular music? How might disciplinary study, and the operations of cultural taste, prevent us from appreciating the protean, culturally itinerant nature of performance? And how might the legacy of this post-punk moment be addressed by curators of contemporary performance?

Gavin Butt is Reader in the Department of Visual Cultures, Goldsmiths, University of London. He is author of *Between You and Me: Queer Disclosures in the New York Art World 1948-1963* (Duke University Press) and editor of *After Criticism: New Responses to Art and Performance* (Blackwell). He is currently co-director, with Adrian Heathfield and Lois Keidan, of *Performance Matters*, a three-year creative research project on the cultural value of performance www.thisisperformancematters.co.uk. He is also co-director, with Ben Walters, of *This is Not a Dream*, a feature length documentary film about artist's DIY use of film and video.

Jon Cairns *Adventures in Critical Closeness: Intimate Encounters and the Writing of Performance*

What happens when a performer cries, or reveals a dirty secret, offers you food, or takes your hand? Actions like these might provoke conflicting emotions and thoughts, which, while theorisable, also exceed theoretical containment.

So, how to *write* the complex contingencies of such an interaction? I will explore notions of intimate affect in the context of queer autobiographical performance, in which intimacy (following Lauren Berlant) is deployed as a set of conventions enacted across genres of confessional narrative, audience involvement, rhetorics of bodily touch and gesture, and the use of pictorial imagery.

The paper will suggest ways of thinking and writing proximity to the performance event, between distance and closeness, public and private. In it I will consider the affective and hermeneutic value of ambivalence, as well as the role of the fictive, the anecdotal and the autobiographical in figuring the encounter.

In addition to Adrian Howells (*The 14 Stations of the Life and History of Adrian Howells; Held; The Pleasure of Being*), artists will include Peggy Shaw (*MUST: The Inside Story*, with Clod Ensemble); and Annie Sprinkle and Elizabeth Stephens (*Love Art Lab*, particularly "EXPOSED: Experiments in Love, Sex, Death and Art").

Jon Cairns is a senior lecturer in BA Fine Art at Central St Martins College of Art and Design. Recent research engages with 'ambivalence' as a key trope in the exploration of intimate affect in the context of public performance (*Contemporary Theatre Review* 2012). Collaborative practice with artist Julia Spicer, has included online work and curation, centring

on explorations of the fictive and the fabulatory. He has contributed to *The Art of Queering in Art* (2008) and *Infallible: In Search of the Real George Eliot* (2005), both Article Press, as well as to *New Formations*, *Critical Quarterly*, and *Third Text*. Forthcoming: a special issue of *Visual Culture in Britain* on art's value in the context of recession (Summer 2013).

Véronique Chance *The Great Orbital Ultra Run*

The Great Orbital Ultra Run was undertaken by a solitary artist in March 2012 over nine consecutive days around the inside of the M25 London Orbital.

The journey was mapped through a continuous stream of images that were relayed live from the artist's mobile phone along with her GPS coordinates. This was projected as a moving image work with sound at the Stephen Lawrence Gallery, University of Greenwich as part of the exhibition *Evil Sport and Ultra Run*.

This paper considers the performative nature of this activity, raising the issue of where the work itself takes place in the differing notions of performance that could be said to be taking place, which occur firstly in the live performance of the actual run, secondly in the performance of the technology in the live mediation of digital images and thirdly in the representation of the activity as a documentation of the event. In doing so it challenges traditional assumptions regarding live performance that relies on the presence of an audience at an 'original' event and suggests that it cannot be recorded. This paper calls for a wider understanding of the notion of performance through the live act and re-presentation of its mediated documentation.

<http://www.veroniquechance.com/work/the-great-orbital-ultra-run>

http://www.a-n.co.uk/artists_talking/projects/single/2018718

Véronique Chance is an artist and lecturer based in London. Her work has been shown across the United Kingdom and abroad including China, Canada, Korea, Italy and France. Her interests lie in the relationship between the physical presence of the body and its presence as a screen image, through which she examines the impact of visual media technologies on our perceptions of the body as a physical presence. In recent work she has used mobile camera technologies to transmit and record her eye view/s, whilst performing long distance runs in the outside environment. In 2009 she undertook a Co-Production Residency at the Banff New Media Institute in Canada, where she researched the potentials of live image streaming in the remote winter landscape; more recently she received a Research Fund Award from the University of the Arts, London in support of *The Great Orbital Ultra Run* project, a 150 mile run around the inside boundary of the M25 London Orbital over nine consecutive days. An Associate Lecturer at the University of the Arts, London, she recently completed her PhD in Art at Goldsmiths College, London, and is about to take up the post of Course Leader in MA Fine Art and MA Printmaking at Anglia Ruskin University in Cambridge.

