

PANCH Performance Art
Network CH

MAPPING EUROPE

PLACES/ORTE

LONDON, FOLKESTONE, OXFORD

DATE/DATUM

9.-12.7.2018

REPORT FROM/VON

PANCH EUROVISION TEAM

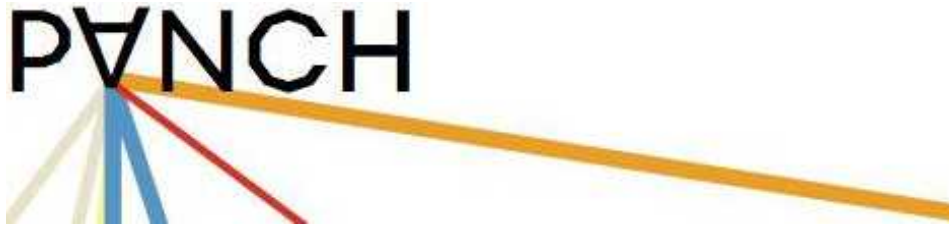
**JUDITH HUBER, ANDREA SAEMANN, JOËLLE
VALTERIO**

FELLOW TRAVELERS/MITREISENDE

**LILIAN FREI, DOMINIK LIPP, MIRZLEKID,
MARICRUZ PEÑALOZA, DOROTHEA RUST**

OCCASION OF THE TRIP/ANLASS DER REISE

**PANCH – EUROVISION CONNECTS WITH
LADA – LIVE ART DEVELOPMENT AGENCY
AND OTHER PERFORMANCE SPACES**



PANCH EUROVISION: UK Report

PANCH gains a better vision of European performance art
PANCH provides a better vision of Swiss performance art

PANCH - PERFORMANCE ART NETWORK CH
Isteinerstrasse 92
4058 Basel
phone: +41 79 509 92 82 / Judith Huber, co-president of PANCH
www.panch.li
contact@panch.li

19.11.2018 / as,jh,jv

Index

1 Introduction.....	1
2 Travelogue UK : places and people.....	2
3 PANCH report on Live and Performance Art in the UK.....	8
3.1 Terminology.....	8
3.2 Formats.....	9
3.3 Networks.....	9
3.4 Support.....	10
3.5 Writing / Talking / Critics.....	10
3.6 Archive.....	11
4 Follow-up to our kick-off with LADA.....	12
4.1 Research trips to Switzerland.....	12
4.2 Residencies for Swiss artists.....	12
4.3 Study Room Guide of Performance Art Switzerland.....	12
4.4 THE SWISS LIST.....	13
5 PANCH contacts in the UK.....	14
5.1 in London.....	14
5.2 in Folkestone.....	14
5.3 in Oxford.....	14
6 Live Art in the UK : links.....	15
6.1 National institutions.....	15
6.2 Places and Festivals.....	15
6.3 Schools and Archives.....	16

1 Introduction

Pro Helvetia suggested LADA - Live Art Development Agency in London, as a partner for the kick-off phase of the EUROVISION project.

So 9-12 July 2018, with support of Pro Helvetia, PANCH EUROVISION taskgroup (Judith Huber, Andrea Saemann, Joëlle Valterio) and some of our members (Lilian Frei, Dominik Lipp, Mirzlekid, Maricruz Penaloza, Dorothea Rust) visited LADA as well as other players and partners of performance art in the UK. We were eager to learn about and discuss networks, formats, terminology, support, writing, talking, critics, archive of performance art in the UK.

So we met with LADA and Artsadmin in London and visited]performance space[in Folkestone and Live Art Performance Group - LAPER at Oxford University and on our way we met a lot of wonderful and helpful artists.

This report aims to give an overview of this trip.

2 Travelogue UK : places and people

Monday 9 July 2018

On our first day in London, we met at LADA - Live Art Development Agency with its director Lois Keidan.

