

An education resource on...

Live art



Prepared by **Lauren Goode and Maria Llanderas**

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Contents

About this resource.....	2
Contact us.....	2
Session activities.....	3
Session 1 and 2.....	3
Session 3 onwards	3
Artists' statements.....	4
Description and terms.....	5
Project profile.....	8
Brief description.....	8
Who.....	8
Where and when.....	8
Summary.....	8
Topic list for discussion.....	10
Performance practice in parks.....	12
Preparing for movement-performance experimentation in park settings.....	12
Choosing and finding an inspiring vicinity in which to work.....	12
Starting points for improvisation.....	13
What to perform in...?.....	13
More artists.....	19
Further reading.....	21
Artists recommended links.....	22
Live art sector links.....	23

About this resource

This education resource on live art has been prepared by Lauren Goode and Maria Llanderas, associate artists of the Live Art Garden Initiative – an artist-led arts, architecture and ecology project. The Initiative's aims are to create a new garden-farm environment where site-specific live arts will be both developed *in situ* and receive audiences. You can find out more on the Initiative's website: www.liveartgardeninitiative.org.uk

The aims

The education resource is intended for teachers and aims to facilitate:

- the introduction of ideas about live art and site-specific performance to students through a series of session activities;
- the introduction of experimental creative approaches to performance practice in a park location through drawing upon, as an example, recent live art performance events by Goode and Llanderas;
- leading participatory activities for students in a park location.

The education resource is not tailored to specific key stages as it is intended that the teacher will adapt presentation of the material to the required level.

The pack

The complete education resource pack comprises of:

- a cd containing the *Education Resource on Live Art*, plus images documenting the artists performance project in Greenwich Park; and
- a dvd of edited documentation from the performances in Greenwich Park.

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Session activities

Session 1 and 2

- Give an introduction to the artists practice and performances in Greenwich Park:
 - referring to the *Artists' statements; Description and terms; Project profile* sheets; and
 - viewing the still, and moving-image, documentation (provided on cd and dvd).
- Facilitate further exploration referring to:
 - *More artists*; and
 - *Live art sector links*.
- Facilitate a discussion using the *Topic list*.

Session 3 onwards

- Lead practical workshops referring to:
 - *Performance practice in parks*.
- Facilitate further exploration referring to:
 - *Further reading*;
 - *Artists recommended links*;

Artists' statements

What the artists find important about live art practice

Maria Llanderas

'Live Art' is a very useful term for many artists compelled to find a frame for their work, especially when it doesn't fit in any established category: dance, sculpture, theatre, painting, dance-theatre, video, knitting... More than being unclassifiable, an important aspect of live art is that it challenges conventional views on art, life, science or any other subject. For this reason, live art often requires the audience to be open-minded and to allow their consciousness to flow with the work.

What I consider really important about site-specific live art practice is to be able to engage in a very sensitive way with the site's internal and external rhythm. The visual features of specific sites, considered as scenic settings, can provide additional inspiration or content but my work is not about doing something because it looks 'cute' or 'cool' in an actual setting. I am not disregarding the visual element of our work but my aim is to share a more complex sensorial experience.

About my work: I come from an unorthodox theatre background where I've been encouraged to push theatrical boundaries in all directions. And that's how I landed on Live Art's arena – after jumping through a looking glass! The evolution of my work has gone through jettisoning text, narrative and stage. I've worked on site-specific pieces addressing identity issues. Initially, these were gender related and, at a later stage, acquired a different dimension where categories were blurred. Now, I've reached a new territory beyond representation. My collaboration with Lauren is a new learning adventure. I don't feel I am in safe ground like in some of my previous work. Sometimes I have to trust my intuition and abandon myself in the fringes of time.

Lauren Goode

I am attracted to live art practice involving performance because of the directness. Although my work usually involves visual elements, I also enjoy the simplicity of being able to make work directly with the body as a medium of intensity, without the support or combination of other material aspects. This may be described by others as a lo-tech practice but this questionable 'body' is what I have most readily available to me and, I would argue, itself provides a most complex technology to experiment with.

In performance work with Maria, I am impressed by her ability to build dimensions from intensities that resound with a sense of 'meaning' whilst defying any interpretative effort to pinpoint an exact or conclusive translation. It is as if the intensities of the unexplainable are magnified and are being explored – amplified for examination. Maria also reveals and articulates a subtle humour which can range from the dark, and disturbing, through to the light-hearted. Through the dimensions, that open during the performance, there can be an interaction with an in-situ immersive experience in which the audience shares too. It is the unpredictable and irreducible nature of these explorations that I find important.

