

9.7.2018 — London — LADA

PANCH *Andrea Saemann, Dominik Lipp, Dorothea Rust, Joëlle Valterio, Judith Huber, Lilian Frei, Maricruz Penalzoza, Mirzlekid*
Protocoll/report : *Dorothea Rust* ((inserts by Dorothea))

*Meeting with Lois Keidan, director of LADA Live Art Development Agency
<http://www.thisisliveart.co.uk> at the office and the studio space (a former churchspace) of
LADA at Garrett Center, 117A Mansford Street in London*

Andrea **What you see here is PANCH ...** Andrea tells how the group came about, and who conceptualized this ‚Eurovision-encounter‘, also about the official programm of Pro Helveita with Arts Admin.

Lois We wouldn't be interested in Swiss Performance Art because it is Swiss, we are interested in the scenes, in the context, shared thinking between here and Switzerland (residencies), sending over people from Live-Art UK, it's not about us showcasing, we would be intersted to meet people: for which Live Art UK artists could it be interesting to go to Switzerland?

Introduction round

Andrea Saemann **I have met several times with LADA (because of Performance Art Award, Performance Saga). We didn't really succeed to include in the PPA (2011 founded) the scene related view that PANCH (founded in 2014) represents, there are two sides of the ‚coin‘ PPA & PANCH. I organize Performance Art Giswil ...**

Judith Huber **I am one of the founders of PANCH, I organize (MIGMA) Lucerne and in Basel, I am interested in networking, how we can work and think together, I am a process worker, I am looking forward to see what we can do, what we can find out with each other here ...**

Dorothea Rust **I have a broad understanding of Performance Art, I am interested in the terminology. Background in Postmodern Dance, organizing and reflecting. I have experienced in the Jury of the Performance Art Award the stretching and difficulties to include positions which PANCH represents. Performance (in the German speaking context) in Switzerland is being absorbed by all genres. I organize, I teach ...**

Lilian Frei **I am a contemporary artist, I am coming from the south part in Switzerland there is more dance, we are planning a ‚gathering‘ (a label of PANCH, a format to improvise), I am since three years in PANCH, I love this format, it makes you curious, it's great that we have this here ...**

Joëlle Valterio **I am part of the commitee, Mirzlekid is also part of it, I am organizing also performanes in Bern, I am interested to find out how to network, how you did it in UK, how we can expand our network beyond, I am curious how LADA grew, this library, how did you start, how we can prepare something like this to happen in CH.**

Dominik Lipp We met in 2015 in the other space, Benjamin said I have to see LADA, I am organizing the ,gathering' with Gisela Hochuli, to have a form of collaborative performance, we go to different areas in Switzerland, e.g. in the Tessin (in the south of Switzerland), it's a time frame, I am organizing a small festival in Lenzburg, I am a performance artist ...

Mirzlekid I am a performance artist, my interest is the network first, what can it build, what can it create, we have this question what is PANCH, what mission has PANCH, we have found some situation to get clearer, I am interested in this, also to reach out, e.g. in Germany, there we have gotten critical feedback when we have presented PANCH e.g. to PAersche, ((an organisation for Performance Art in Germany)), artists from PAersche see it as a label, they ask whether we thought about this, it has been an interesting moment. It can go the wrong way, it's not the way we want, we have to think about it. I had the idea of FAIRART, PANCH is also a specialist, it has a mission as a trade union, we gave out an advice how Performance artists should be paid ...

Maricruz Penalosa I wonder what kind of relations between PANCH and other countries e.g. LADA can do. How did you build all this what you have, how did you begin, I am interested in the connections between persons. I started a festival 9 years ago ((Performance series Neu-Oerlikon in Zurich)), since three years I can invite artists from abroad, I can build a network. I had problems with the name LADA, I thought of the car ... ((Lois responds to this))

Lois There are more Performance Art Festivals in CH than in UK, listening to all of you here, also as organizers ... can you say something more about PANCH ...

Judith We have members, everybody basically can join ... Performance organizers meet every year (in Giswil) ... we are not a funded organisation, we fund ourselves through memberships and sometimes we get money for projects. *Andrea* We need money for the website, we fund it through projects and also through the Pro Helvetia Eurovision budget, there is an amount we can reserve for it *Lois* You can't do international advocacy without support ... what about PANCH as a basically supported organisation? ... what do you want to know from LADA? *Andrea/Judith* we imagine a low-key pingpong exchange ... when does LADA want to come to Switzerland? *Lois* there is money on the table, for us it is important that everything is happening with your expertise, for artist (and?) coming to Switzerland, meeting people ... what we would do with the support of Pro Helvetia to send curators to Switzerland and invite artists back to UK ... here are a lot of different scenes and there is the possibility for research residencies ... Pro Helvetia want's to profile CH artists in UK ... the [British Arts Council \(\(England\)\)](#) is not at all involved in this exchange ... Pro Helvetia (Rares Donca) told us to do this because there is an interesting scene in CH ... in conversations with you ((finding out)) what people might get ... according to this we decide who from UK could go to CH ... LADA is on three years funding cycles from the Arts Council ... Live Art UK started with curators who where running festivals, so that their programming/planning would not colide with each other ... the Arts Council discovered the professional development for artists, a small group applied for money, it started about shared issues we might be interested in, it shifted into bigger conversations, let's call ourselves Live Art UK, we did some research, organized some meetings around the country, we applied for some research money, two

year programm, ((asking ourselves)) how do you tour something that is never the same ... the most important thing was, writing from Live Art', people who knew about writing but were not Live Art artists and vice versa (5 people, see also «Open Dialogues» founded in 2008 by Mary Paterson, Rachel Lois Clapham), then we invited a lot of people (like from the TATE), Live Art UK is now with members, LADA invites, or somebody requests to be a member ... organisations in Bristol and [Bluecoat](#) in Liverpool, caffess, all of the smaller and bigger Live Art festivals ([IN BETWEEN TIME](#), [Spill Festival of Performance](#), ... Glasgow) and smaller artist led festivals, some members are national project based, there is a disparity ... being a member of Live Art UK can be beneficial, it's really about us ((the members)) working together for Live Art, not Live Art UK can benefit your work, to become a member you need to demonstrate your contribution to Live Art ... we organize four member meetings a year, it would be tied to a festival that would be happening somewhere, we have tried a lot of things over the years ...three or four years we organized gatherings with people from different genres (dance, educators, theatre), all coming along with a day of presentations around ideas of?? ... six different themes (how Live Art looks at etc.) ... the ,storm' which was heading in our direction (austerity etc. Brexit) ... a lot of expenses to organize, it was free for people, talkers, we stopped doing those, we started to do podcasts about race a lot of those are publications ... different ways of engaging public with Live Art ... doing programmes in Edinburgh festival e.g. publication [critical interruptions'](#) ... every year we do publications enhancing two or three members, ... the biggest issue of LADA ... to become a member means you have to engage yourself in Live Art issues, it can be in a manifold ways to support other artist or make Live Art more public etc. ... [New Work Network](#) (it doesn't exist anymore), it didn't include artists, we thought it was not appropriate for artists to work for Live Art without any money ((what does Lois mean by this?)) ... independent producers, that don't have a gallery e.g. Bristol ... other sectors coming into focus (street art etc.): so we produced a series of case studies how Live Art can do interesting things, like the economy of art; one of the members was able to apply for money and do research on Live Art in UK: where is Live Art? You can apply everywhere; artists in Live Art move in and out of other fields (for funding etc.) ... ((there will)) never be an Arts Council to have an overview over all the scenes (they have a case study about this) ... members of Live Art will come to Switzerland; who will come will be determined by the nature of the Performance Art. LADA is the coordinator and driver ... body-system ((??)) ... ((there has been a)) meeting last week for all the members that are not supported Live Art organizers, we tried to have working groups: emerging artists (was dissipated because it was depending on individuals), diversity (issues of race e.g.) ... we do everything through webbased communications, if it is too abstract and remote then we meet physically we do monthly Live Art UK newsletter, each month with a featured artist, who is hot at the moment, a featured activity, report back (something significant which was happening, why it happend etc.), asking members to propose an artist, an activity etc. to be featured, the newsletter is on an extended blog

Andrea In the gatherings of organizers in CH we didn't get the big shots ... I like this notion of «invitation» of Live Art UK, understanding these people as members I in Switzerland address them as singles, but the big shots never come ... terminology in CH: big organizers say they do Performance Art ... I see ((here in UK)) the profit of a decision, ((commitment understanding them as members)) *Lois* Advocacy is important, it helps to say there is a scene ...

