

BRISTOL INTERNATIONAL FESTIVAL

**GALLERY 3  
LIVE ART DEVELOPMENT AGENCY  
PRESENTS  
LIVE ART & ...**

Thursday 9 – Sunday 19 February (not 13 February)  
11.00 – 19.00 (18.00 on Sundays)

A rolling programme of short films, video documentation and images reflecting recent histories of Live Art in the UK – the territories and ideas artists have been occupying and exploring, and what they have been doing with them.

*Live Art & ...* has been curated by the Live Art Development Agency (LADA) from materials held in its open access Study Room in London and from Manuel Vason’s project *Double Exposures*.

With thanks to Manuel Vason and to all the featured artists.

**LIVE ART & ACTIVISM**

**THE VACUUM CLEANER  
ON MADLOVE: A DESIGNER ASYLUM**

4:27”  
2016

the vacuum cleaner talks about his *Madlove* installation as part of the Wellcome Collection’s *Bedlam: the asylum and beyond exhibition*. *Madlove* is a long term project that attempts to re-imagine a mental health asylum by allowing people with lived experiences to design spaces and activities that allow users to go mad in a safe, sustainable and positive way.

the vacuum cleaner is an art and activism collective of one. Working across forms including performance, installation and film, the vacuum cleaner addresses challenging and taboo issues such as consumerism and mental health. His approach is both subtle and extreme, but always candid, provocative and playful. the vacuum cleaner’s work has been exhibited throughout the UK, and recent major commissions include Wellcome Collection, Broadmoor Hospital and FACT. Recent international commissions include Festespiele/Gessnerallee and Vooruit/Dr Guislain Hospital Musuem.

**LIBERATE TATE  
THE GIFT**

12:15”  
2012

A short documentary about the planning, preparation and execution of *The Gift*, in which Liberate Tate installed a 16.5 metre, one and a half tonne wind turbine blade in Tate Modern’s Turbine Hall in a guerrilla performance by over 100 members of the art collective. *The Gift* was submitted to be part of Tate’s permanent collection as a gift.

Liberate Tate is an art collective dedicated to making creatively disobedient work at Tate institutions until it drops its oil company funding. Projects include *License to Spill* (2010), *Human Cost* (2011) and *Birthmark* (2015). In 2011 in collaboration with Platform and activist group Art Not Oil, Liberate Tate released *Not if but when: Culture Beyond Oil*, a publication on oil sponsorship of the arts.

**MAD FOR REAL  
SOYA SAUCE AND KETCHUP FIGHT**

2:26”  
2000

An intervention during London’s May Day protests, commenting on globalisation and capitalism by staging a food fight using ingredients that symbolize East and West cultures.

Cai Yun and JJ Xi work together as Mad For Real, using the city as their platform. They are infamous for their outrageous works, such as jumping on Tracey Emin’s unmade bed at Tate Britain and urinating in Marcel Duchamp’s Fountain urinal at Tate Modern.

**LIVE ART & POPULAR CULTURE**

**THE FAMOUS LAUREN BARRI HOLSTEIN  
HOW 2 BECOME 1**

9:55”  
2010

Imagine your favourite female performance artists channeled through some twisted version of American Idol. Throw in some eggs, feathers and piss and you’re almost there with this ultimate break up show.

The Famous Lauren Barri Holstein has developed a substantial body of work presented in contexts including The Barbican, Laban Theatre, In Between Time Festival, and Abrons Art Center, gaining respect and notoriety within the Live Art world. Her most prominent work to date, *Splat!*, premiered as the opening of SPILL 2013 and was named Time Out's 'Critic's Choice in Dance' and one of The Guardian's 'Theatre Picks'. She is currently working on a new stage piece, *Notorious*.

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## **DUCKIE THE POSH CLUB**

3:13"  
2016

Duckie's *The Posh Club* is an event for swanky senior citizens, elegant elders & glamorous golden girls, featuring classic high tea and fabulous entertainment and where the strict dress code is very posh.

Duckie create good nights out that bring communities together. From their legendary 21-year weekly residency at the Royal Vauxhall Tavern to winning Olivier awards at the Barbican, they are purveyors of progressive working class entertainment. Duckie combine vintage queer clubbing & quirky performance art shows with socially engaged culture clubs: The Posh Club, The Slaughterhouse Club (wellbeing project for homeless Londoners struggling with booze, addiction and mental health issues), Duckie Family (culture club with queer people of colour) and D.H.S.S (LGBTQ youth theatre).