Description and terms

The description and terms given below are used by the artist Lauren Goode in relation to performance work and her practice.

Live art

The live art practice that I explore with Maria Llanderas involves creating artworks using the performing body and explores dimensions of consciousness *in situ*. Through hearkening to, generatively, an interaction with the occurrence of real-time event, that is uncapturable, I am interested in presenting intangible content.

Site specific

Our site-specific work operates through performance in connection to its situation. The site is therefore recognised as a crucial element, influencing and limiting the content of the work. The site is addressed as an ecological location: context, architecture, physical environment, and a sense of place, are all considered. Sites are chosen for new works because of particular potentials and specific features. Ideas for interactions, or interventions, within the environment correspond to an awareness of these aspects.

Durational

Our work involves performance movement that alters perception of a sense of everyday time and, potentially, sustains consciousness within a time, at once, both in proximity and remote to sense. Meditative live affects unfold in time, and transpire, from this durational movement, for us and the audience.

Fields of movement

Environments provide diverse fields of movement. Space is acoustic and atmospheric, traversed by sound waves and temperature changes, as well as more obvious movement, that of people, creatures or plants. Even the mountains are not still but moving comparatively slowly. Our movement practice involves bringing our attention to the different fields of movement at a site as potential extensions, or contrasts, to movements that we articulate. For instance, in a park, can one become, in order to create a particular poetry, as slow as a tree; so still that a passing crow stops to quizzically stare; or, as fast as a cloud passing over or an aeroplanes shadow? These various fields and scales of movement can be viewed together as creating a complex unfolding field of movement – a symphony event from micro and macro scale movement.

Non-verbal

The content of our performance work resides with non-verbal zones of intensity. It is possible, through art, to bring meaning to awareness and consciousness, through affects, whilst comprehension remains denied, within a non-verbal zone and, as such, not understood nor represented but, potentially, offering a more direct affect and resonance of meaning, although still refusing a translation into language.

Non-verbal intensity relates to body/brain consciousness feedback systems. Affects of perception and imperception, and body/brain consciousness, alter intensities and thought processes in feedback loops.

Human and abstract movement

The movement in our work may stem from abstraction or recognisable so-called 'human' gestures, or actions, however, the work is not representational and does not proceed to depict characters or identities. This is an important philosophical aspect of our work which is not directed towards 'expressing ourselves', or concerned with expressing subjective

identity. In contrast, the reading of a figure in space can be significantly diminished, and subverted through actions which effectively dissolve the figures movement into the surrounding movement fields.

Affects: physiological and neural

The physiological movement of a relaxed breathing body, even whilst at stillness, forms a sea of movement through the muscular and skeletal body. This awareness is an important starting point for developing control of movement quality, or propulsion, where movement is being driven from sustaining, or otherwise controlling, changing rhythms of breathing. A pace of breathing reflected in a pace of movement also affects a state of consciousness: perception, as a production of consciousness, changes.

Improvisation, coincidental narrative and contingent events

Our performance work does not involve the representation of a prescribed event but actualises a live unfolding event. Improvisation techniques, some of which involve devised systems of movement, are used to bring about random and chance events. In addition, through site-specific work, we respond to particular chance happenings occurring in vicinities in proximity or surroundings extending beyond distances visible but, for instance, audible. A performance duration coincides with a density of other contingent environmental events that began before, continue after or interrupt the performance duration. The effects of these on the work are considered integral to the potential becoming and unfolding of the durational work: they are considered part of the medium of the work.

Interconnectedness

Interconnection is a helpful term for visualising the state of environmental connection with body/brain biophysical consciousness. Dr Mae-Wan Ho explains, in *'The Rainbow and the Worm – The Physics of Organisms'*, that 'our consciousness is delocalised throughout the liquid crystalline continuum of the body (including the brain) [...]' and that 'Brain consciousness associated with the nervous system is embedded in body consciousness and is coupled to it'. (A liquid crystalline state 'is a state or phase of matter in between the solid and the liquid'). The liquid crystalline organism, or living systems of liquid crystals, provide rapid sensitive responsive, and intercommunicative, processes at the cellular level. I create work involving the performing body affected by environmental conditions and understand biophysical processes reveal the body/brain consciousness at a cellular level as a much more permeable, inseparable and unbounded event than is still commonly conceived.

Soundscape

As much as I am aware of the visual aspects of a particular site, the acoustic landscape is considered an important part of the medium of the work. It is planned that future work will involve collaborations with sound artists interested in creating acoustic interactions with specific site soundscapes.