Andrea I don't understand the relation to the artists, you say that artists should not work for nothing, they should be able to do their work *Lois* Here in UK it's different, the events are not necessarily run by the artists ((what does she mean, why does this make a difference??)) *Andrea/Dorothea* the opposite in CH *Lois* Live Art Agency is a mediator, they take care of what artists do some of the differences might have to do with the terminology, the term Live Art was put into the system ... Performance Art is the practice of visual artists, when visual artists rejected the business of visual arts e.g. object-making ... Performance Art was part of the white artist-class, to broaden it up from visual arts ... if you begin to be aware of your terminology and your language so you might change the way to do things, to think about them ... Live Art is the umbrella term ((it includes)) time based art, activist practices, digital practices ... these different ways of working with process, to include artists/groups who were excluded by visual arts e.g. [Forced Entertainment](#), who was not supported by the Arts Council, to include practices which were excluded from funding and public understanding ... we talk about Live Art as a way of thinking about art ... all you ((PANCH)) were talking about that is instrumental to Live Art ... ((exploiting or exploding?? of)) teaching and studying Live Art, the 'refugees' from other disciplines, the students who found ((to)) us: we have two student groups a week ... there are all these new forms of Live Art, it's not informing about Live Art ... it's a way of thinking how art can be, how it can be experienced, documented, that is what Live Art is for me, Live Art is a more expansive way of thinking ... in the US they don't use Live Art ... in Finland and in Australia they use it ... Why we started to use Live-Art, because everybody got tied up in definitions ...

Mirzlekid May be it has to do with Punk and Pop, they have a lot of live art in themselves *Lois* I had to write an article about Punk and Live Art, it's about the attitude ...

Mirzlekid May be we have to call ourselves LANCH ... *Lois* or rather LAUNCH (Live Art Unlimited CH), Institution(s) embrace Live Art and Performance Art

PANCH questions to *Lois*

Performance Art Networks

1) *What kind of networks do exist in your country?*

[Live Art UK](#) is the only one, it's a producer's network (LADA is not part of it). Live Art UK is a collective ...

2) *Is there a lobby for performance art?*

3) *By which institutions do you feel represented?*

LADA also works with educational organisations, with a lot of different institutions ([Queen Mary University](#), we started informally ((with them)), we have now a formal understanding with them ... [MA Live Art](#) ... most of the fellows are individuals, a group of fellows ...

4) *How does LADA deal with diversity?*

LADA is a group of white people, but all of our work focuses on diversity, trans, non white, all our initiatives are about differences, ((we are aware that)) there are very few black people who are running an organisation ...

5) *What is the relation between institutional engagement, the Off Scenes and individual, unorganised artists?*

TATE has very big budget, the resource in the artist led initiatives are very small, so they can make out something of nothing, this is sometimes reflected in audiences, e.g.

monthly Performance Art event in a garage: organizer left flyers in the neighbourhood, the big institutions would give their souls to get these audiences, but would never get it ... big institutions can depoliticise and decontextualise the works ((of artists)) ... people attending events because they found it ((announced)) in the internet can be confused by them, e.g. if they get back to LADA and complain ((about the work)), then I ask why did you go there? ... one of the big differences is the sense of risk, just presenting Performance Art is ((a)) risk for big institutions ((and that makes it interesting/seductive for them??)) ... LADA recognized that we work nurturing ideas in Performance Art and the institutions then get to it, but are not aware of it, there is a trickle up but never down ...

7) *How do you navigate the space between localism and worldliness in your practice?*

We work nationally, internationally, locally ... since we are here and moved ((into this former church space)) we work more locally ...

8) *What kind of European Networks do you know or work with?*

We are part of a EU network, we are the only Live Art agency, it's mostly socially engaged ... [Antoine Pickels](#) and [les Halles](#) in Brussels, Madrid ... there is a network of festivals ... there is [What's next](#) an informal movement, came out of all the austerity cuts ...

Formats

1) *What kind of formats did different regions and organisations develop to bring artists together?*

The festivals do that, the main festivals being [Buzzcut](#) in Glasgow, [Compass Live Art](#) ((biennial festival in Leeds)), [SICK](#) in Manchester ...

A lot of festivals do open calls ... [DIY](#): we started it in 2001, we asked artists what to do ... we have a tradition of ,do it yourself, ((but)) the artist knew much better ((what and how)) to do ... professional development practice ... community of artists also of organizers ... explorations in Live Art, put their toe into Live Art ... rather to have 23 pots put together, instead of each doing their own thing ... these are not master classes, it's about: ,I am interested in this questions and I want to find other artists to find out', it's about the methodology (e.g. artist in the lab, dances), unusual ideas (gay week end etc.) ... at the end we have a big gathering and everybody tells about the project ... sometimes ((in the DIY)) they become lovers, or a project comes out of it ... it's not a lot of money, the most important thing is that it is free for the participants ...

2) *What formats proved to be helpful for collective events and gatherings?*

The ,gathering' until it became not so attended ... interesting conversations, huge collaborations etc., sometimes public, mostly private ... the library: we create frameworks in which things can happen, most things we do come about because of other works, proactive and active ways, e.g. issues about older women in Performance Art, we have a sense of what is troubling people, so we go off to generate other things ... we don't plan events so much ... our library started with programmes, people phoned us to bring/see books etc. ... people come to the study-room, it's the antithesis of the internet, seeing younger artists, seeing their validation, what I do must be important ...

3) *Do you work with open calls? In what field?*

We work with open calls a lot, platforms, publication (interesting things people read about Live Art), for us a ,smoking' out of interesting artists, we have done a couple of commissions ...

4) *What formats were invented to show and share each others work?*

We have all the time publications, we do our own, we do co-publication, 8—10 books a year (different fundraising, crowdfunding, helping artists to get project grants, complicated projects, somewhere in the project a book, they all have different funding-policies) ...

5) *How do you link the productive with the reflective in your network?*

A lot of time we ask people to reflect for us, [Mary Paterson](#), we usually commission Mary to write about it ... government wants us to be entrepreneurs, they started this incentive to look at ethical fundraising (events around ethics of fundraising), why individual would give ... it was a two year research, we commissioned an artist, e.g. [Scottie](#) who does interesting work in this regards, he put out 500 Pounds and asked to double it (fundraising), Lottery tickets, artists come up with ,playing with the idea of individual patron' ...