Maria Chatzichristodoulou [aka Maria X], PhD *Curating Performance and its Double*

It seems that the performative turn, as a 20th C paradigmatic shift, is today more pertinent than ever. The last decade has seen the rise of performance art's presence in the white cube becoming ever more decisive, frequent, and mainstream. Its ontological characteristics of liveness and ephemerality coupled with its dependence on (/favouring of) physical presence, render it a fleeting, unpredictable, impractical and messy art to curate.

Which performance are we talking about though? Prevalent discourses have consistently sought to distinguish between body-based and digital performance practices, by categorizing all mediated performances as documents or events that can only attain to a lower

ontological status than their carnal counterparts. Aiming to confront such oppositional dialectics this paper will call attention to practices that challenge understandings of performance as requiring either carnal (co-)presence or human agency. It will go on to examine how such practices fare within white cube contexts, and explore approaches to curating performance that can generate complex and fertile grounds for discussion and exchange between body, object, screen, and network; live act, process, and captured trace; here-now, elsewhere-some-other-time and ubiquitous presence; self, avatar, and other; performance and its double.

Maria Chatzichristodoulou [aka Maria X] is a curator, performer, producer, writer, and a Lecturer in Performance and New Media at the Department of Drama and Music (Drama), University of Hull. Maria holds a PhD in Art and Computational Technologies from Goldsmiths Digital Studios, University of London. Previously, Maria taught at the University of London College Goldsmiths, Birkbeck and Queen Mary, and Richmond the American International University. She was co-founder of the international media arts festival Medi@terra and co-director of Fornos Centre for Digital Culture (1996-2002, Athens, Greece); co-director of the festival and symposium Intimacy Across Visceral and Digital Performance (London, 2007); director of the symposium Black Box to Second Life: Theatre and Performance in Virtual Worlds (Scarborough, 2011), and co-convenor of the conference Live Interfaces (Leeds, 2012). Maria is co-editor of the volumes *Interfaces of Performance* (Ashgate, 2009) and *Intimacy Across Visceral and Digital Performance* (Palgrave MacMillan). Maria has lectured and published widely, including journal articles, book chapters and invited lectures at Goldsmiths, Central School of Speech and Drama and Queen Mary (University of London), as well as MIT, Yale University and Georgia Institute of Technology (USA). She is currently working on a monograph that explores performance practices that develop within networked environments.

Tania Chen

Tania Chen is a concert pianist who plays 20th and 21st century repertoire such as John Cage, Arnold Schoenberg, Cornelius Cardew, Alexander Scriabin, Morton Feldman, Michael Parsons, and Chris Newman. She is a free improviser and curates a series of improvised music in London - 'Miss Havisham Presents...' at The Old Cholmeley Boys Club, Dalston. For recordings see knittedrecords.com and taniapiano.com

Elena Cologni

I shall discuss a form of participatory practice where produced and shared knowledge informs the artist's creative process, where the **Memory – Time – Perception** relation is informed by Bergson's notion of the present within duration and as produced by the body in space, and by Merleau-Ponty's reference to 'sensation' as the basis for knowledge. The role of memory in the present is seen from a shared perspective including the definition of specious present (philosophy of science) as well as the nature of retention as involving perception of duration. The 'exercises' create the physical and psychological conditions to enhance an awareness and disruption of the perception of time and space. The variable within this is an element of interference in our experience, which will vary every time Spa(e)cious takes place. SPA(E)CIIOUS, is one of the outcomes of the project [ROCKFLUID](#). This develops from a residency at the Faculty of Experimental Psychology, University of Cambridge (since March 2011), with a collaboration with scientist Lisa Saksida, with whom I share a research interest in the relationship between memory and perception.

Dr Elena Cologni is studio artist at Wysing Art Centre and Artist in Residence at the Faculty of Experimental Psychology, University of Cambridge (Arts Council of England). Cologni's work is mainly live, installation and performance grounded in conceptual art, and its tangible translations/manifestations. Cologni studied at the Academy of Art Brera in Milan, Leeds University (Bretton Hall), and has a PhD from the University of the Arts London, Central Saint Martins College of Art and Design, with the thesis: *The Artist's Performative Practice within the Anti-Ocularcentric Discourse*. Her post doc project *Present Memory and Liveness in delivery and reception of video documentation during performance art events*, received an AHRC Grant (2004-2006) with the series Mnemonic Present, Un-Folding as main outcome. She was Research Fellow at York Saint John University during which time she developed the project Experiential (Creative Lab Residency at CCA in Glasgow 2006, Re-Moved 2008, CCA, Gi08 and Geomemos, Yorkshire Sculpture Park 2009). She is particularly active in the discussion on Research as Art Practice, and she contributes with her expertise to the Cambridge University, Faculty of Education, Mphil Arts course since 2008.