Multiplicity: the actual and virtual

Our durational work explores concepts relating to non-linear time and space, such as, multiplicity, and the unfolding of 'Event' from the virtual to the actual. Manuel Delanda, explaining the work of Deleuze, reminds us of the importance of understanding both the actual and virtual as part of the real. The work of the philosopher Gilles Deleuze is a strong influence upon Lauren's transdisciplinary practice. For further explanation upon the terms multiplicity, actual, and virtual, see over for an extract from Manuel DeLanda's *Intensive Science and Virtual Philosophy* which also quotes Deleuze.

“Using the technical terms just introduced I can give now a final definition of a multiplicity. A multiplicity is a set of vector fields related to each other by symmetry-breaking bifurcation's, together with the distributions of attractors which define each of its embedded levels. This definition separates out the part of the model which carries information about the actual world (trajectories as series of possible states) from that part which is, in principle, *never actualized*. This definition presupposes only the two concepts of ‘differential relation’ and ‘singularity’. I will return in the next chapter to a discussion of what further *philosophical transformation* these two concepts need to undergo in order to be truly detached from their mathematical realization. At this point, granting that the definition I just gave could specify a concrete entity, we may ask what ontological status such an entity would have? To speak as I did of patterns of hydrodynamic flow and of patterns of embryological development as divergent *realizations* of a universal multiplicity is misleading since it suggests that these patterns are real, while the multiplicity itself is not. So Deleuze speaks not of ‘realization’ but of *actualization*, and introduces a novel ontological category to refer to the status of multiplicities themselves: *virtuality*. This term does not refer, of course, to the virtual reality which digital simulations have made so familiar, but to a *real virtuality* forming a vital component of the objective world. As he writes:

‘The virtual is not opposed to the real but to the actual. The virtual is fully real in so far as it is virtual...Indeed, the virtual must be defined as strictly a part of the real object – as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension...The reality of the virtual consists of the differential elements and relations along with the singular points which correspond to them. The reality of the virtual is structure. We must avoid giving the elements and relations that form a structure an actuality which they do not have, and withdrawing from them a reality which they have’.”

Manuel DeLanda. *Intensive Science and Virtual Philosophy*. Pg.32 Chpt. *The Mathematics of the Virtual*.

Project profile

Brief description

A site-specific live art project in Greenwich Park involving a period of performance-research *in situ*. Five durational performance events. A collaborative artist-led project. Specially designed costumes.

Who

Artists: Lauren Goode and Maria Llanderas. Costume design: Lauren Goode

Where and when

Observatory Gardens, Greenwich Royal Park. London. May–June 2005

Summary

This was a site-specific live art project based in a specific vicinity within the Observatory Gardens in Greenwich Park. Practical sessions involving performance-research were carried out *in situ* and could be viewed by passers-by. This research period was followed by five durational performance events, each of two hours, which took place in June. These were intended for a public audience of passers-by to enjoy chancing upon. Three of the performances were documented by video.

The location was accessible for viewing although enclosed as it was within an area set aside for supporting park wildlife to thrive. The artists were first attracted to the space because of the range and density of various shrubbery partially shielding vision into various secluded areas beyond, such as a space where a large fallen tree lay. During the performance events various insects, squirrels, foxes and, amongst other birds, crows and a woodpecker, could be heard and at times appeared close by.

New work was developed that was sensitive to the tranquillity of the surroundings. Meditative styles of movement improvisation were used, involving maintaining intervals of stillness – becoming rather like 'living' still-life compositions (the relevance of this comparison being intensity and presence suggested by the various life-times depicted in a still-life rather than the representational or realist aspects). The performers embodied qualities of human and abstract movement. Lauren created costumes in relation to a sense of tradition at Greenwich Park, using fabrics with floral designs. A roll of paper-like fabric made of natural material was also used. These visual aspects relate to the artists attention to the surfaces the space provided as opposed to its potential as a theatrical frame (eg as a proscenium arch or stage).

The artists have been working together since Autumn 2004 exploring ideas through experimentation *in situ* in contrasting park landscapes and other outdoor environments. Their live art movement work is durational. They use intensity to embody connections that are interwoven with unfolding fields of movement in specific vicinities. They create disruptions from a meditative and sensual poetry operating through non-verbal consciousness although words are not necessarily excluded. Their interests are to dissolve the figural rather than depict characters or subjective expressivity. Inventive and quirky costumes are designed to function as site specific sculptural coverings.