Terminology

1) *What terms do you currently use for your performative practice?*

2) *Are there different ones? How did they develop in time?*

3) *What kind of professional image of a performance artist is linked to them?*

I use ((the term)) Performance Art when talking to Americans ... TATE sometimes uses Live Art and also Performance Art, they are not necessarily thinking about it, why and the ways they are using it or ((even the term)) Performing Arts ... the term Live Art got clearer ((to LADA)), first it was Performance Art, we changed it, the Arts Council started using Live Art in 2001 ... ((sort of the)) the same house with a lot of different countries, first in visual, then combined, then back in visual arts ... I was the Live Art officer with a budget, I had the capacity to make policy and implement it ... [Arts Council in England](#), [Arts Council in Scotland](#) and [Ireland](#) ...

What are the conditions of performance artists in your country?

1) *What terms do you currently use for your performative practice?*

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A lot of artists teach in University, they are on staff ... artists can go abroad and present their works ... London is a very tough city, artists moving out to Folkestone, a lot of cheap housing, there they live cheaper ... gentrification is going on here in London, if you want to follow the money, just follow our movement ((LADA had to move from one place to the other)) ... we share more value with them than with [Frieze magazine](#) ... people need to be joining forces, because it's a war here ... people have to make new alliances, London is being destroyed by the business ... a lot of issues about mental health ...

Writing / Talking

1) *How do artists share and develop their knowledge about performance art?*

2) *How are the works discussed and thought about collectively?*

3) *How is writing about performance art done, published and reflected?*

We have a lot of symposiums, in the internet: open dialogues, feminist future, blogs, cross overs with live art ... critical writer's group, a lot of the artist festivals have critical writing imbeded in the festival ... open call for younger artists, writing with

them ... there is no newspaper coverage about Live Art (the Guardian used to write, now not anymore) ... everything is online ...

4) *How would you describe the transition between contemporary production and the writing of histories?*

Opposite sides of the same coin, you can't invest into the future without investing in the past, the focus is sometimes on the artist and sometimes on the issues ... some of our initiatives started, I want to program more black artist (black art in the UK) so that artists ((don't)) have to go through the same processes ...

5) *How would you describe your relation to art critics?*

6) *When and how critics and art historians enter the field?*

7) *What role they play in developing it?*

Art historians look in a different way at Performance Art, art history is written by the victories ... we influence, we hope art historian students come ...

8) *Did you develop formats of joining practical and theoretical thinking?*

9) *Formats of thinking, writing and performing at the same time?*

Formats of thinking and writing and performing at the same time: not first performing ((and then writing)) ...

Archives

1) *Do you do research about other people's work and if you do, how do you go about it?*

For us the study room is important ... we are actively purchasing books/etc. for the study room ... we also do research in the internet, not just new titles also old(er) ones ... all who use the study room fill out a form, thus we learn what is missing which we then purchase ... we commission researcher who specifically inform what is missing (e.g. an artist who also is musician)

2) *How do you archive your own work?*

Apparently we are an archive not a collection (meinte sie das wirklich? Maybe: apparently we became an archive, not a collection anymore) ... the [Live Art Archive](#) at the University in Bristol is very important, it is an interesting archive ... we have a partnership with [British Library in London](#), it's a collection of all the interesting Live Art archives in UK ... artists have their own archives also the festivals ... there is an archive about Asian work, an archive within an archive ... we don't do really (actively) archiving

3) *What kind of models of archives do you know or find helpful?*

I find archives interesting, when they are active, provide materials to create something new ... there was a [Performance magazine](#) 1972—1992, which set the scene in alternative culture in UK, the guy who was the founding editor, a curator in Berlin had digitized the magazine, so we created a writing group around the magazine and about magazines ...

4) *What is the situation of performance art archives in your country?*

Live Art Archive in Bristol is THE archive, it's at the University, it's not easy to step into it, like the British Library in London.

What is your annual budget at the moment?

450'000 Pounds: Arts Council 235'000 Pounds, the rest through fundraising

How would LADA like to go about Switzerland?

Two delegation of 6 or 8 people for three or four days, this year / beginning next year

- . PANCH being involved in guiding them to see a lot of performances, may be one important event and then visits around it, meeting people, seeing live events, to see a lot of work from video, to get a sense from conversation about what is happening in the Swiss ,scenes' now (also radical body based, queer, art schools)
- . Delegation of curators which might invite back in the future
- . Artists work who might be interesting for UK
- . Artists who might be interested to do research residencies (we have a lot of different types of residencies)
- . A [study room guide](#) about the Swiss performance scenes, to collect material from artists
- . All this should happen in collaboration with PANCH ((emphazises Lois))

.It was a real pressure from Pro Helvetia to single out CH artists
As it is for PANCH not so easy to travel around in Switzerland, it would be great if PANCH were a travel guide for LADA (e.g. to the french part of Switzerland) ... we could chose places to go and we ask the places/initiatives to choose ((local)) artists

10.7.2018 — Folkestone

PANCH : *Andrea Saemann, Dominik Lipp, Dorothea Rust, Joëlle Valterio, Judith Huber, Lilian Frei, Maricruz Penalzoza, Mirzlekid*
Protocoll/report : *Dorothea Rust* ((inserts by Dorothea))

From 9.37 on on the train from London to Folkestone, PANCH talking with Lara Buffard
www.larabuffard.com

Lara Grace Grace Grace a group of three older women ... topic of getting older and gender, they organize workshops, residencies in London, each one of them is also an artist, they have a manifesto, it's with a lot of humour, politically engaged. *Dorothea* Do you know how old these women? *Lara* In the workshop, we can say our age, but saying their age was for them a tabu ... on my website I have my age, I don't need to hide ... in Switzerland I was never confronted, here you are confronted, e.g. people ask you, how do you want to be called, he or she or?, the queer community is strong ... many of the artist collectives are related to queerness, you can see it in the programmations, it's usually a main topic, ethnicity, of course it makes sense because of the ((history with the)) colonies

Maricruz Do you think people are engaged with the colonial? *Lara* London is not UK, in the artistic community they are mainly for Europe, but London is not representative ... did you here about 'Spill festival', the biggest performance art festival, they only select 20 projects, they provide you a good support, it is up north of England, also 'Tempting Failures', it's really on the edge. *Dorothea* What do you mean with this? *Lara* It's really about cutting and putting things into your body ... I think it's very specific, BDS (Bondage Domination Submission) like Sarah Koller in Switzerland ... here it's I can't say next level, it's specific for UK, it can happen like this only in UK ... I added a link: 'Deep trash' www.cuntemporary.org, they do interesting things, it's a very queer festival, as an artist you can apply ... *Andrea* Can you talk how you arrived in the scenes here in London? *Lara* I applied ((auditioned)) for a huge TATE project of Boris Charmatz, later one guy sent me an email ((saying)), 'I wrote something for you'. I just have done a very glamorous project, a 24 hours performance with 'Taylor Mac' at Barbican ... Folkestone is a big place for Performance Art, it's five people, they moved from London I studied museology in Paris ... Museum of Contemporary Art was at that time very much into practice, I was watching and practicing in daily life ... my field is to make the link between exhibition and people ((with)) workshops ((etc.)) ... I like to build bridges, I want people to be touched, moved, I don't care if they don't remember my name, if they hate me or love me ... when I worked in the museum Mudac (Museum of Design an Applied Contemporary Art in Lausanne) people chose me, I never thought, I want to be in middle ... in the museum as well in the University you talk to people, you make the show, this was part of my training ...