Cinzia Cremona *The many Performances of Videoperformance*

Balancing between provocation and analysis, this paper interrogates the liveness of mediated and recorded performances, and proposes wider definitions of liveness and presence.

In particular, I will focus on the performative relationality that emerges in the encounter of videoperformance and viewer in the exhibition space through a series of questions:

- How is relationality performed?
- How do representations perform?
- How do tools perform?
- How is performativity relayed from performer to tools and to viewers?

By exploring these performative components of mediated performances and videoperformance in particular, I will examine how performer, camera, screen and the relational engagement of viewers inform the emergence of distributed performativity.

Cinzia Cremona is an artist and researcher, PhD candidate at the University of Westminster's Centre for Research and Education in Arts and Media (CREAM) with the practice-based project *Intimations: Videoperformance and Relationality* to be completed in 2014. Her videoperformances focusing on relationships, communication and intimate interaction form an original body of work that extends into networked practice and on-line performance. Her work has exhibited in Europe, USA, Russia and Japan.

As an active member of the research cluster **Critical Practice** based at Chelsea College of Art and Design (2007-2011), University of the Arts London, Cinzia Cremona has been involved in developing practical research strategies focused on shared knowledge production, expanded performative events, participatory art practices, and alternative collaborative methodologies.

She co-curated the annual moving image and performance exhibition **Visions in the Nunnery** at the Nunnery Gallery, London, between 2007 and 2010, as well as organizing related events, discussions and symposia, and publishing reviews and essays.

Cinzia Cremona is course leader of the MA Contemporary Art and Professional Practice at the Colchester Art School.

Franko B *"aspiration , expectation and reality" lets get real*

Franko B was born in 1960 in Milan, Italy and moved to London in 1979.

From 1986 to 1990 studied at Camberwell and Chelsea College of Arts, since then he has shown and performed in the UK and internationally at Tate Modern/Liverpool, ICA London, South London Gallery, Palais des Beaux Arts, Brussels, Padiglione D'Arte Contemporanea [PAC], Milan, EX Teresa, Mexico City and RU arts, Moscow. Viewing himself as "essentially a painter", he is influenced by a classical vision of art. Renaissance and religious motifs combine with political and urban dimensions in his work. As a multi-media artist he works with installation, sculpture, photography, video and sound, to create work. Since 2009 he has been appointed professor of sculpture at the academia of fine arts in Macerata, Italy, also he guest lecture at the royal college of arts and Goldsmith College.

Emma Gee

"No one in my generation is interested in being a spectator anymore"

Participant of You, Me, Bum, Bum Train, Sarah Hemming (2012) **It's Fun, but is it Theatre?**
BBC Radio 4 aired 4 June

The curating norm is still 'Don't Touch/ Don't Photograph'.

Within the museum/gallery, participation inevitably generates a tension between preservation of the artefact versus touch and engagement, and the resulting potential for damage. It also brings a risk of fundamentally changing that work (Tracy Emin's jumped on and thus re-made Bed, Damien Hirst's 'Black' Sheep, most recently Yellowism's claiming of a Rothko, resulting in a 2-year jail sentence).

The focus on performance is still based on an historical assumption about 'audience', which retains a privileging of a visual relationship. This then opens up questions about spectatorship and the politics of the 'spectacle', which has connotations of control and hierarchy and demands consideration of the roles of artist/performer/director in relation to the 'spectator'. What then if the performance requires participation? Demands the interaction, intervention and interplay of the 'audience/spectator/participant'? What are the consequences?

I propose to deliver a performative 'paper' exploring participatory performance, opening up issues for curation provoked by performances that explore 'audience' agency.

Helena Goldwater *Taxonomies of UK performance art: absence, eradication and reclamation*

To consider the current state of exhibiting and curating performance art in the UK, one needs to examine the changes in performance practice in the last twenty years. Areas such as the demise of performance art as a term alongside the development of Live Art, the lack of historicisation and exclusion of performance art from the mainstream Art institutions and the commodification of the performance artists' body when entering the gallery.

Therefore my paper will begin by setting out questions that explore the demise of poeticism in favour of the overt and accessible in performance, the role of BritArt and the marketplace in this, and why there is potentially a lack of cross-generational discourse between artists and institutional curators. I will then offer, utilising specific examples, an outline of how performance art became replaced and/or interchangeable with the term Live Art, the impact, positives and problematics of this, the initiatives by artists to find and create contexts and communities within which to thrive, and the occasional, but not integrated, responses from the mainstream Art World to these communities. Finally, I will propose how to address

certain omissions in current curatorial frameworks, giving examples which honour performance art's radicalism without compromise.