After editing the video documentation from the performance events the artists noted particular durational aspects they wish to explore in new film work integrated with future projects.

More generally about the artists work – processes explored involve establishing movement qualities that embody intensity and poetry. Movement device structures are employed, such as passages, stillness, leaning, rotation and meditation; and techniques used involve oscillation, repetition, momentum, concentration, improvisation and the breath (to affect propulsion and physiology). Work also incorporates coincidental narrative and absurdity. The site-specific work aims to engage with sensitivity to unique environments and contingent events. It is relevant to consider a site as ones body in extension and in-separate – a connected live architecture unfolding – a multiplicity of actual and virtual dimensions.

Biographies

- Maria Llanderas. Performance training: Grotowskian and Live Art. Santiago de Compostela (Galicia- Spain). Butoh and contemporary dance. Influences: the work of Ana Mendieta. MA Performance. Goldsmiths College.
- Lauren Goode. Thirteen years experience as a practising artist, including installation and performance collaborations, and guided by further study (philosophy and landscape architecture). BA Hons Fine Art (Sculpture). 1991 Central Saint Martin's. MA Fine Art. (Site specific and mixed media installation, film, digital imaging).1995. Royal College of Art.

Documentation

- Lo-res images [pdf file size: 112 kb]. Hi-res images [pdf file size: 1.5 mb]
- Extracts from performance events 3, 4 and 5 [dvd. total: 1 hr 30 mins]
- Moving-image extracts: <http://www.liveartgardeninitiative.org.uk/movies.html>

Related

- An education resource prepared (by Maria Llanderas and Lauren Goode) for teachers which aims to facilitate the introduction of ideas about live art and site-specific performance; and the exploration of practical work in a park location. This resource is free online at www.liveartgardeninitiative.org.uk and includes '*Descriptions and terms Lauren uses in relation to the performative works*'.
- Live Art Garden Initiative. www.liveartgardeninitiative.org.uk
- http://www.royalparks.gov.uk/parks/greenwich_park/index.cfm

Acknowledgements

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Contact

- Lauren Goode. email: lauren@liveartgardeninitiative.org.uk
- Maria Llanderas. email: mariallanderas@hotmail.com

Topic list for discussion

The audience

When did you last experience 'art'. Describe this experience and why you considered it art.

Was it at an art venue or gallery? If not, where?

How can one become more, or less, receptive to a performance work?

Reasons and desire

Should art serve purposes?

If yes, what purposes should be served?

If no, is art needed?

If yes, how is it needed?

If one cannot identify why art is needed, does this mean it is not needed or any less important?

Could art be needed for no purposes? If not needed for 'purposes', why is it needed?

Sense and nonsense

How is it that nonsense can become meaningful?

Can art carry meanings that are not expressible in words?

Are there acts that do not convey knowledge but are meaningful and, if so, how?

Importance and entertainment

What makes creative works of art superficial or even just hollow spectacle?

How is art important or unimportant?

Ethics, freedom of speech and tolerance

Do any responsibilities lie with the artist during the making stages of work, eg in relation to materials, and processes, used or content explored? If so, describe these.

Are there additional responsibilities, and for who, during the sharing of work in public settings? If so, describe these.

Why is it important to be able to show controversial and challenging works in gallery settings or elsewhere?

Should access to education involve exposure to the widest spectrum of ideas that are known (across all subjects, eg science, arts and humanities, etc) and be prioritised over increasing censorship regulation/legislation, in order that potentially dangerous ideas could be counteracted/disarmed by individuals?

Objects, affects and becoming

Is art, or the experience of art, more important?

Is art an object or an affecting experience, or both?

Is perception an affect?

Are there ingredients of art? If so, describe these.

If art can be defined, how do you think it should be defined – what is art, to you, and should it be the same for others? Should there be, and can you agree upon, a definition for art?

In what ways does an act of defining art as either an object or affecting experience (sensation) limit new art or impose fixed values that limit recognition of art to pseudo innovation, *ie* within preconceived boundaries, unless subverted by the artists?

Language and meaning

What disadvantages and advantages are there of using terms and categories to classify genres of work?

Is there any absolute precision in language?

Time and event

Is live art 'live'?

If so, how and in what senses?

What is meant by 'live'?

How do concepts of space, time, and consciousness, alter appreciation of what is considered live?

In what senses does time evolve, or unfold, and/or objects unfold in time?

Representation and expressionism

What is representation? Give an example of a work that is representational and one that is not, and explain why.

Is it possible that abstract art can be representational?

How is an artist who conceives of art as being about self-expression working within a confined approach?