LADA – Live Art Development Agency,
London

<http://www.thisisliveart.co.uk>

Lois Keidan (director of LADA)



Lois Keidan

Tuesday 10 July 2018

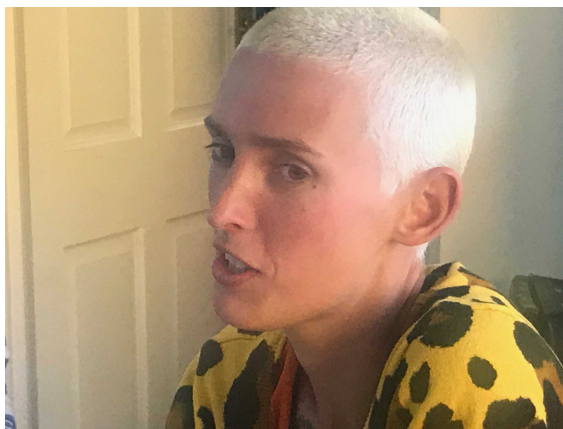
On our second day, we traveled to Folkestone, on the south-east coast to meet with] performance space[director Bean. On our way, we met with Swiss London based artist Lara Buffard who accompanied us to Folkestone. In Folkestone we met artists Katy Baird, Catherine Hoffmann and Ernst Fischer.

]performance space[

Folkestone

<http://www.performancespace.org>

Bean (artist and director of]ps[)



Bean

Katy Baird (artist and curator)

<http://www.katybaird.com>

<http://www.steakouselive.com/>

<http://www.homeliveart.com>



Lara Buffard, Catherine Hoffmann, Katy Baird (from left to right)

Catherine Hoffmann (artist)

<https://www.cathhoffmann.com/>



Catherine Hoffmann

Ernst Fischer (artist and member of
DARC - Documentation Action Research
Collective)

<http://www.darc.media/>



Ernst Fischer

Lara Buffard (artist)

<http://www.larabuffard.com/>



Judith Huber (left), Lara Buffard (right)

We 11 July 2018

On our third day, we traveled to Oxford to meet with researchers Veronica Cordova de la Rosa and Peta Lloyd. In the evening, back in London, we visited Tempting Failure Performance Art and Noise Festival and met briefly its director Thomas John Bacon.

LAPER – Live Art Performance Group
Brooks University, Oxford

<https://liveartandperformancegroup.tumblr.com>

Veronica Cordova de la Rosa

(researcher, artist and director of LAPER)

<https://veronicacordovadelarosa.wordpress.com/>

Peta Lloyd (researcher, artist)

<http://www.petalloyd.co.uk/>

Stu Allsopp (photographer)

[stualsopp@aol.com](mailto:stuallsopp@aol.com)

Tempting Failure

Croydon, South London

<http://www.temptingfailure.com>

Thomas John Bacon (artist and director of Tempting Failure)

<https://thomasjohnbacon.com>



Peta Lloyd (left), Veronica Cordova (right)



Thomas John Bacon

Thu 12 July 2018

On our third day, we visited Artsadmin in London and met with Senior Artists Producer Nicky Childs and Lead Artists Advisor Nikki Tomlinson). In the afternoon, we went back to LADA to meet again with Lois Keidan. There we met researcher Elly Roberts and artist Aleks Wojtulewicz.

Artsadmin

London

<https://www.artsadmin.co.uk/>

Nicky Childs (Senior Artists' Producer at Artsadmin)

Nikki Tomlinson (Lead Artists' Advisor at Artsadmin)



Andrea Saemann, Dorothea Rust, Judith Huber, Nicky Childs (from left to right)

Elly Roberts (researcher)

www.roehampton.ac.uk



Maricruz Penaloza (left), Elly Roberts (right)

Aleks Wojtulewicz (director of H.f.w.a.s. – Home for waifs and strays, Birmingham)

<http://hfwass.co.uk/>



BFI Southbank: filmscreeming and Q&A
with

Stuart Brisley

<http://www.stuartbrisley.com>



Filmscreening Stuart Brisley

3 PANCH report on Live and Performance Art in the UK

Talking to and interviewing different players in London, Folkestone and Oxford made us aware not only of their approach of Live and Performance Art, but also of our own approach of aspects such as terminology, formats, networks, support, writing, talking, critics, archive.

3.1 Terminology

In Switzerland the use of the term «Performance Art» is predominant. On our trip, we observed different uses of the terms «Live Art» and «Performance Art». It seems to come from a different kind of heritage or of a different understanding.

