

# *An education resource on...*

## *Live art*



**Prepared by Lauren Goode and Maria Llanderas**

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This education resource has been prepared by two artists, Lauren Goode and Maria Llanderas, and is intended for teachers.

It aims to facilitate work with students:

- introducing ideas about live art and site-specific performance;
- involving practical experimentation in a park location.

Material draws from and profiles a recent example of live art performance in Greenwich Park, London, by the artists.

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 education resource material on cd is accompanied by images from the performance project and, on dvd, edited documentation from the performances.

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# *Session and practical workshops*

## Outline



1. Introduction to the artists work and project using the *Introduction; Description and terms; and Project profile*
2. Projection of the dvd and viewing of image documentation
3. Discussion using the *Topic list*
4. Student participation using the *Learning activities*

# Introduction

## 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, often live art 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 that itself provides a most complex technology to experiment with.*

*In performance works with Maria I am impressed by her ability to build dimensions that resound with a sense of 'meaning' from intensity 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 to the light-hearted. Through these 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

## Descriptions and terms

These are terms that Lauren uses in relation to performance work and her practice.



### Live art

Our live art practice involves creating artworks using the performing body and explores dimensions of consciousness *in situ*. Through generating the occurrence of real-time events that are 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 we articulate. For instance, in a park, can one become, in order to create a particular poetry, as slow as the tree; so still that the passing crow stops to stare quizzically at you; or as fast as the cloud or aeroplane shadow passing over? 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 to awareness and consciousness meaning 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', which would be to affirm subjective expressivity. 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 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 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 or unfolding of the durational work: and 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 phenomenon 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 events from the virtual to actualisation's. Manuel Delanda explaining the work of Deleuze reminds us of the importance of understanding the actual and virtual as part of the real. The works and philosophy of Gilles Deleuze are an important influence on ideas Lauren initiates for exploration. For further explanation on the terms multiplicity, actual and virtual an extract from Manuel DeLanda's *Intensive Science and Virtual Philosophy* which also quotes Deleuze follows:

"Using the technical terms just introduced I can give now a final definitions 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*. Pg32 Chpt. *The Mathematics of the Virtual*.

# Project profile

## Brief description

A site-specific live art project in Greenwich Royal 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 lifetimes 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]

## 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](http://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.liveartgardeninitiative.org.uk)
- [http://www.royalparks.gov.uk/parks/greenwich\\_park/index.cfm](http://www.royalparks.gov.uk/parks/greenwich_park/index.cfm)

## Acknowledgements

- The artists thank the Park Manager and staff for their assistance and support-in-kind with this project.

## Contact

- Lauren Goode. e-mail: [lauren@liveartgardeninitiative.org.uk](mailto:lauren@liveartgardeninitiative.org.uk)
- Maria Llanderas. e-mail: [mariallanderas@hotmail.com](mailto: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 so, 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, and content explored? If so describe these.

Are their additional responsibilities 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 becomings

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 or both of these – 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 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?

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?

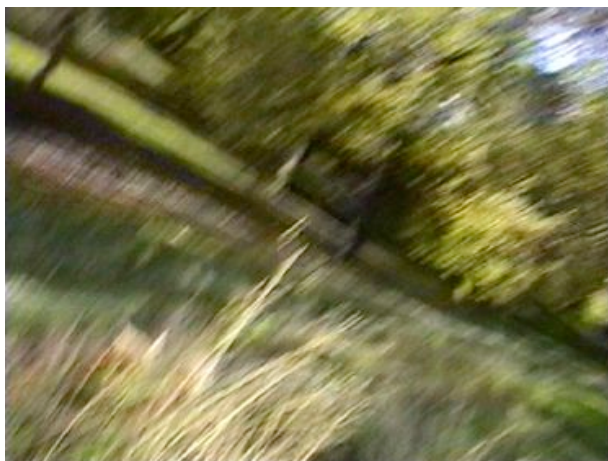
## questions, uncertainty and problems

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.

# Activity 1

## Movement performance experimentation in park settings



### Preparing

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

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

- Parks are not always safe places and it is advisable for students to work in a group and to 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; are there any low tree boughs that you could knock your head on? Decide whether such features are elements important to work with creatively or if it is better to work in another area.
- The 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 and warming these parts through gentle stretching and breathing exercises. Avoid working bodies like a robots that must obey movement instructions to counts. Instead direct 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, which 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 conditions affects these;
- the sound or movement through, or in, an area of people and creatures eg birds, squirrels, foxes or insects;
- physiological affects of weather and atmospheric conditions on energy levels and mood, and reflected in the type of movement in the vicinity;
- the way the area will change weekly.

**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 a 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... As a group make 10 minutes silence together. During this period concentrate on hearing sounds at various proximity's eg can you hear yourself breathing... what is the sound furthest away that you can hear and can you hear whether it is moving closer or further away?
- Letting a movement unfold: Bring your concentration to speeds of movement in the vicinity. Find ways of responding with adding your own movement-gesture and sustaining this for various duration's eg 30 secs, 1 min, 5 mins, 10 mins at a particular speed/rhythm and then changing to another.
- Imagine your movement in this 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 a petal or leaf falling and its pathway gently blown along in a light breeze, or a twig dangling blown also by the breeze. Explore using your body to make noticeable very small movements.
- 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). Stand still relaxing your body and trying to feel 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?



# Activity 2

## Find out about other artists work...



The artists have made a short list of artists who they have found inspiring and whose work teachers may wish to introduce to students.