Is representation a regime and, if so, of what?

Questions, uncertainty and problems

By asking a question, how is one prescribing a specific answer as a solution?

Discuss how to formulate and pose problems by removing the prescription of a question.

Performance practice in parks

Preparing for movement-performance experimentation in park settings

Make sure you have obtained permission, if required, from your Park Manager.

Firstly, there should be a led warm-up. Choose a vicinity where you will not be disturbing others enjoyment of the park. The following safety issues should also be considered.

- Remember that parks are not always safe places. It is advisable for students to work in one or more groups. Ensure the numbers in each group are not too small.
- Whether working in bare feet or not it is always advisable to familiarise a group with the space in which they will be experimenting in detail. For instance, as a group, firstly, take a few minutes walking through the area looking for any items that could cause injury, eg broken glass, cans or other rubbish. If the area is not completely safe, work elsewhere. Beware of less obvious hazards, such as, where ground is uneven or there are low tree boughs at head height or lower. Decide whether such features are elements important to work with creatively or if it is better to work in another area.
- Cold and hot weather: students need to be appropriately dressed for the conditions including suitable footwear. Being outdoors can be tough on skin – sun cream may be needed. Wearing gloves can not only keep hands warm but give protection allowing more confidence with movements. It is important to undertake warm up exercises that prepare the body for the conditions. Teach students to learn awareness of where their body is holding tension; to bring their awareness to relaxing these parts, and the whole, as warming-up through gentle stretching and breathing exercises. Avoid working bodies like a robots that must obey movement instructions to counts. Instead, direct the students concentration towards letting small gentle movements lead into creating rhythm and more energetic movement – making an ally of the body and its ability to surprise.

Choosing and finding an inspiring vicinity in which to work

Students can split into smaller groups or work together in one vicinity. Choosing the vicinity is a creative activity. Students can be encouraged to look for vicinities that they find inspiring and discuss specific aspects they considered. These might include:-

- the layout patterns, eg arrangements of paths and bedding areas;
- the structural aspects – architectural qualities in outdoor spaces provided by the situation of trees, eg in rows, avenues or clusters;
- the colours of foliage or plants;
- the scents under, or near, various trees and flowering plants – how changes in the weather condition affects these;
- the soundscape in, or movements through, an area produced by people and creatures, eg birds, squirrels, foxes or insects;
- the physiological affects of weather and atmospheric conditions on energy levels and mood, and reflected in the type of movement in the vicinity;
- potential noted from the way an area will change subtly, or markedly, over different periods, eg a season, but also over just a week or a single day, or by the hour or the seconds of a moment *etc.*

Leave the park and vicinity in which you work unchanged. Consider teaching how long it takes the plants and trees to grow and mature to bring an appreciation of this. There are often fallen leaves, flowers or petals and branches to play with – it is not necessary to break off foliage. Cut foliage, suitable for utilising in costumes, may also be obtainable by speaking to the gardeners.

Starting points for improvisation

There are many interesting different ways of creating starting points for improvisation. Here are few of the ideas that we explored using in Greenwich Park.

- Listening: Consider the noises and consequent rhythms in the space. Are they from animals, birds, plants, people, traffic or other sources... As a group, make 10 minutes silence together. During this period concentrate on hearing sounds at various proximity's, for example: can you hear yourself breathing; what is the sound furthest away that you can hear; is this sound moving closer or fading?
- Letting a movement unfold: Bring your concentration to speeds of movement in the vicinity. Find ways of responding by adding your own movement-gesture, sustaining this for various duration's, eg 30 secs, 1 min, 5 mins, 10 mins. Choose and sustain particular speeds or rhythms, for the movement-gesture, and then change these to clearly defined others, giving consideration to how the transition is made, for instance, whether gradually or sharply.
- Imagine your movement in a vicinity is like a song accompanied by the sound of the space... Maybe, at first, the song is a hum... You find yourself gently swaying – you notice a bird fly suddenly over-head and this acts like a cue. You let your impetus to swing your arm happen, before you are aware of any decision to realise this movement... Where are you led to next, as the energy of a song of movement unfolds? Sustain this journey in song-movement for about 10 minutes.
- Think minimal movement: Notice all the tiny movements in the vicinity, eg of a petal or leaf falling and its pathway as it is gently blown along in a light breeze; or of a twig dangling delicately. Explore using the stillness of your body to make only very small movements and notice how this amplifies their affects.
- Stand still and concentrate on your breathing. Try to feel your breath reaching every corner of your body. Start focusing on small areas until you feel you are breathing through your whole body. Start moving guided by your breath.
- Stand still and concentrate on your breathing. Try to feel rooted to the ground. Imagine you are developing strong roots from the soles of your feet. At the same time keep your body relaxed and soft. Start moving the rest of your body keeping your feet at the same spot.
- Focus your gaze on a small object (like a leaf, a pebble or even a small part of something bigger). Remain standing still and relaxing your body, and then begin trying to feel as if of the chosen item. After a few minutes start moving, slowly, trying to embody the quality of the object.