«Live Art»

- an umbrella term that embraces Live Art and Performance Art
- includes time based art, activist practices, digital practices
- includes different ways to work with process
- includes practices that were excluded from funding and public understanding
- as a more expansive way of thinking about art, how art can be, how it can be experienced, documented, etc.
- as a place for «refugees» from other disciplines
- as a term that the Arts Council started to use in 2001, when Lois Keidan was their "Live Art Officer"
- as a term used in Finland and Australia as well (LADA)
- comes more from the fringes
- is a more concrete, finished and polished thing
- there is a lot of Live Art in UK and not so much of Performance Art (]performance space[)
- is used to live life (LAPER)

«Performance Art»

- as the practice of visual artists, when they rejected the business of visual arts, e.g. object-making
- was part of the white artist-class, who broadened it up from the visual arts
- used when talking to Americans (LADA)

- as the practice of people coming from fine art
 - is more process oriented, works out of the process
 - is something you learn through experience
- (]performance space[)

- is the Cinderella of the art forms
 - may come from theatre and is more dressed up
 - is a label to get funding
- (LAPER)

3.2 Formats

There are festivals inviting writers in residence to create critical writing about the works presented at the festival. There are research grants for producers, to focus on questions about organisational aspects of Live Art (e.g. ethical funding; touring a non-stable Live Art work; professional development practices). There are open calls for DIY workshops, where an artist proposes a topic and invites professionals and colleagues to deal with the vibrant questions that arise from that topic. There are collectives (e.g. DARC - Documentation Action Research Collective) who create performances questioning the limit between art-making and documenting. There is a library, a study room and study room guides, that give access to contents and works, as a frame for things to happen. There are many open calls for specific tasks, e.g. the writing of a specific study room guide. And there are collaborations with universities and schools, where the academic and the artistic meet and consider a Performance Art Festival as a tool to investigate some topics.

3.3 Networks

LADA is the only «Agency» for Live Art in Europe. LADA has a library, a study room, study room guides. It collaborates with artists, institutions and universities, bringing together all the different players within the field. It initiates critical writing, talks and discussions on different topics, publishes, accompanies and sells publications. It also helps artists with fundraising, crowdfunding and to get project grants.

LADA coordinates LAUK – the Live Art UK, a producer’s network including artists, curators and institutions, who run Live Art Festivals. Their aim is to promote the understanding of Live Art practice, support artists throughout their career, and grow and develop audiences for Live Art. They develop new curatorial and presentation contexts for Live Art and inform regional and national policy and provision. They also develop international exchanges. They send out monthly newsletters, featuring their member’s activities, but also point out single artist’s work. They do research on specific topics, like how to tour something that is never the same, or how to write about Live Art. LAUK is the official face of Live Art, at the intersection of festivals and research and is a partner for discussions about funding policies (e.g. ethical fundraising).

There is no official network of performance artists. There are informal groups that work and live together, like the group in and around Folkestone. Gentrification made them move from London to Folkestone, where the «Creative Quarter» (financed amongst others by the Arts Council) offers them cheaper living conditions and therefore more time dedicated to their work. The DIY Workshops that LADA initiated, also work as a lively coming together and exchange on an experiential and artistic level between performance artists.

3.4 Support

«It needs financial support to do international advocacy», Lois Keidan from LADA states. «Advocacy helps to say there is a scene». LADA has a budget of around 450'000 £ per year. The Arts Council contributes with 235'000 £ per year, in a three years funding cycle. About 165'000 £ have to be acquired through fundraising.

«We didn't get funding from Artsadmin, others also not. It's a hardship», says Bean from]performance space[in Folkestone.]performance space[does project based applications and Artsadmin might finance up to 50'000 £ per project. For larger funds it is the Arts Council. «But if you are not on the NPO-list (National Portfolio Organisations), you don't get money from the big trusts. And the local support is dependent from the Arts Council support». The Arts Council gets money from the Government and the National Lottery.

«home for waifs + strays» is all about making performance accessible for people, who can't leave their home and for people/artists with disability. The festival gets their support from DASH (Disablement Association Hillingdon), 14'000 £ for one edition. «We can realize projects with very little money. (...) It's very much about who is your friend and can you ask them for help». Cultivating friendships becomes a necessity to make things happen.