Andrea So performance chose you? *Lara* Ja ja I worked in a museum for ... years, then a crisis, in India I worked in an orphanage, in Cambodia with young prostitutes ... after coming back I can't work in the arts anymore ... my children were grown up, I moved to London and wuuuuffff ... I didn't look for it, my work is not a choice ... people came to me after a performance ((they were touched)) ... I went a lot to the theatre ... I have always been curious about Live Art ... I was in charge of, the night of the museums' for my museum in Lausanne ... I also worked as a costume designer ... théâtre de Vidy ... I read very regularly about Performance Art ... I like to work with people, not only my work, not only looking at my belly bottom ... it's not always my full vision ... I work with a

young guy he makes me say things I wouldn't necessarily say myself ... but I do it, if I understand it, if there is a meaning. I am never naked, because we women are naked everywhere ... I don't want to be naked, so far I was never naked in collaborations with other artists or in other artist's projects *Mirzlekid* Do you consider yourself a performance actor? *Lara* I am in the present, for my work I don't rehearse, I write everything, I know the spirit, ... *Andrea* Is this collaborative way of working very common here? *Lara* I think I love people, it's always very stimulating ... I love to observe and listen to artists, you (Maricruz) you follow me on instagram *Andrea* When do you do this camera version? ((Lara has talked about a film she is about to realize)) *Lara* I plan to edit the films of different artists, I want to show that there are many ways artist do work *Andrea* Your documentary is not just the work of them you show, it's about their life? *Lara* Yeah if you are an artist it's not a job from 9–5. I know an artist who likes to do daily short things. *Lilian* Is there a difference between Live-Art and Performance Art? *Lara* For me as an artist it is not important ... I am against boxes ... *Dorothea* What is queer for you? *Lara* Queer is an open space for me, it's not an agenda *Mirzlekid* It has not started with the sexual act *Lara* People put labels on people ... like someone saw me performing in a queer festival, she saw me differently ... I am here doing things etc. Working with Grace Grace Grace ... I like to play with the 'stupid blond', if you look for an old 'stupid blond' I am here ... In one week I had to perform one day in a very feminist piece, the next day I had to perform as a Barbie, you say one day these almost political strong things and then the other day you perform as Barbie ... I was nothing doing wrong ... I am not working in a coffee etc. ... *Andrea* Is LADA playing any role for you? *Lara* For Steakhouse they organize a night of performance with three/four people, it's happening in their place ... *Andrea* How do you perceive LADA? *Lara* It's a little Pro Helvetia, a big hut over many things, they publish, edit, they have a lot of power, they are very respected *Mirzlekid* You don't see yourself as part of LADA? *Lara* Katy Baird is working for LADA, she is working in Folkestone, we publish under the cover of LADA ...

After arriving in Folkestone on the way walking to the seaside, Lara said, that many artists have moved or are moving from London to Hastings and Margate. Through Lara's doing we are invited to Katy Baird's flat, we meet her and also Catherine Hoffmann. Both live in Folkestone in funded living situations of [Creative Quarter](#) financed amongst others by the Arts Council England. [Katy Baird](#) is an artist, curator and producer of Live Art and has performed her work in festivals and venues as well as squat parties, clubs and raves. She is the co-producer of 'Steakhouse Live' a DIY platform for radical performance practices. She is also artistic director of Home Live Art, which produces events across Hastings, the South East and beyond. She had worked for several years for LADA in London. [Catherine Hoffmann](#) as she states herself, explores the intersection between performance art, theatre, comedy and music. Amongst others she has made work for Home Live Art and she has participated in DIY formats of LADA.

Performance Space (ps) <http://www.performancespace.org/> is **Bean & Benjamin** (Charlotte Bean & Benjamin Sebastian)

is a hub for national and international developing of the performance art network and acts as a place of research and development outside of mainstream education and gallery structures. The core of ps is PAUSE & AFFECT a nine month programme of curated and

open call artist residencies. It offers opportunity for research, development & platform events - for artists making time-based & performance art. The programme consists of three strands: THE RISING, THE RESIDENTS, OPEN SPACE

Bean Open space, people can apply to ... we can't give any money, we have to put limitations ((to people with funded projects)). Open Space, people can come and do stuff ... Financially it's a hardship, we didn't get funding from Arts Admin, like others also not ... they don't want to give grants over 50'000 Pounds, we applied for 49'000 Pounds this year. We have to do project based application, it's hard to access other funding, for larger funds it's the Arts Council, if you are not on the NPO (National Portfolio Organisation) list then you don't get money from the big trusts, the local support is dependent from the Arts Council support Tell me about PANCH

Joëlle PANCH has members, they are artists, some curators ... we have task groups, like the ,gathering' or ,Must or Not', *Andrea* writing about performance , twice a year life meetings, reading text to each other, *Joëlle* meeting of organizers of Performance Art (copy right, performing in public space, financial aspects) *Bean* we started to look at people's account (meaning performance organiser's), it's publicly accessible, if we look at people's accounts we can see possibilities for us (in terms of funding possibilities). *Andrea* You are a legal body? *Bean* we are a CIC, Community Interest Company, there are a lot of possibilities for forms of legal bodies ((tells us about the impact of it)), *Joëlle* or *Andrea* PANCH has a taskgroup about the archive *Bean* It's a pity, we just had an exhibition with our archive, we always try to keep things from performances, objects that people have used, photographs etc., documentation is a big awful thing, we need a bit of funding, filming means harddrives, we lost stuff because harddrives got ruined *Dorothea* We have a website with agenda/calendar ((explains the issue with the agents and LUPE in the different areas in Switzerland and how LUPE was set up in Zurich)) *Bean* We are talking about fees for studies, e.g. if you are not european you pay tripel *Maricruz* Or you have may be a fellowship, like Veronica in Oxford ... *Joëlle* back to PANCH, we try to expand, there is funding through Pro Helvetia to expand to ,Europe', PANCH now visiting LADA *Bean* The way we started: Benjamin & Bean & Kiki organized ,artevict', events in squatted spaces ((back)) in London, we had met trough IPA ... three of us were in this small studio, none of us really could do something ... we were looking for a big space, a warehouse (2011), there were 6 of us, a collaboration with ,artevict' Kiki and Benjamin, another person joined who did PR ... we had an opening event, carried on and then ,what we do next?', by six months it was just Benjamin and me, us just interested in curating work ... slowly it became more formal and organized ... after the Olympics the landlord wanted to raise the rent, we moved into a temporary space in the same area in London, a huge empty building, midway through we had to move out, we were talking to a housing organisation ((with the ideas for)) developping all the car garages, all that went wrong, but we got funding, we had money for a 9 month programm, but we didn't have a space, so we rented a small gallery space, developped a programm, but we knew it was not our space ((because)) this space didn't allow for spillage time, then we got a research grant, the more we looked around we found out, that we can't stay in London ... *Andrea* Do you have less public here in Folkestone? *Lara* You have a good reputation *Bean* London is oversaturated ... ((in London)) I stopped going to see things ... I feel we get good size audience ((here)),

people ask questions afterwards, also kids get in ... *Joëlle* You mentioned that some of your colleagues were making a map about/of performance? *Bean* She would put documentations of events, pictures, films, you could zoom in ((on the map)) I don't know if it is still on the website ... mapping performance in London, a long time ago, I don't think ... ((the name of the map)) ,Eye around', it was someone who was working in press PR stuff ...

PANCH questions, *Joëlle* asks *Bean*:

What kind of networks do exist in your country?

Bean I think there are more informal networks, the network Live Art UK, that's mainly bigger and smaller organisations like us ... in the moment two shoot off groups from that, one running a research project with other DIY organisations, in Brighton for independent organisations for Live Art, there doesn't exist here something like PANCH ...

Is there a lobby?