What to perform in...?

Take time in the vicinity to daydream about costume ideas and draw designs.

Consider the following:-

- colours and patterns;
- materials in contrast, or similar, to those in the setting;
- using clothes or wearing objects;
- incorporating structural elements, eg a roll of reusable material
- how a form will limit your movement;
- consider the difference between a costume portraying a character, or role, and a costume that is sculptural and/or non-figural;
- will you be too cold or hot?
- will you cause offence to anyone?







More artists

Introducing more artists...

The artists profiled in this education resource, Lauren Goode and Maria Llanderas, have formed a short (and incomplete) list of arts practitioners whose work they have been inspired by, but which can be used to introduce a diverse mix of arts' practices and philosophy to students. The list includes artists, film-makers and philosophers.

*Teachers are strongly advised to research the suitability of this online content **before** introduction to children and young people of specific ages.*

- **Matthew Barney**
www.cremaster.net
- **Jerome Bel**
<http://82.238.77.78/jeromebel/eng/index.asp>
- **Marcus Coates**
<http://www.axisweb.org/seCVFU.aspx?ArtistID=14067>
<http://www.youtube.com/watch?v=BfBgWtAlbRc>
<http://www.humannature.org.uk/artists/marcus-coates/index.html>
- **Helen Chadwick**
www.bbc.co.uk/dna/collective/A2605628
www.henry-moore-fdn.co.uk/matrix_engine/content.php?page_id=358
- **Siobhan Davies**
<http://www.siobhandaviesarchive.com/>
- **Lucio Fontana**
<http://www.tate.org.uk/servlet/WorksList?searchid=9785&tabview=lightbox>
- **Johnny Golding**
<http://gre.academia.edu/ProfessorJohnnyGolding>
- **Michael Haneke**
http://en.wikipedia.org/wiki/The_White_Ribbon
http://en.wikipedia.org/wiki/Category:Films_directed_by_Michael_Haneke
- **Rebecca Horn**
http://www.rebecca-horn.de/pages/index_eng.html
- **Ryoji Ikeda**
<http://www.ryojiikeda.com/>
- **Ana Mendieta**
www.hungryflower.com/leorem/mendieta.html
www.angelfire.com/ia/tridar/ana.html
<http://hirshhorn.si.edu/search.asp?search=Ana+Mendieta>
- **Meredith Monk**
www.meredithmonk.org
- **Ko Murobushi**
<http://www.komurobushi.com/>
- **Hayley Newman**
<http://www.hayleynewman.com/>
- **La Ribot**
www.laribot.com
- **Hubert Sauper**
'Darwin's Nightmare' <http://www.darwinsnightmare.com/>
- **Jalal Toufic**
<http://www.jalaltoufic.com>
- **Gillian Wearing**
<http://www.tate.org.uk/servlet/WorksList?searchid=9936&tabview=lightbox>

Access more artists work via resources and online archives...