Helena Goldwater has been making performance art since 1989, and paintings since 2003. In both practices she is interested in intimate exchange and the durational. She often makes performances that last many hours and her paintings can take months to produce – this dedication to process is a way of transforming the everyday, erotic and grotesque into a spiritual act. Her work has been shown internationally. For example, in the UK, at Tate Liverpool, Newlyn Art Gallery, Art First, and recently at the 1st Venice International Performance Art Week. She also teaches at De Montfort University, Leicester, UK. www.helenagoldwater.co.uk

Lois Keidan

A short talk about the work of the Live Art Development Agency, and particularly the different ways in which it documents and archives Live Art.

Lois Keidan is the co Founder and co Director of the Live Art Development Agency, London. From 1992 to 1997 she was Director of Live Arts at the Institute of Contemporary Arts, London. Before that she was responsible for policy and provision for Performance Art and interdisciplinary practices at the Arts Council of England. She has been awarded Honorary Fellowships by Dartington College of Arts (1999) and Queen Mary, University of London (2009). www.thisisliveart.co.uk

Rob La Frenais Now-Time. Curating performance then and now.

"Stop Moment! You are Beautiful" Goethe. This quote has inspired many artists of significance, particularly those using the medium of performance. In 1979 Rob La Frenais founded Performance Magazine. The inaugural edition featured an interview with the Kipper Kids, and the extended interview became the motif of the magazine, in an attempt to get into the mind and under the skin of the artist who uses performative means. In 2010, at the last National Review of Live art, Rob La Frenais attempted to experientially recapture the days of Performance Magazine in a performative collaboration with Ann Bean. Now, as curator of The Arts Catalyst he engages with the world of measurable data, in art and science collaboration. How has his early experience with the magazine and curatorial collaboration in the 80's and 90's with artists like Marina Abramovic, Black Market, Guillermo Gomez-Pena, Ann Bean and Linda Montano, among many others, with affected this current work?

Dr Rob La Frenais has been a contemporary art curator for 25 years. For the last 15 years he has been based at The Arts Catalyst, an Arts Council England National Portfolio organisation in London, where, with director Nicola Triscott he has developed an ambitious artistic programme. His most recent exhibition with the Arts Catalyst, Republic of the Moon opened this year in Liverpool and is now touring internationally. He was given an honorary Doctorate by Dartington College of Art in 2005 and in 2006 completed a practice-based PhD on issues around curating.

Before become a curator in 1987 he founded and edited the influential contemporary cultural journal Performance Magazine in 1979. He spent most of the seventies as an artist working with early video technology and in community contexts with the group Action Space. He

showed his work in The Video Show at the Serpentine, London , at De Appel in Amsterdam and the Akademie De Kunst in Berlin.

He was also the first curator to experience zero gravity, with a group of artists, at Star City in Moscow in 1999 and went on, with the Arts Catalyst to enable around 50 artists (and scientists) to work here.

Richard Layzell *The Exquisite Moment*

Richard will explore the legacy of performance practice as an entity of the ephemeral and the tangible, experience as art form, space as movement, and the moment as the exquisite. He will reference his chapter for '**Dead History, Live Art**' pub Liverpool University Press, which explores the role of documentation in ephemeral practices and will likely reference his key absent collaborator and muse, Tania Koswycz. He sees the keynote as an artform in its own right as an opportunity to bridge the gap between the performative and the informative.

Richard Layzell's [Square Mile](#) residency in Shanghai, hosted by the mythical Shanghai E Arts, spawned a series of interventions and an ongoing performance *The River Flows*, shown in Glasgow, London, the Museum of Contemporary Art and Xin Dan Wei in Shanghai. He has been working with the Knowle West Media Centre in Bristol on the [Whose Data](#) project and on the promotion and profiling of [Pivotal Dave](#) for the legendary *Key Notes*, already experienced by the many and the few in London, Belfast, Glasgow, Norwich and Colchester.

He is the author of *Cream Pages* and *Enhanced Performance*, is an honorary associate of the NRLA and a ResCen associate artist.

Philip Lee

Philip Lee is a performance artist, researcher and curator and has been performing with clay since 2003. Venues for his work have included The Courtauld Institute, Matt's Gallery, The Nunnery Gallery in Bow, and the Design Museum. He has performed at the ceramics and glass research conference at the National Glass Centre in Sunderland (April 2011) and the ceramics research conference of the British Ceramics Biennial in Stoke-on-Trent (October 2011). In November 2011 two of Philip Lee's *Slip & Chalk* videos were included in the exhibition, *Project 101* at LAB in New York, USA. He has been collaborating with Cally Trench since 2009.