*Teachers are advised firstly to research the suitability of these artists and the links **before** introduction to children of specific age groups.*

- La Ribot  
[www.laribot.com](http://www.laribot.com)
- Matthew Barney  
[www.cremaster.net](http://www.cremaster.net)  
[This is the site about Barney's Cremaster film series 1-5. Please be advised that certification is as follows for the films themselves: One - cert PG; Two - cert 18; Three - cert 15; Four and Five - cert 12A.]
- Ana Mendieta  
[www.hungryflower.com/leorem/mendieta.html](http://www.hungryflower.com/leorem/mendieta.html)  
[www.angelfire.com/ia/tridar/ana.html](http://www.angelfire.com/ia/tridar/ana.html)  
[www.hmsg.si.edu/exhibitions/mendietaBrochure.pdf](http://www.hmsg.si.edu/exhibitions/mendietaBrochure.pdf)
- Meredith Monk  
[www.meredithmonk.org](http://www.meredithmonk.org)
- Art and Language  
<http://www.bbc.co.uk/coventry/culture/stories/2003/04/art-and-language.shtml>  
<http://www.lisson.co.uk/artistDisplay.asp?ArtistID=42>
- Helen Chadwick  
[www.bbc.co.uk/dna/collective/A2605628](http://www.bbc.co.uk/dna/collective/A2605628)  
[www.henry-moore-fdn.co.uk/matrix\\_engine/content.php?page\\_id=358](http://www.henry-moore-fdn.co.uk/matrix_engine/content.php?page_id=358)
- Lucio Fontana  
[http://www.tate.org.uk/servlet/ArtistWorks?  
cgroupid=999999961&artistid=1102&page=1&sole=y&collab=y&attr=y&sort=default&tabview=bio](http://www.tate.org.uk/servlet/ArtistWorks?cgroupid=999999961&artistid=1102&page=1&sole=y&collab=y&attr=y&sort=default&tabview=bio)
- Philip Guston  
[www.royalacademy.org.uk/?lid=1019](http://www.royalacademy.org.uk/?lid=1019)
- <http://www.artincontext.org/>  
Art in Context [...] an online reference library: information about artists and where to find their work.
- <http://www.ubu.com/>  
'UbuWeb is [...] a resource dedicated to all strains of the avant-garde, ethno-poetics, and outsider arts'

# Activity 3

## Further reading



The artists have recommended the following collection of titles.

- 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 PI 1969)
- Deleuze, Gilles: *The Fold. Leibniz and the Baroque*. Reprinted by Continuum 2003. (First PI by Les Editions de Minuit, Paris).
- Cooper M, Goffey, A and Munster, A [Ed]. *Culture Machine 7: Biopolitics*. e-journal. [www.culturemachine.net/](http://www.culturemachine.net/)
- Ho, Dr Mae Wan: *The Rainbow and the Worm. The physics of organisms*. The Second Edition. World Scientific Publishing Co. 1998
- 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*. Continuum 2004.
- Wilde, Oscar. *The Importance of Being Ernest*

# Activity 4

## The artists recommended links



- The Institute of Science in Society. [www.i-sis.org.uk](http://www.i-sis.org.uk)
- Culture Machine e-journal. [www.culturemachine.net/](http://www.culturemachine.net/)
- Electronetwork: Investigating and interrogating electromagnetic reality. [www.electronetwork.org](http://www.electronetwork.org)
- Resonancefm. [www.resonancefm.com](http://www.resonancefm.com)
- Wikipedia. <http://en.wikipedia.org>



# Links

## Advice, information and resource links

- Artsadmin. [www.artsadmin.co.uk](http://www.artsadmin.co.uk)
- Live Art Development Agency (LADA). [www.thisisliveart.co.uk](http://www.thisisliveart.co.uk)
- Live Art Directory. [www.liveartdirectory.org.uk/artists.html](http://www.liveartdirectory.org.uk/artists.html)
- Live Art Magazine. [www.liveartmagazine.com](http://www.liveartmagazine.com)
- New Work Network. [www.newworknetwork.org.uk](http://www.newworknetwork.org.uk)
- Live Art UK. <http://www.liveartuk.org/>
- The 'Live Art' discussion list at Jiscmail. [www.jiscmail.ac.uk](http://www.jiscmail.ac.uk)

## Festivals, events and platforms

- Arnolfini. Bristol. [www.arnolfini.org.uk](http://www.arnolfini.org.uk)
- Artsadmin. [www.artsadmin.co.uk](http://www.artsadmin.co.uk)
- Beaconsfield. [www.beaconsfield.ltd.uk](http://www.beaconsfield.ltd.uk)
- Baltic Centre for Contemporary Art. [www.balticmill.com](http://www.balticmill.com)
- Bluecoat arts centre. Liverpool. [www.bluecoatartscentre.com](http://www.bluecoatartscentre.com)
- Chapter Arts Centre. Wales. [www.chapter.org](http://www.chapter.org)
- Colchester Arts Centre. Colchester. [www.colchesterartscentre.com](http://www.colchesterartscentre.com)
- East End Collaborations (EEC). London. Queen Mary University.
- Emergency @ the Green Room, Manchester. [www.greenroomarts.org](http://www.greenroomarts.org)
- Fierce Earth. Birmingham. [www.fiercetv.co.uk](http://www.fiercetv.co.uk)
- Gunpowder park. Essex. [www.gunpowderpark.org](http://www.gunpowderpark.org)
- Home. London and Suffolk. [www.lgihome.co.uk](http://www.lgihome.co.uk)
- Hull time-based arts. Hull. [www.timebase.org](http://www.timebase.org)
- LADA. [www.thisisliveart.co.uk](http://www.thisisliveart.co.uk)
- National Review of Live Art, Glasgow. New Moves International. [www.newmoves.co.uk](http://www.newmoves.co.uk)
- Site gallery. Sheffield. [www.sitegallery.org](http://www.sitegallery.org)

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

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

## Contact us

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