- **Arts & Humanities Data Service (AHDS) Performing Arts.** 'Supports research, learning and teaching with high quality and dependable digital resources related to music, dance, theatre, radio, film, television, and performance.
<http://www.ahds.ac.uk/performingarts/>
- **Arts Archives.** An International digital moving image resource for performance practice research <http://www.arts-archives.org/>
- **Art Collaboration.** 'A presentation of extraordinary work of some of the most remarkable contemporary performance artists.'
<http://www.artcollaboration.co.uk/>
- **Arts Council Collection.** 'The largest national loan collection of modern and contemporary British art.
<http://www.artscouncilcollection.org.uk/GoSee/index.jsp>
- **Arts Council of England dance video collection**
<http://www.falmouth.ac.uk/1059/stream-42/arts-council-of-england-dance-video-collection-421.html>
- **Art in Context.** 'Reference information about artists and where to find their work.'
<http://www.artincontext.org/>
- **Arts on Film Archive.** 'Films on art produced in the UK since the 1950s. The archive offers a complete database and an on-line video streaming of all 450 films made by the film department of Arts Council England between 1953 and 1998 and several films produced till 2003 by the dance Department of ACE.
<http://artsonfilm.wmin.ac.uk/>
- **Exeter Digital Archives.** 'An international moving image resource for performance practice research.'
<http://spa.exeter.ac.uk/drama/research/exeterdigitalarchives/>
- **Intute.** 'Creative and performing arts, brought to you by a national team of subject specialists from universities across the UK.'
<http://www.intute.ac.uk/creativearts/>
- **Live Art Work.** 'A quarterly dvd publication featuring video documentation of contemporary live art.'
<http://www.liveartwork.com/>
- **Live Art Development Agency – Study Room and downloadable guides.**
· 'An extensive library of Live Art related publications, dvds, videos, cd-roms, magazines, journals, artists' materials, and other information.'
http://www.thisisliveart.co.uk/resources/Study_Room/study_room.html
- **Live Art Development Agency – Live Art Online.** 'The Agency's You Tube Directors Channel LiveArtOnline contains a collection of films and resources posted to the You Tube site by artists.'
<http://www.youtube.com/user/LiveArtOnline>
- **LuxOnline.** 'British based artists' film and video in-depth.'
<http://www.luxonline.org.uk/index.html>
- **National Video Archive of Performance and Audio-Video Collection**
http://www.vam.ac.uk/collections/theatre_performance/videos/video-archive/index.html
- **Open Dialogues.** 'Critical writing and debate on contemporary art.'
<http://opendialogues.googlepages.com> and <http://open-dialogues.blogspot.com/>
- **The Live Art Archives** (University of Bristol Theatre Collection)
http://www.bris.ac.uk/theatrecollection/liveart/liveart_archivesmain.html
- **The Live Art Collection on the UK Web Archive.** Maintained by the British Library in collaboration with the Live Art Development Agency, London.
<http://www.webarchive.org.uk/ukwa/collection/26312782/page/1>
- **UbuWeb.** 'Avant-garde, ethnopoetics, and outsider arts.'
<http://www.ubu.com/>

Further reading

The artists recommend the following reading.

- Allain, Paul. *The Art of Stillness. The Theatre Practice of Tadashi Suzuki*.
- Bergson, Henri. *Duration and Simultaneity*.
- Carroll, Lewis: *Sylvie and Bruno*.
<http://www.literature.org/authors/carroll-lewis/sylvie-and-bruno/>
- Carroll, Lewis. *Through the Looking-Glass*
- DeLanda, Manuel. *Intensive Science & Virtual Philosophy*. Continuum. 2002
- Deleuze, Gilles. *The Logic of Sense*. Continuum 2003. (First Pl. 1969)
- Deleuze, Gilles, Nietzsche and Philosophy. Pl. Continuum 2006. (First Pl. 1962)
- Cooper M, Goffey, A and Munster, A [Ed]. *Culture Machine 7: Biopolitics*. e-journal. www.culturemachine.net/
- Ho, Dr Mae Wan. *The Rainbow and the Worm. The physics of organisms*. The Second Edition. World Scientific Publishing Co.1998
- Ho, Dr Mae Wan. *Living with the Fluid Genome*. Pl. I-SIS 2003.
- Koren, Leonard. *Wabi-sabi for Artists, Designers, Poets & Philosophers*. Stone Bridge 1994
- Masakazu, Yamazaki. *The Aesthetics of Ambiguity: The Artistic Theories of Zeami*. (This is in *On the Art of No Drama. The Major Treatises of Zeami*. Trans. by Rimer, J Thomas and Masakazu, Yamazaki. Princeton Univ Press 1984).
- Weintraub, Linda: *How Today's Artists Think and Work*. Thames and Hudson Ltd 2003
- Warner, Daniel. Cox, Christopher. Ed. *Audio Culture. Readings in Modern Music*. Pl. Continuum 2004.
- Wilde, Oscar. *The Importance of Being Ernest*

Artists recommended links

A selective collection of a wider range of recommended links.