His doctoral research at the University of Westminster is on live performance, body and clay. Philip Lee uses analysis of his own performances to interrogate the work of other performance artists, and is developing ways of discussing performance with materials. He co-curated *Pieces by Eight* with Detta Fane and Anne Jamison at London Gallery West in 2005. In 2012 he co-curated, with Tessa Peters, the *Tradition & Innovation: Five Decades of Harrow Ceramics* exhibition events at Contemporary Applied Arts in London.

Stewart Lee

Stewart Lee is a stand-up comedian and writer. He is the favourite funny-man of Rush vocalist Geddy Lee. He is 44 years old. Visit his site.

Laura Leuzzi (*dieciluglioduemilaotto*): *Re-enacting a Performance*

July 10th 2008 the Italian behaviourist artist Cesare Pietroiusti made a performance at the Museum Laboratory of Contemporary Art (MLAC Museo Laboratorio d'Arte Contemporanea)

at the Sapienza University of Rome: the piece consisted in replying to all the questions that were made by students. He also asked those who were present to repeat the happening a year later. The performance was not recorded on electronic devices: the personal and collective memory was the only trace of the event, except for a few photographs. Emanuele Sbardella, the curator of that performance, and I decided to accept the challenge and on July 10th 2009 and 2010 organized and curated 2 cycles of re-enactments of Pietrojusti's original piece, performing ourselves.

In my presentation I'll show how those re-enactments involved people from different fields and experiences (artists, curators, photographers, video-makers, writers, students and art lovers), who attended the original event or the first re-enactment, creating a community who debated on the documentation and transmission of a performance's memory, of its personal and collective perception, and of the possibility to use of words, images, objects and/or new media to make a e-enactment that is not just a repetition but a re-elaboration and research on the artistic event.

Laura Leuzzi is research Fellow at DJCAD, University of Dundee, on the AHRC funded research project REWINDItalia based in Rome. Art historian and curator, Laura Leuzzi completed her PhD in "Tools and Methods for the History of Art" with a thesis in Contemporary Art entitled "L'elenco, la classificazione e il catalogo come pratiche artistiche nel Novecento" (List, Classification and Catalogue as Artistic Practices in the Twentieth Century) at Sapienza Università di Roma. Author of articles and texts in exhibition catalogues, her research is particularly focused on the relationship between words and image in visual art and new media. In 2008 she curated the exhibition "Artefacta e le Biennali del mondo" (Mestre, Centro Culturale Candiani), on the video documentation of the 52nd Venice Art Biennale in the world. In 2009 and 2010 she curated the cycle "(dieciluglioduemilaotto)" along with Emanuele Sbardella.

Oscar Mac-Fall *Dimanche Rouge*

Oscar Mac-Fall is co-director and curator of Dimanche Rouge Experimental Performances, one of the largest monthly platforms for experimental performance in Europe. Mac-Fall has co-curated and produced over 20 festivals in Paris, Toulouse, Barcelona and Tallinn, presenting the work of over 600 artists from 62 countries. He curates a weekly television program exhibiting video work related to artists performance on the cable channel Souvenirs From Earth and has promoted the use of streaming technologies to create cross-border exchanges. Mac-Fall currently teaches at the Villette University of Architecture (ENSAPLV). He has performed and shown his installation and film work in the UK, Germany and France as well as in other European countries. He has worked on a number of theatre productions, including for the English Theatre Berlin, the English Shakespeare Ensemble and the Finborough Theatre in London. He holds degrees in Art History as well as Fine Art from Camberwell College of Arts.

Kira O'Reilly *Remembering and Forgetting (Killing me Softly) The Trouble with Bodies and A Body In Trouble.*

This is just going to be a short telling of and telling off of bodies.

Bodies that trouble me.

The trouble with bodies.

There will be blood, sweat and tears.

There will be pretend blood, pretend sweat and pretend tears.

Where Duchamp and The Cramps may well meet and twist into a double helix of descent and decent.

Like coaxing a scabs off a graze, a gentle and coaxing prodding and peeling, underneath onto and into the glazy viscous surface of ponderance.

It'll hurt a little and you'll like it.

I'll talk about some body and bodies and where they go and where they don't go

Kira O'Reilly is a UK based artist; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around *The Body*.

Since 1998 her work has been exhibited widely throughout the UK, Europe, Australia, China and Mexico. She has presented at conferences and symposia on both live art and science, art and technology interfaces. She has been a visiting lecturer in the UK and Australia and U.S.A in visual art, drama and dance. Most recent new works have seen her practice develop across several contexts from art, science and technology to performance, live art and movement work.