Bean Yes and no, Live Art UK ... Live Art and Performance Art are two different things, Lois says Live Art is umbrella, I kind of agree with it, Performance Art comes from a different kind of heritage, much more processed oriented, people coming from fine art, Live Art more from the fringes, it's a more concrete finished polished thing, Performance Art ((here)) more things working out in the process, there is a lot of Live Art in the UK and not so much Performance Art ... *Dominik* may be it mixes *Bean* I didn't make this year a piece of Performance Art, I did something for the theatre ...

By which organisation do you feel supported?

Bean Lada they are really good at supporting us, they promote our events, they write letters of support, they stock (sell) the publication through their publication house ...

How is the relation between institution of space and individual artist?

Bean That's really hard, I don't know, I know how we work, we started working with some independent artists ... people spending a lot of time to pitch their work to people, showing things in our own events ...

How do you navigate the space between localism and worldliness in your practice

Bean ((e.g.)) six artists working in six different spaces around the town, for six hours for six days, artists from around the world, we were interested to look into ,to take something local and to look at it in a universal way' ... We get sometimes criticism to not include more local artists ((from Folkestone)) ... coming back after travelling in the VAN in Europe, I think it's important to have people come from outside to here ... the UK feels more disconnected, we need to be connected with people from abroad ...

What kind of European Networks do you know or work with?

Bean Month of performance art in Berlin, I might have been to the first one, Benjamin and Andrea have been to it several times, also Performer Stammtisch ... in Spain Acción!MAD, the other people of Epiderme in Lisbon ... *Lara* ((in the)) six month residency you work on your piece and then you have a final presentation ... *Bean* Performance Art Bergen ((Norway)), open platform, all completely new work and artists we didn't know ...

What kind of formats did different regions and organisations develop to bring artists together?

Bean Specifically for bringing artists together we do that through our programm, through our residencies ... *Andrea* how long are the residencies? *Bean* ((we have)) ongoing ones which last two weeks THE RISING, and one month RESIDENTS ... *Andrea* You also collaborate with them? *Bean* no we support them, ((give them)) what they need, building, installing, filming, we don't usually collaborate ...

What formats proved to be helpful for collective events and gatherings?

Bean We always have food and a bar (soup and bagel) ... *Lara* no food made people more attentive ((in an event she had experienced recently in London)) ... *Bean* We often do some kind of brunch and talk, on the last day of the festival, discussing Performance Art, talking and eating seem good ways to bring people together ... *Mirzlekid* You have to make it comfortabel but not too much ...

Do you work with open calls? In what field?

Bean We do work with open calls, at least one open call in a program ... we don't have set formats because of funding open call for black asian artists, for the space, for the research in our own practice, it comes from me and Benjamin ...

How do you link the productive with the reflective in your network?

Bean ((Our)) moving here ((to Folkestone)) started a big period of reflection whenever people come here ... it's a good environment, also the landscape, it seems productive, it's hard to measure the impact, walking and talking, eating, to take them on walks at the coast etc., it seems then the interesting stuff comes up, mental undoing, enables people to move on ...

What formats were invented to show and share each others work?

Bean Different people do it differently, speaking for myself, we have a huge library with books I haven't red, I find it hard to read, but I buy books ... I am somebody who learns from other people, it's about real connections, there is a lot of people who study Performance Art in a more formal way, in institutions ... there is something about the domestic environment with the art work sharing ... *Andrea* I like the ((way you are)) sharing the domestic space, ((in that)) you present a big availability, how can you do that? *Bean* I think now we manage it quite well, if the ((domestic and the working)) space ((are)) in different parts of the city it didn't work ((for us)), we didn't have time to hang out with each other, when we moved here, we had the *white festival*, events in different parts in town, also in the space, and books... we had ((e.g.)) photographers ((and others)) staying in the house, you could go from the gallery through the house, and down into the space, during the festival, this was a crazy ambiente, our house is open to the public ... the need for rest for the people who worked was hard, our daughter had to ask ,where is mami' ... it became confusing with so many people, after that it's great to have boundaries for domestic and public and working space ...

Maricruz What kind of artists come for residency?

Bean It depends on the programm ... in some programmes we don't have accomodation in the house, we have it in a hotel ... we try at least to have two or three artists together ((at the same time)), it gives more dynamic ... ??? You talked about people studying

performance *Bean* It wasn't really a comment about the work coming out of it, it was more about the philosophy of what Performance Art is, I think it's more something you learn through experience, reading about it academically is contradictory, it's interesting to research and write about it ... *Dorothea* Do the formation in schools change Performance Art in your view? *Bean* Performance Art becomes a fashionable thing for galleries and institutions, it's not so much the schools ...

16 H Meeting with Ernst Fischer, DARC

DIY 15: 2018 – Documentation Action Research Collective: Transformance

Blurring the lines between live performance and documentation

Deadline for applications: 5pm, Mon 18 June 2018

This DIY is supported by Dance4

Project summary

Transformance is a process of artistic exchange and creation, in which live performance, documentation and transformation meet. In this three day workshop we seek to blur the lines between live performance and documentation and to generate a hybridised live practice by creating and responding together. Through practical exercises and discussions, we will explore creative responses to live performance, and the 'translational'

Andrea Tell us all about DARC, it exists since two years

Ernst I am performance artist, I don't know anything about photography and video, I am living in Folkstone ... ((the other members)) Manuel Vason performs photography, he also does wonderful things, he is living in Folkestone; Holly Revell, a photographer who specializes on transgender, queer, living in London; Jemima Yong, she acts, she does video, photography, she is good in everything, living in London; Tara Fatehi Irani a performance artist, does a PhD about documentation, living in London ... 30 people applied ((for the DIY workshop)), such interesting people, that we thought they should hold the workshop, we could take 15, each artist performs and we respond to them, photographing, in the moment or also indirectly, we are doing this for the festival 'Tempting Failure', we have on the 17th of July 3 hrs to show the results; I have done some graphics, drawings on the wall, but we also will do performance respondings, 3 performers and stuff of all of us on the walls, some of the displayed objects will be destroyed ... there is an issue with archive in a sense, if we are destroying the objects then there is nothing left, how do you put performance in an archive ... LADA trained me as a butler, I have a diploma, I did once a documentation, I have little butler trays, little table things ... I have an object, I made a house of cardboard with different documents of performances and so one ((what does it have to do with the butler? I didn't understand)) ... the researcher are the people who come to the archive, I had the idea, the butler serves the documents, the elements of an archive ... I can only imagine that the performance archive needs to be performed, how do you store and recreate performance responses? ... with 'Tempting Failure' we are thinking, is somebody to document this thing, thinking the thing as an ongoing performance ... there could be witnesses to a performance, you could invite them and they can tell from what they remember, there should may be a group of archivist who should go about some kind of training; in Roman time there was a system for remembering, it went about spaces, a

series of rooms to remember with bits of the text; in No theatre the actor makes some kind of sound and ((or with the)) gesture ... An interesting idea that the performer and the archivist work in consent ... DARC is interested in the flux of going in and out of archive, everything is unresolved, we have got these objects, we are a five part body ... ((Ernst talks about his installation from across the road, it's for him a documentary performance))

11.7.2018 — Oxford

PANCH : *Andrea Saemann, Dominik Lipp, Dorothea Rust, Joëlle Valterio, Judith Huber, Lilian Frei, Maricruz Penalzoza, Mirzlekid*
Protocol/report : *Dorothea Rust* ((inserts by Dorothea))

Meeting with Veronica Cordova de la Rosa and Peta Lloyd, initiators of [LAPER The Live Art and Performance Group](#) at Oxford Brooks University

LAPER was launched by Veronica and Peta two years ago with the aim of raising the profile of Live Art and Performance Art in Oxford and creating opportunities for students and researchers to be supported in developing and recording their own work. Over the last years LAPER has raised its profile and was pleased to have acquired the funding necessary for inviting a diverse range of internationally acclaimed performers to attend at the School of Arts, for fourteen lunchtime performances. LAPER also organised ELASTIC, its first performance art festival and Squash & Stretch, its second International performance art festival. LAPER curates and organises a series of performance art events in private and public spaces in Oxford as well as live events abroad.