3.5 Writing / Talking / Critics

There is no newspaper coverage of Live Art, not anymore. Nowadays, many things happen online. «We have symposiums in the internet. We have open dialogues, feminist future, blogs, cross overs with live art... we make open calls for younger artists, to write with them... », Lois Keidan explains.

LADA and LAUK consider different ways of engaging the audience with Live Art. Sometimes they initiate programmes at festivals. And it could be critical writing imbedded in a festival, leading to a publication. E.g. critical interruptions, a collaborative project exploring live art and performance criticism initiated in 2016 by Diana Damian Martin and Bojana Janković. «We begin from the premise that the ecology of criticism is not one of journalism, but of art practice». Or the open

dialogues project that focuses on critical writing on and as performance, initiated by Mary Patterson and Rachel Lois Clapham in 2008.

LAPER in Oxford positions itself at the crossline of the academic and the artistic. Linked to the university, financed by the university and by the arts council, they consider themselves artists and researchers and academics at the same time. LADA collaborates continuously with the Queen Mary University and connects the academic with the artistic thinking.

3.6 Archive

The Live Art Archive at the University in Bristol is THE archive. Linked to the university, therefore access is not easy.

LADA created with its library and the LADA study room, a space to deal with archival questions. They commission researchers to specifically inform them about what is missing. On their high walls they also exhibit plenty of performance photography. What started as a collection of things, slowly grew into an archive. But «we don't really actively archive».

LADA has a partnership with the British Library in London. They are more accessible and have a collection of all the interesting Live Art archives in the UK.

And then the artists and the festivals have their own archives. Lois Keidan from LADA finds archives interesting when they are active and provide material to create something new.

4 Follow-up to our kick-off with LADA

4.1 Research trips to Switzerland

LADA will organise two research trips to Switzerland with Live Art UK delegates interested and able to present and support Swiss artists. 2 groups of 6 delegates will probably undertake 3 day R&D trips between 2019 and 2020. Representatives from PANCH will accompany the delegates and each research trip will begin with a round table hosted by PANCH.

4.2 Residencies for Swiss artists

There will be three research residencies based at LADA between 2019 and 2020, using LADA's Study Room as a base and a springboard to go out and meet with promoters, artists and others in the UK. The aim of the residencies is to introduce the artists to the Live Art scene in the UK, offer them focused and deep research and thinking time into the issues and ideas of their practice, introduce them to artists and organisations working in similar ways and explore possible collaborations or invitations for the future. Each artist will also give a public presentation about their work at LADA. The first artist will be selected by December 2018 and they will undertake a 10 day residency in Spring 2019. This process will be refined and repeated for a second residency in Autumn 2019, followed by an open call for proposals for the third residency in 2020.

4.3 Study Room Guide of Performance Art Switzerland

LADA will produce and publish a "Study Room Guide" introducing and contextualising Swiss performance histories, highlighting key artists, events and moments. The aim of the Guide is to raise understanding and awareness of Swiss Live Art amongst artists, students, scholars, writers and researchers and to whet appetites amongst promoters. As much as possible the guide will be created in dialogue between a writer/thinker in the UK and a writer/thinker in Switzerland. LADA, the writer/s, Pro H and PANCH will identify 5 to 10 artists, curators, promoters, archivists, scholars, educators. They will each be invited to write, or be interviewed about their personal history and overview of Swiss performance art/Live Art, to identify the most significant current artists, initiatives, festivals, venues and to identify up to 10 key documents that should be acquired by LADA. The guide will be printed and launched by Autumn 2020 to mark the culmination of this project. LAA will select the UK writer/researcher and Pro H and PANCH will advice on the Swiss writer/researcher.

Examples of LADA Study Room Guides:

<http://www.thisisliveart.co.uk/resources/study-room/study-room-guides>

4.4 THE SWISS LIST

In order to support the organisation of research trips, the selection of artists and partners for LADA and our European partners, PANCH EUROVISION established in September 2018 THE SWISS LIST: an overview of art spaces and festivals, research projects and archives, as well as art schools dealing with performance art in Switzerland. THE SWISS LIST also lists a selection of performance artists and curators: members of PANCH, nominees of the Swiss performance art award and those curating performance art. This state of the play of performance art in Switzerland will gradually be made publicly accessible on the PANCH Website, completed and kept updated.