In 2009 new works included *falling sleep with a pig* (2009) commissioned by The Arts Catalyst for INTERSPECIES. She presented *Stair Falling* (2009) as part of *Marina Abramovic Presents . . .* at Manchester International Festival. She took part in the devising process and performed in Robert Wilson directed ensemble work *Life and Death of Marina Abramovic*, 2011/2012.

She is currently an AHRC funded creative fellows at Department of Drama, Queen Mary University of London.

Lucy Reynolds *Projector/Performer: Technological Embodiments in British Expanded Cinema*

The expanded cinema practices which emerged in the post war period proposed a significant new role for the body in cinema, for the spectator as well as the artist. This paper will focus on how a number of key artists in late 1960s Britain explored the technology of cinema in particular it's modes of projection and exhibition - through the act of performance. I will discuss how artists such as Annabel Nicolson and Gill Eatherley used their bodies as points of questioning mediation between the viewer's perceptual experience of cinema, its modes of film projection, and their own subjective explorations of film as a creative practice. Furthermore, could it be argued that their film installations, and those of artists such as Lis Rhodes, interject a new form of performing embodiment for the technology of cinema itself?

Dr Lucy Reynolds is a lecturer, artist and writer in artists' moving image. Her area of research focuses on expanded cinema and British avant-garde film of the 1970s. She runs MRes in Moving Image at Central St Martins, University of the Arts, and teaches the history and theory of artists' moving image at the University of Westminster, Goldsmiths College, LUX and the Arnolfini. She presents talks on artists' film and video at arts venues across the UK. Recent publishing includes 'Magic Tricks? Shadow Play in British Expanded Cinema', in *The Expanded Cinema: Art, Performance, Film* by Afterall/Tate publications. She is the Features editor for a new peer-review journal on artist's moving image: the Moving Image Research and Art Journal.

Marquard Smith *chair*

Marquard Smith is Editor-in-Chief of Journal of Visual Culture and Director of the Institute for Modern and Contemporary Culture, University of Westminster. Writings on Performance Art and Live Culture include *Stelarc: The Monograph* (The MIT Press), and interviews with Jordan McKenzie, Peggy Phelan, and Aaron Williamson. Forthcoming publications include *The Erotic Doll: A Modern Fetish* (Yale University Press) and *Bio Art: The Future of Life* (Reaktion Books).

Margherita Sprio *chair*

Dr Margherita Sprio studied Fine Art at Goldsmiths (University of London) and The Slade School of Art (University College London) and then worked for a time showing her work internationally before going on to gain her PhD at Goldsmiths. She moved from making photographic and film works to writing and teaching about film and visual culture. She joined University of Westminster in 2011 and has previously taught at a number of other institutions.

Margherita works on film practice and theory as well as the relationship of film theory to photography, contemporary art and philosophy. Her particular research interests relate to the politics of cinema and art, globalisation and diaspora, cultural/sexual difference and transnationalism. Her forthcoming book, *Cinema and Cultural Memory: Britain and the Post-War Italian Diaspora* (Peter Lang, 2013) focuses on the relationship between film, cultural memory, and migrant audience consumption. Other recent publications include, *Writing (Subtitles) as Cultural Translation*. In: Goble, Erika and Fitzsimmons, Phil and Lanphar, Edie, (eds.) *Tensions and Tribulations of Writing Across the Globe*. Inter-Disciplinary Press, Oxford. (2013) and *Sombra Dolorosa (Guy Maddin, 2004): A Queer Archival Performance* In: Rune Gade and Gunhild Borggreen (eds) *Performing Archives/Archives of Performance*. Museum Tusulanum Press Copenhagen (2013)

She has also written about Iranian cinema, realism, performance, and film history.

Gary Stevens *A Problem Object*

The history of performance with practitioners coming from diverse backgrounds in painting, sculpture, dance and theatre results in a complex of approaches and attitudes to the work that they produce, further mediated through photography, film/video and now CGI. In the late 60s and 70s there were performances quoting figurative sculpture. Many visceral performances of the 70s emerged from a painting tradition together with a feminist assertion and celebration of a material, organic, sexual body. The physical body was subjected to tests of endurance, pushing the body to its limit, often to govern the duration of the event, whereas others considered the body as a form, an abstract idea: an image of a body in space. In the 80s there emerged a trend in self-reflexive doers, sometimes working individually and sometimes in groups where the body of the performer was not the site of the work and the notion of subject and object oscillate. Now there is a general trend towards quotation. How is the body shifting from a question about a single, simple bounded object to something more conglomerate or a network of interconnections?

Gary Stevens is an artist who creates performances, sometimes with a text, and he also produces video installations. He has worked with a wide range of visual artists and performers from diverse backgrounds. His solo & ensemble works are seen internationally in galleries, theatres, festivals and public spaces.