Veronica and Peta Live-Art is a british term, more related to a way of life, it can help people's life through art ... the work ((or word??)) of Live Art talks about life and shapes life ... *Veronica* I made a PhD about how violence is presented in Performance Art (Mexico) ... ((they show a 9-minutes film about the Squash & Stretch event in Oxford))
Veronica and Peta the background of our group: it started within a PhD group to promote Live Art and Performance, just the two of us ... on Wednesdays we meet and record our work and share it with other people, meetings nearly every week, people from Oxford join the group ... we did invite people from outside, we got funding from the university and invited 5-6 people, a couple from LADA and others, they would come to the Wednesday sessions, performed and then talked with the students, we did that two years ... working with people in this country and coming from outside Europe is something about identity, belonging and not belonging, living in cities ... bringing people from outside to Oxford, because we didn't get a lot of diversity here in Oxford ... it has been hard work, knocking at the studio doors missioning ... we do a lot of posters which stand out from other posters in the building, for every event we have a concept ... ((the name of the initiative)) LAPER Live Art and Performance Group ... we try to build up more attention, sometimes successfull, sometimes not ... the Arts Council pays attention to numbers, to get funding you need numbers, 500 ((audience attendants)) then it's called a festival ... platform with artists from abroad ... Veronica is the chief organizer, Peta the helper, we are looking to forge more links with individuals and groups
Andrea Do you consider yourself performance artists or scolars? *Peta* the intersection, I came to the practice through the academic side, my theme is: how do you use text in performance, artist, scholar and researcher, not particularly performance artist, storytelling ... *Veronica and Peta* We appear as a research group in Oxford Brookes University, LAPER ((website)) ... we do open call, there are restrictions regarding the using of space and time, otherwise no limitations ... we have a concept for each festival: ',Elastic'; ',Squash & Stretch'; the((se are)) international Performance Art Festivals during the ((a)) whole day and take over the building ... the art departement at this University is a small departement, we are part of the School of Arts (drama, sound, fine arts etc., it's conceptual based, Performance Art is ((or can be)) a result of it ((is not taught in the

departement)) ... LAPER Live Art Performance Group, we started it, because they didn't understand what we were doing, it was important to document it ...
... we can book any space in the building ((of Brooks University)) ... two guests are invited (academics, PhD candidates), the others through open call, a mix of ((Performance Art)) professionals and academics ... *Dorothea* How do you advertise or spread the information? *Veronica and Peta* FB, tumblr, Instagram, twitter ... we don't go out of our way ((for this))

Andrea ((asks about the relationship between the academic and the practice)) ...
Veronica and Peta network, research, each University has a School of Arts ((or an arts departement)), they put on research days, where people can work/inform about their research, it wouldn't take into account any practice, ((we had the)) idea of a performance festival, then the research, we perform our research, for the final research we are presenting Performance Art work and ((have to write a thesis)) of 20'000 words discussing our work ... we need the University for funding, so that we can offer infrastructure ...

PANCH questions asked by *Maricruz*

How could you describe between contemporary production and the writing of history?
It's for applying for further practices ... when you bring different skills ((with)) linguistic, writing about performance and audiences together ... *Do you give workshops?*
We invite people to give workshops literature ((festival??)) is strong here ((in Oxford)), but not Performance and Live Art ... Oxford is a transient community ... ((LAPER)) having a concept that brings ((considers)) everything, everyone not only LGTB ... we go to festivals (Belfast, Mexico, China, London with cabarets and clubs) e.g. Plastic Fantastic performed in small places ... *Do you meet sometimes other organizers?* We meet individuals, everyone seems to be absorbed in their own pocket ...

Andrea I wonder regarding PhD ((whether)) it's a helpful means for communicating?
Veronica I go for the research, I did Art & Conflict conference an interdisciplinary group (scientist, performance artist), it needs reflection, you activate ((because)) you may not know what you are doing ... I did a book with Helsinki Festival, 'emergency and emergent', a collection of essays ...

Andrea What bring your PhD topics and your initiative to the University, do you feel like lonely figure as PhD candidates? *Veronica and Peta* It brings them some attributes ((glamour!)) to their agenda, there is another platform, they get support from the Arts Council Oxford University doesn't need to collaborate, because they are supported (they do network) ... there are not many PhD groups ...

Veronica and Peta Can you ((PANCH)) talk about what you do?

Judith gives an introduction (history, members, working groups and practical formats, website) of PANCH ... *Peta* So you try to expand your network? *Judith ((or??))* To find out what others do ... *Andrea* How do you relate the academic (researcher) or as an artist, are you part of Live Art UK (network of organizers)? *Peta* In order to get funds we would need more funding, but the focus is related to funding of e.g. LGTB or access for disabled people ... with Brooks it makes us more independent ... if we go out of Brooks, then we would need to join another group ... *Andrea ((or??))* So you try to expand your network? *Peta* We are segmented, in Oxford, they ((the other organizers/initiatives in Oxford??)) are trying to gather their audience from the University, that's why we have to go out, if we are not in contact with other people then? ...

Stu(art) Alisopp (Photographer of LAPER) I am not an artist or performer, I have a passion for photography (after I retired), my passion is in contemporary 'balls', ((which had a)) snowball((-effect from)), dance- theater groups to art events, ((hence)) Veronica asked to photograph performance ... through photographing it it's no longer this weird thing ((he explains how he got ,into it')) Claire Thomson is in Oxford in charge of the dance scene, there are numerous festivals, with locals and groups which come in, several bigger and smaller venues throughout the year, the big scene is dance ... modern art is very progressive, it involves performance or other , experimental music, improvisation, Jazz, non of them is precisely Performance Art as what Veronica does, Performance Art is the cinderella, they are looking to find a space, to find an audience ...

Andrea Your notion of Performance Art? *Veronica* I use Live Art to live life, I do a performance to go to the river and swim every day, Performance Art is I go one day and dress up Performance Art may come from theatre, it is the opposite, if you don't have a skill then they don't see it as worthwhile ... you need to have this label for the funding ... ((we get into an almost heated discussion and ,fall into the trap' of distinguishing between Performance Art and theatre etc.))

Veronica The only way to move on as an artist is teaching, but it's not great, it's not possible as a foreigner to find a postgraduate position ... you have to become an entrepreneur, the image is very important, everything is about how it looks like, the branding ... their museums ((here in Oxford, in England)) are so rich and the students have everything, the competition is fierce, you can have a concept a textile ... *Dominik* We need to do what the others want to get fundings, that's why we have to do what we want to do ((or similar what he said)) ...

Dorothea How do you see the future? *Veronica* Exchange students going from here to there ... someone needs to help me to do marketing ... I find Oxford an interesting place because of the colonial history ... the last year I have been researching how people come together in Oxford ... may be there is a time to join and meet other groups ... may be I am compromising too much ...