5 PANCH contacts in the UK

5.1 in London

ARTS ADMIN, London

<https://www.artsadmin.co.uk/>

- Nicky Childs, Senior Artists' Producer, nicky@artsadmin.co.uk
- Nikki Tomlinson, Lead Artists' Advisor / Producer, nikki@artsadmin.co.uk

LADA – Live Art Development Agency, London

<http://www.thisisliveart.co.uk>

- Lois Keidan, Director, lois@thisisliveart.co.uk

Artists and researchers PANCH met in London:

- Lara Buffard, <http://www.larabuffard.com/>, laravog@hotmail.com
- Elly Roberts, researcher, Eleanor.Roberts@roehampton.ac.uk
- Aleks Wojtulewicz, director of Home for waifs and strays, Birmingham, hfwas.co.uk
- Thomas John Bacon, artist and director of Tempting Failure, London, <http://www.temptingfailure.com>
- (- Stuart Brisley, <http://www.stuartbrisley.com/>)

5.2 in Folkestone

]performance space[, Folkestone

<http://www.performancespace.org/>

- Bean, artist and director of]ps[, bean@performancespace.org

Artists PANCH met in Folkestone:

- Katy Baird, <http://www.katybaird.com>, katy_baird@yahoo.com
- Catherine Hoffmann, <https://www.cathhoffmann.com/>, info@cathhoffmann.com
- Ernst Fischer, member of DARC - Documentation Action Research Collective, <http://www.darc.media/>

5.3 in Oxford

Artists and researchers PANCH met in Oxford:

- Veronica Cordova de la Rosa, founder of Live Art Performance Group - LAPER and publisher of Vibrations Art Journal, <https://liveartandperformancegroup.tumblr.com>, <https://vibrationsartjournal.com>, hagel50@hotmail.com
- Peta Lloyd, www.petalloyd.co.uk, plloyd@clara.co.uk
- Stu Allsopp, photographer documenting LAPER, stuallsopp@aol.com

6 Live Art in the UK : links

6.1 National institutions

Artsadmin, London

<https://www.artsadmin.co.uk/>

LADA – Live Art Development Agency, London

<http://www.thisisliveart.co.uk>

LAUK – Live Art UK

<http://www.liveartuk.org>

6.2 Places and Festivals

The main Live Art Places and Festivals are members of Live Art UK:

<http://www.liveartuk.org/members>

Other Places and Festivals mentioned to PANCH:

Block Universe, London

Bluecoat, Liverpool

Buzzcut, Glasgow

Compass Live Art, Leeds

Fierce Festival

H.f.w.a.s. – Home for waifs and strays, Birmingham hfw.co.uk

In Between Time

Live Art Performance Group - LAPER, Oxford,

<https://liveartandperformancegroup.tumblr.com>

]performance space[, Folkestone, <http://www.performancespace.org/>

Sick, Manchester

Spill Performance Festival, Glasgow

Spill Open, with open calls

Two Degrees, environmental policy

Tempting Failure, Noise, Body, London <http://www.temptingfailure.com>

Transform Festival, Leeds

6.3 Schools and Archives

Schools and Archives mentioned to PANCH:

Attenborough Arts Centre, <https://www2.le.ac.uk/hosted/attenborougharts>
Dartington

Goldsmiths University, <https://www.gold.ac.uk/>

Lancaster University, <http://www.lancaster.ac.uk/>

Queen Mary University of London, <https://www.qmul.ac.uk/>

Royal College of Art, <https://www.rca.ac.uk/>

Ruskin School of Art, <http://www.rsa.ox.ac.uk/>

Slade School of Fine Art, <https://www.ucl.ac.uk/slade>

University of Bristol Digital Performance Archive,
<http://www.bristol.ac.uk/theatre-collection/explore/live-art/digital-performance-archive/>

University of Roehampton, <https://www.roehampton.ac.uk/>

INDEX

See links within the report