

# 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]

## 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

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- Maria Llanderas. email: [mariallanderas@hotmail.com](mailto:mariallanderas@hotmail.com)



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