12.7.2018 — London — Arts Admin

PANCH : *Andrea Saemann, Dominik Lipp, Dorothea Rust, Joëlle Valterio, Judith Huber, Lilian Frei, Maricruz Penalosa, Mirzlekid*
Protocol/report : *Dorothea Rust* ((inserts by Dorothea))

Meeting with Nicky Childs, Senior Artists' Producer, Nikki Tomlinson, Lead Artists' Advisor / Producer at Arts Admin's offices, in Toynbee Studios, 28 Commercial Street, London Also present Lois Keidan, director of LADA Live Art Development Agency and Emily Bird, Arts Admin Trainee

Andrea Introduction about PANCH first there was not much funding for Performance Art in Switzerland ... in the process of developing the swiss performance art award contact/meeting with LADA here in London ... then as a counterbalance to the swiss performance art award that want's to have the biggest ,players', funding of PANCH ... we are practitioners, organizers, writers etc. ... we are very fond of and interested in networks ... Pro Helvetia has approached us – let's go Europe, which is interesting for us, it gives us a mirror amongst others we have experience with the format LEGS *Dorothea* ((explains the format of LEGS and her experience with it when organizing it with 57 participating artists for the launching of the internet platform PANCH in Zurich)) ... *Andrea / Maricruz* mention briefly their experience with it in Giswil and Basel ... PANCH has members, we are inclusive ... we have found out that Live Art UK is operating on an organisational level, gathering performance organisers and curators, PANCH is networking from the ground ... *Nikki* Live Art UK discusses to include more artists, artists initiatives

Andrea ((mentions 'Tempting Failure', PANCH has attended one evening, and was impressed that a festival with such specific and not mainstream prone works is happening over a period of 2 weeks)) *Nicky* Was attending the Swiss Dance Days ((in Zurich 2015 or in Geneva 2017??)) and amazed about the spectrum that the dance works showed ... *Dorothea* The range in Live and Performance Art is as extensive, it's very diverse, from subtle fine, conceptual to physical, durational etc. ... *Nicky* We work in a wide range of dance performance and theatre ... three strands: artists and companies (production), on an on-off bases we continue the relationship with these, funding by supports from Arts Council, working with independent artists, we work with some for a long time, e.g. La Ribot ((from Switzerland)), the other strand is artist development ... ((the third strand is Toynbee Studios: renting it for creation, rehearsals etc.))

Nikki More and more artists knocking on the door, so we set up an advisory set which is open to every artist, it's not hand-on producing, ((we talk to them)), this is the center, we meet about 500 artists every year ... intense was the mentoring, working in the building of 9 artists for about a year ... workshops and labs ... Simone Aughterlony ((from Switzerland)) ... we might work with somebody who is just at the beginning ... everyone can have an advice, the advisory through an open call ... workshops in labs are available to everybody, e.g. educational aspect, bridging the gap between formal education and opening up doors for young people, also working within the prison ... a feature of Arts Admin: we tend to sort of follow with the artist, we don't set the agenda for them, we go with them

Andrea What is the background of the staff? *Nicky* It's varied, some work part-time, they are practitioners or academics, few come from a visual arts training, more from

performing arts background *Nikki* A very strong strand coming through is the environmental, we have a festival which is biennial, focusing on climate change, '2 Degrees', a lot is participatory, labs etc.

Nicky The building brings income, is cashflow, the rest comes from fees and projects we run ...

Andrea Lois you say LADA is not a producer ... *Lois* We do a lot of producing, there are crossovers, we have no advisory sessions, we have found other ways of doing, we work very closely with artist ... the DIY thing has 23 partner organisations, Arts Admin is also one ... *Lilian* Are you connected to Laban School? *Nicky* We have these alliances with

friends, it's different ... ((Nikki mentions that Laban School used to bring out interesting artists, but since the staff has changed – and it seems to be dependent on the staff, the people who teach there, whether they are interesting artists – they are not interesting anymore ... the same with Goldsmith and Dartington has closed down ... interesting schools are now Queen Mary and the Slade and the Place for dance)) ... if you want to know where it's going to then it's in Live Art ...

Andrea Arts Admin and LADA responded to the paper of Pro Helvetia ... *Nicky* We don't distribute artists, we do partnerships ... Pro Helvetia wanted us to collaborate, we collaborated already with a number of ((Swiss)) artists ... ((So it makes sense to)) the whole what LADA does, linking up the Live Art UK with what's going on in Switzerland ...

Lois Raising an appetite for Swiss artists in UK ((and the appetite for Swiss artists for what's going on in UK??)) ... the proposal of Pro Helvetia was to introduce people from Live art UK into the Swiss Performance scenes ((to get a glimpse of it)), residencies in the UK ... we can't guarantee that there is a possibility to represent CH artist ... *Nicky* it's about introducing and see what's possible with organizers, facilitate situations ... we can quite easily set them up ... *Lois* we could involve you guys more than they thought about, just getting as much information about initiatives in CH and then form a delegation, hosting something like this for the Live Art UK delegation, presenting interesting formats, and discussions, dialogues, having that dialogue with you ...

Andrea Where could a LEGS happen in London, because we also want to do practice here? *Lois* There are a lot of different scenes in Bristol, London, etc., very small independent organisations that do hard core work, what connects these, they all are testing the limits ... *Andrea* The inclusiveness of LEGS is in CH easier than here in England, here it seems segregated ... *Lois* not necessarily segregated, it's more because of ways of working, there are a lot of platforms, there are a lot of opportunities ... *Dorothea* ((I made a statement for a LEGS here in UK, asked whether LEGS could be organized with the help/support of an artist's organisation or initiative, because Nicky mentioning that Arts Admin couldn't help organizing it, since it's a format without budget and artists are not paid for their performance/work)) ... *Nikki* people don't need necessarily to travel ((???)

Mirzlekid There is from our side the need to bring in the practice ... *Nicky* Cafe galleries, where they passed the button on, and then the programm, e.g. Live Art Bistro Leeds

Andrea Could I come as a mice to a Live Art UK meeting? ... *Lois* The next is happening in Manchester, members meeting around activities, it determines how big the meeting will be, topic: artist of colour, the meeting is around contact theatre programme (by younger black artists), young people involved organisationally as also artistically, in which spaces ... we welcome to have observers, you can find out about it from the website ...

Andrea How does it come about to develop ((collaborations)) with artists from CH, like Marie LaRibot and Jessica Huber?

Nicky We don't have a rule to work ((only)) with people in UK, we built relationships with artists living for a while in UK, every artist who has an address ... *Nikki* how is the scene in Switzerland? *Dorothea* It's very diverse, it might have to do with the topography and regionality in Switzerland ... ((explains the PANCH Agenda and the issue with the agents in the different regions in Switzerland)) ... *Lois* E.g. in Finland there are agents in every region to bring up interesting artists ((???)), in UK there is an organisation, LUX ((has worked over past 50 years with most artists who have worked with the moving image in UK)) they have set up((s)) around the country, there were different clusters of artists, different development bodies, it's based in London and in Scotland, around England, they are not running these clusters, I don't think that there is money involved ... we LADA and Arts Admin are very clear about the way we engage and work with artists ... LUX like artists are not necessarily supported ((by the Art Council)), artists move in and out of territories ... *Andrea* The Performance Art Award Switzerland gets around 100 applications ... *Lois Nickiy Nikki* SPILL ((Festival of Performance, an international festival of contemporary arts and activism)), Arts Council ((has money from the Government and the National Lottery to support arts and culture across England)) gets many thousand applications ... *Lois* We don't want to do a Performance Art Award, because Performance is not about competition, we give award in Performance Art with the TATE ((Acts of)) Legacy ((New Work Network programmes an evening of performances, films, installation, music and debate to explore the issues surrounding legacy, value, sustainability and memory of experimental and ephemeral arts practices)), important for us that this award is quite big, it has a bursary scheme, we are talking to all artist who could apply to advise them, ((this system of choosing is)) self-deselecting: talking to the artist(s) and finding out whether yes or no for application ... *Nikki* Something that really has grown, Performance Art in clubs, Dance Umbrella London, galleries ... the sale of Performance Art: we have to be careful that artists are decently paid, artists have to be able to say no to the institution, we had a symposium at the TATE about that, ((some)) activists ((artists)) said we need the ivory tower, others said we have just arrived ((meaning, let's take the chance)) ... *Andrea* When we were at the University in Oxford, ((we heard)) how ((Performance Art is applied)) in and out of University with ((and within a)) PhD ... *Lois Nicky Nikki* 20 years ago practice based research started, a lot of artist had proliferation through research, ((it allowed them)) income through teaching within an academic contexts, the practiced based research is honoured by the academy ... *Nicky* you could deliver a film as a PhD ... *Lois* We ((tend to??)) move away from this academic, you can be smart without being scholarly, a move away from that ((means)) connecting practice((s)), ((In a PhD)) it's important what's the research questions. people supervising these people come out of this practice, a second generation ... *Dorothea* Act Performance Festival, a platform for art students, organized in collaboration with the Swiss art academies/universities/colleges *Nicky* it's more the initiative of the tutors, choosing one student e.g. for REF (Research excellence framework....) ... questions about leadership