The video installations have a strong performance element: *Slow Life* was commissioned and first shown at Matt's Gallery, London in 2003 and the interactive work; *Wake Up and*

Hide, was at Matt's Gallery in 2007; *Now and Again* was a solo exhibition at Southampton City Art Gallery in 2012.

He won a Paul Hamlyn Award for Visual Arts (1998), a Foundation for Contemporary Performance Arts Award (New York) in 1996 and a One to One bursary from the Live Art Development Agency (2005). He has taught in many art schools since 1988 including Goldsmiths, Wimbledon, Byam Shaw Schools of Art, and Middlesex University. Since 2007 he has been a lecturer at the Slade School of Fine Art, UCL. He ran a regular monthly Performance Lab at Toynbee Studios for Artsadmin from 1999 to 2009. He is represented by Artsadmin and lives and works in London.

Cally Trench

Cally Trench is an artist and curator, whose practice includes board games, timelapse films, and performance art, as well as paintings and drawings in which she maps places or people. She has an MA in Fine Art from Central Saint Martins. Her curatorial projects have included *Do you remember it – or weren't you there?* (2013, co-curated with Philip Lee), *At Play* (a series of four exhibitions, 2009-2012, co-curated with Dr Outi Remes), *Remarkable and Curious Conversations* (2009-2012), *Surface!* (2009), *Sketchbook Circle* (2007) and *365 Drawings* (2005).

www.callytrench.co.uk

Nik Wakefield *Memory and Duration of Performance Documentation: a genealogy*

Finding continuity between performance and documentation involves thinking temporally about how memory works. As opposed to the normal practice of differentiating in kind between objects and experience, I begin to theorise of a difference in degree between performance and documentation through an analysis of how Henri Bergson explains memory.

Touching on the lively debates within performance studies, I seek to create new approaches towards documenting that consider processes of becoming to be primary over fixed notions of being in terms of the ontology of text, duration and image.

Bergson useful sets up distinctions between actual, virtual and possible, and between different forms of memory. These concepts allow for a clarification of the relationships between performance and documentation.

A simple graphic is drawn and used to measure the transformations of memory throughout inscriptions, performances and recordings.

To base the theoretical models in a practice-based mode, I draw upon my experience with Every House Has a Door's performance *9 Beginnings*, a work-in-progress performance based on the beginnings of nine performances found in archives in Bristol.

Ultimately, I aim to set out models for practitioners and theorists that allow for continuity between these various sources, experiences and materials of performance.

Nik Wakefield is currently developing a notion of time-specificity in a practice-based PhD at Royal Holloway, University of London for which he has been awarded the Reid Scholarship. He received an MA with Distinction in Practising Theatre and Performance from Aberystwyth University and a BFA Cum Laude from Boston University in Theatre Arts. He works professionally as Head of Performance in Heritage Arts Company, performs and devises with Every House Has a Door, and was assistant director with Punchdrunk.

Tracey Warr *The Performing Audience*

Discussing how the audience are themselves performing in witnessing live performance, but also in engaging with performance staged for the camera and in performance documentation and scores. What are the different audience performances in live acts and in the imagined events conjured by the reader or viewer of performance to camera, performance documentation and scores?

Dr Tracey Warr is Principal Lecturer in Fine Art at Oxford Brookes University. She is a curator and writer. Her research is focused on Art Writing/Writing With Artists, Writing and the Body, Site Writing. Her recent publications include 'On the Tip of my Tongue', *Journal of Writing in Creative Practice*, (2013); 'The Hysterical Sense of Leaking', in Found, P. ed., *The Body in Women's Art: Part 2 Flux*, London: ROLLO Contemporary Arts (2011); 'Texts from the Body: Bruce Gilchrist', in Broadhurst, S. & Machon, J. eds. *Sensualities/ Textualities and Technologies: Writings of the Body in 21st Century Performance* (Palgrave Macmillan (2009). She has published catalogue essays with Barbican and Tate, journal articles with *Performance Research* and edited *The Artist's Body* (Phaidon, 2000). She is on the advisory board for *Performance Research* journal. Her previous teaching posts include Guest Professor at Bauhaus University (Weimar) and Senior Lecturer at Dartington College of Arts. She has recently been writing with artists including London Fieldworks, Marcus Coates and Elpida Hadzi-Vasileva. She is Associate Curator for London Fieldworks' treehouse studio in Glen Nevis. She is currently working on a book, *riverrun*, which will be published by Modern Art Oxford this year.