- **Culture Machine e-journal**
A Journal 'generating culture and theory'
<http://www.culturemachine.net/index.php/cm>
- **Electronic Freedom Foundation (EFF)**
'Defense and protection of civil liberties in the networked world'
<http://www.eff.org/>
- The Centre for Alternative Technology
<http://www.cat.org.uk/index.tml?refer=index&init=1>
- **Collapse**
'A Journal of Philosophical Research and Development'
http://blog.urbanomic.com/urbanomic/archives/2007/03/about_collapse.html
- **CTheory**
'An international journal of theory, technology and culture'.
<http://www.ctheory.net/>
- **Deleuze Society? (Blog)**
<http://adeleuzesociety.blogspot.com/>
- **Gutenberg**
'More than 30,000 free books in the Project Gutenberg'
http://www.gutenberg.org/wiki/Main_Page
- **Institute of Science in Society (I-Sis)**
'Social responsibility and sustainable approaches in science'
<http://www.i-sis.org.uk/index.php>
- **Interactive Architecture**
'Emerging practices within architecture' and media architecture.
<http://www.interactivearchitecture.org/>
- **International Deleuze Studies Conference and Camp Events**
<http://www.uni-koeln.de/phil-fak/englisch/abteilungen/berressem/deleuze2009/>
- **International Directory of Sculpture Parks and Gardens** (Birkbeck, UCL)
www.bbk.ac.uk/sculptureparks
- **K-Punk (Blog)**
<http://k-punk.abstractdynamics.org/>
- **Lawson Park**
'A research base for a wide range of people working with Grizedale Arts...'
<http://www.lawsonpark.org/>
- **Parks and Gardens UK**
An on-line 'resource dedicated to historic parks and gardens' in the UK.
<http://www.parksandgardens.ac.uk/>
- **New Exhibitions**
Current UK listings and map - includes main and small galleries
<http://www.newexhibitions.com/home/>
- **NGS** Find and visit over 3,600 gardens open for charity
<http://www.ngs.org.uk/>
- **Resonancefm**
Experimental radio station run by the London Musicians' Collective
<http://resonancefm.com/>
- **Rupert Sheldrake**
www.sheldrake.org
- **RSA Arts & Ecology**
<http://www.rsaartsandecology.org.uk/>
- **Rupert sheldrake**
www.sheldrake.org
- **Slash Seconds**
<http://www.slashseconds.org/>
- **The Soil Association**
<http://www.soilassociation.org/>

Live art sector links

Advice, information, networks, associations and resource links

- Artsadmin. www.artsadmin.co.uk
- New Work Network. www.newworknetwork.org.uk
- Performance Studies International. <http://psi-web.org/>
- Live Art Development Agency (LADA). www.thisisliveart.co.uk
- Live Art UK. <http://www.liveartuk.org/>
- The 'Live Art' discussion list at Jiscmail. www.jiscmail.ac.uk

Festivals, events and platforms

- Arnolfini. Bristol. www.arnolfini.org.uk
- Artsadmin. London. www.artsadmin.co.uk
- Beaconsfield. London. www.beaconsfield.ltd.uk
- Battersea Arts Centre (BAC). London. <http://www.bac.org.uk/>
- Baltic Centre for Contemporary Art. Gateshead. www.balticmill.com
- Bluecoat arts centre. Liverpool. www.bluecoatartscentre.com
- Cafe Oto. London. <http://www.cafeoto.co.uk/index.shtm>
- Chapter Arts Centre. Wales. www.chapter.org
- Chelsea Theatre. London. <http://www.chelseatheatre.org.uk/>
- Colchester Arts Centre. Colchester. www.colchesterartscentre.com
- East End Collaborations (EEC). London. Queen Mary University.
- Emergency @ the Green Room, Manchester. www.greenroomarts.org
- Fierce Earth. Birmingham. www.fiercetv.co.uk
- Forma. London. <http://www.forma.org.uk/>
- Greenroom. Manchester. www.greenroomarts.org
- Gunpowder park. Essex. www.gunpowderpark.org
- Home. London and Suffolk. www.lgihome.co.uk
- Hull time-based arts. Hull. www.timebase.org
- LADA. London. www.thisisliveart.co.uk
- National Review of Live Art, Glasgow. New Moves International. www.newmoves.co.uk
- Site gallery. Sheffield. www.sitegallery.org
- Siobhan Davies Studios. <http://www.siobhandavies.com/>
- Spill Festival. London. <http://www.spillfestival.com/>
- The Basement. Brighton. <http://www.thebasement.uk.com/>

More platforms where programs may include theatre, mime or dance works which cross over into live art:

- London International Mime Festival. www.mimefest.co.uk/
- London International Festival of Theatre (LIFT). www.liffest.org.uk/
- Dance Umbrella. www.danceumbrella.co.uk
- Spring Loaded and Resolution @ The Place. www.theplace.org.uk

www.liveartgardeninitiative.org.uk

Available on our website: further information on the Initiative's main project aims; project profiles; forthcoming events; *News Updates*; artists' pages; the 'This Week' gallery and year-books; resource content, including artists' moving-image.

Contact us



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