PANCH: How do we remain with Art Admin?

Nicky Nikki We are working together with LADA, we like you to be feeding us, for the LEGS idea we could put you in contact with certain people, for possible residencies: SPILL <https://spillfestival.com> and IN BETWEEN TIME <https://www.inbetweentime.co.uk> in Bristol, they have a history working with writer in residence, they are both members of Live Art UK ... *Nicky Lois* If you come to the next

PANCH Eurovision trip to London UK 9—13 July 2018 : 12.7.2018 — London — Arts Admin

Live Art UK meeting you get more a feel ... with Pro Helvetia we have a collaboration with study-room research residency ...

12.7.2018 — London — LADA

Lois recalls what LADA does:

Resources ... DVDs on website ... website as a resource ... opportunities (for artists) ... leadership bursaries for black artists ... we coordinate Live Art UK ... educational aspects ... PhD e.g. at the moment joint PhD on archive ... also other PhD's ... we do our own projects, performances and public access here ... curatorial partnerships ... advisory programmes curatorial/researche ,Reflect': neglected underrepresented artists in history (black artist movement, disability, feminism) ... publishing our own titles, co-publishing, artist-publications ... DIY (first international DIY in America, two in Canada last year) with partner-organisation, we select the artists ...

Lois recalls what LADA (and Arts Admin) sees for the exchange, when coming to CH and what they proposed to Nicki and??:

- artists and organisations to meet
- performances to see
- information about ,archive/archiving' through PANCH
- with Pro Helvetia and through what we know creating an UBER-Swiss-list and then refining it with PANCH, and then selecting Live Art UK people who would be interested
- time frame set is flexible: from November 2018 to summer 2019, may be in spring 2019 it would make more sense
- two groups of six people or three groups of 4 people, with different tours: overground to underground centered around a live event (e.g. November 2018 Bone Festival Bern and the exhibition ,République Géniale (Robert Filio) at Kunstmuseum Bern)
- if somebody comes here for a research trip ((to UK)), we would show them a bunch of things kind of things we represent

Lois recalls that she needs the Swiss list by beginning of September (PANCH LADA Pro Helvetia Arts Admin list), Lois and PANCH recall together what it should include:

- interesting events
- organisations/initiatives which choose artists
- archives, collections
- colleges (not student work), courses where interesting artists are coming off
- some of PANCH would travel with LADA and have the outside eye
- meeting groups and initiatives

For the [study-room-guide](#) (the Ireland study-room-guide exists already. Madeleine Hodge from Folkestone is doing one on Australian Performance Art):

- to coordinate with PANCH, or somebody who PANCH suggests
- 5-6 different people (artist, curators, educators, archivists, theatre, galleries, festivals, funders) to interview them and have them to write a personal history, what they feel are the key current trends, books, dvd, documents etc.
- ways to get multiple positions

- the lead would be from the british side with somebody from CH working jointly with the UK person, Swiss person would suggest to whom to speak to, and the UK would be asking the wider questions
- form: between interview and essay, everybody gets the same questions
- there exist in the ,LADA library no other national study-room-guides, this could provide a model and provoke other ,national guides', providing international snapshots

Alex Wojtulewicz - Kathe Spence

. [home for waifs + strays](#)

performance accessible for people who can't leave their home and for people/artists with disability

. they worked with DASH (Disablement Association Hillingdon) an organisation who supports disabled artist, but not really has experience with Performance Art

. the initiative came about, because we got friends who can't see shows, who have difficulties to go and get out of the house

. we set up live streaming (we wanted it with live-audio-description, but too expensive) 4000 views, a conversation on FB, Live Art is important to see live

. we make an open call with an easy application (in the 1st run 4 were chosen), it's is limited to the Midlands

. it happens in an inside space with audience

. we work with poets and painters etc.

. for this project we got 14'000 Pounds

. there are two organisations in Birmingham, we are one of them, we are small, we have other jobs ((to earn our living))

. we can realize projects with very little money (e.g. with 2000 Pounds a two months long project with events every week) ... it's important that it gets made

. we have to apply for each project for fundings

. every artist has a mentor, ((to us it's)) more important that the artist develops in what ((he/she does)) than do a work

. we manage to give the artists ((a decent)) fee

. it's very much about who is your friend and can you ask them for help ... I like to party ... ((that's also our support))

Andrea asks about [Shape Arts](#) ((Shape provides opportunities and support for disabled artists and cultural organisations to build a more inclusive and representative cultural sector)), Alex mentions [DASH](#) as an amazing organisation, that has helped them

Elena (Elly) Roberts

. PhD at [Queen Mary University](#) ([bist du sicher?, ich hatte mir notiert dass sie einen PhD an der Roehampton University bei Adrian Heathfield macht](#)), works as a teacher, pre-history in Live Art 1960/70es,

[University Rohampton London](#) (???), cultural and art history, is member of a mixed gender punk band, two lives (doesn't want to write about her music, could take away something from the music)

. 70es [ICA](#) Institute for Contemporary Arts ((supports radical art and culture through a programme of exhibitions, films, events, talks and debates)): visitors/artists from the

- US 70es, a lot of feminist actions happening in the programm, e.g. 1980 [Cosey Fanni Tutti](#) (was also part of the experimental music-performance groupe ,[Throbbing Gristle](#)’) did in the [art project COUM](#) Transmissions centered around an exhibition of ICA a very famous show which produced a scandal and a lot of heated debates, also in feminist circles, as a porn model she worked in the interrelation between art work and sex work, because of that incident they had to put work into boxes, the audience could only see them on demand, she created her actions in the porn industry ...
- . works for LADA around feminist archives, transgenerational archives, linking 70es with emerging artists, reactivating the studyroom as an archive
 - . will attend the symposium in Switzerland on invitation of performative Archive/PANCH, doing something historical, working with LADA about it
 - . study-room guide with [Lois Weaver \(Split Britches\)](#)
 - . conversations between different generations: women artist from the 70es and contemporary younger artists from now, in one project she/they curated them together, focused on the political aspects, how the old take from the new, the waves are partialized
 - . the academic network into Live Art, LADA is an anchor, brings people together, networking between the scholars, she organizes a talk series, academic conferences and is seeing shows, there are not so many