<http://www.vilma.cc/river>

<http://traceywarr.wordpress.com>

Sarah Williams *Commissioning and presenting performance work within the durational context of an exhibition*

Visual artists are increasingly creating bodies of work that encompass a broad range of disciplines. Of the work currently being made, performance is an important part of an artist's practice but still largely unrepresented within a gallery and exhibition context. Exhibitions I have curated for the Jerwood Visual Arts exhibition programme are responsive to artist's concerns, with a focus on supporting and representing ideas that interrogate the live moment, the ephemeral nature of performance and alternative display mechanisms. 'SHOW' (2011) was an exhibition that responded to the need of artists to exhibit live work. Commissions were offered to artists to develop a new performance that considered the exhibition as a durational context. Each commission produced different approaches to the gallery site. The audience experienced the work through documentation, continuous performance and timed events. What are the ideal conditions for showing and viewing performance work? How can performance be supported more widely within a gallery? In this paper I will demonstrate the need to further support performance work within an exhibition context siting practical examples from the exhibitions: 'Assembly' (2012) 'SHOW' (2011) and 'Locate' (2010).

Catherine Wood

Catherine Wood has been Curator of Contemporary Art and Performance at Tate Modern since 2002. She co-curated the opening programme of the Tanks at Tate Modern with Stuart Comer and Kathy Noble, initiated the live online series 'Performance Room', and is currently preparing an exhibition titled *A Bigger Splash: Painting after Performance* opening in

November 2012. She writes regularly for Afterall, Artforum, Frieze, Kaleidoscope and Mousse magazines, and is on the board for Studio Voltaire London.

Silvia Ziraneck *IT'S ME OR NEVER / HOW NOW AFFECTS HOW*

PERFORMANCE IS THE LANGUAGE OF ART?

POSSIBLY

PERFORMANCE IS LIVING SCULPTURE?

POSSIBLY

ART IS

WHAT IS THE OPPOSITE OF ART – DEARTH?

IF I DON'T DO IT, NO ONE ELSE MIGHT

DO I DO THIS FOR ART? OR FOR ME?

PERFORMANCE IS ART THE ARTIST IS

BEING THE ISSUE

THE DOING OF BEING

THE ART THAT BREATHES – IF IT WANTS TO

ART IS LANGUAGE; ART HAS ITS USES

IS ART NORMAL?

IS LIFE?

PERFORMANCE IS A LUXURY WHICH THOSE OF US WHO BREATHE CAN AFFORD

MATERIALS YOU NEED FOR LIVE ART: 1 IMAGINATION 2 BODY

CONTEXT HAS A LOT TO DO WITH CONTENT

WHAT? IF NOT HERE? WHERE? IF NOT NOW?

TO NOW, OR NOT TO EVEN BE?

THE PHOTO OF AN ACTION IS ONLY EVER THAT – A RECORD OF A MOMENT TRAPPED

HOW REPRODUCED AND REPRESENTED DOES ONE HAVE TO (HAVE) BE(EN) TO BE TAKEN SERIOUSLY?

THE NOWNESS OF HERE

HOW NOW AFFECTS HOW

IT'S ME – OR NEVER

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CONSIDERABLE GENEROSITY OF HER SPONSORS: A BETTER BADGE
(THE BADGES); SILVIA AND CAROLINE FOR VIDAL SASSOON (THE
CONTEMPORARY COIFFURE); EQUISAFETY OF WIRRAL CH46 4TT (THE
DAZZLING REFLECTIVE SAFETY WEAR), WITHOUT WHOM THE WORK
WOULD NOT EXIST AS IT SHOULD.

HOW WHAT I WHEN'D AND WHERE?
WHO HOW'D ME HOW? WHEN LONG?
I WHAT?
WITH WHOM?
AND WHY?
WHAT THEN?

WHICH DETAILS COUNT?
AND WHY?

I THINK, WHILST OTHERS NAMED FOR THOUGHT ARE KNOWN AS BRAND PHILOSOPHERS
I DRESS, WHILST OTHERS NAMED FOR CLOTH ARE KNOWN AS GRAND COUTURIERS
I COOK, WHILST OTHERS NAMED FOR FOOD ARE KNOWN AS TASTE CURATORS
I WRITE, WHILST OTHERS NAMED FOR WORDS ARE KNOWN AS LITERATURATI
I SHOOT, WHILST OTHERS FRAMED BY FAME ARE KNOWN AS CONCEPT IMAGERS
I MUM, AND STUMBLE.

MY ETHOS: COLOUR, SHAPE, COMMUNICATION, TASTE, DESIGN, EMOTION, MOTION, TOUCH, DO AS
YOU WOULD BE (DONE BY), HUMOUR, HISTORY, DESIRE, EQUALITY, TOMORROW, SCALE, SCOPE,
HOPE, SECURITY, ENDEAVOUR, STEADFASTNESS, ADVENTURE, MILLINERY . . .

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