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## **THE DISABLED AVANT-GARDE AMAZING ART**

6:32"  
2009

A satire on the aesthetics of commercial art and the low expectations of disabled people as conceptualist art-makers, *Amazing Art* is a sly mockumentary complete with suitably patronising voiceover commentary by Penny Pepper.

The Disabled Avant-Garde (aka DAG) is a satirical organisation formed by artists Katherine Araniello and Aaron Williamson. Their concern is to create contemporary video and performance that might cause confusion and inspire debate through humorously distorting or subverting traditional stereotyping of disability. Their work is an intervention into society's expectations of disabled people that often defines them by their impairments. The DAG's work fits the category of 'crip humour', both pitch-black and self-knowing.

## **LIVE ART & RACE**

### **GEORGE CHAKRAVARTHI NEGROPHILIA!**

7'  
2016

An exploration of the Parisian avant-garde culture of the 1920s and its fascination with Africanism (Negrophilia), whilst also referencing Hollywood cinema of the same era such as *I Walked With A Zombie* and *King Kong*, surrealist artists such as Man Ray and Méret Oppenheim, and Darwin's illustrations of evolution, encapsulated through the image and political discourses of Josephine Baker.

George Chakravarthi draws inspiration from a diverse range of cultures, histories and identities. His physical presence throughout his works has been vital in creating dialogues about visibility and race, queer and trans identities. He has performed and exhibited around the UK at venues including Tate Modern, Victoria and Albert Museum, Royal Shakespeare Theatre, as well as extensively internationally. He has been commissioned by the BBC, Artangel, INIVA, The Arts Council of England, The British Council, The Live Art Development Agency, Duckie, The Shakespeare Birthplace Trust and The Royal Shakespeare Company.

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### **JADE MONSERRAT SHADOWING JOSEPHINE**

6:51"  
2016

A surefooted but lightly choreographed work set to Cab Calloway's popular Cotton Club track 'Pickin' up the Cabbage'. *Shadowing Josephine* recognizes the indebtedness owed to Josephine Baker, the first widely celebrated, independent black celebrity who emerged from colonial and segregation contexts.

Jade Montserrat is a research-led visual artist whose practice involves performance and Live Art, works on paper and interdisciplinary projects. Performing the body is a political tool used to articulate the ideals of freedom underpinning *The Rainbow Tribe*. *The Rainbow Tribe* looks at freedom: of expression, of speech, of active community participation, covering sex and sexuality, gender, race, class, celebrity, mass identity, colonialism, civil and human rights, and the role of recording history.

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### **HAROLD OFFEH COVERS**

9'  
2016

The artist embodies images from popular culture and attempts to transform a series of classic music album covers from the 1970s and 80s by black divas.

Harold Offeh works in a range of media including performance, video, photography, interactive and digital media, employing humour as a means to confront the viewer with an assessment of contemporary popular culture. Recently, Offeh has approached the themes of futurism and hair through collective live engagements with other artists, performers and community participation.

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## LIVE ART & PARTICIPATION

### RICHARD DEDOMENICI A SHORT FILM FOR COOLTOLD

4'46"  
2016

A short film by Mike Saunders made as a pilot about art and culture in which Richard DeDomenici talks about his participatory artworks.

Richard DeDomenici makes work that's social, joyful, topical and political. He specialises in urban-absurdist interventions which strive to create the kind of uncertainty that leads to possibility. Richard invented the *Carry-Ok* wearable karaoke system, office chair sport *The Swivelympics*, and recently released a fundraising record called *Live Art Aid*. In 2015 he adapted his *Redux Project* for BBC4, described by one journalist as 'one of the smartest, strangest, subversive half hours of television' they had ever seen.

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### JOSHUA SOFAER THE RUBBISH COLLECTION

10'05"  
2014

*The Rubbish Collection* was a two-part art installation at Science Museum London in which every single thing thrown out by the museum's staff and visitors for 30 days was photographed in a purpose-built temporary archive. Members of the public were invited to open the bags of rubbish and lay out the contents on an archive table, photograph their arrangement, before repacking the contents in the bag and sending it on its route towards recycling or incineration.

Joshua Sofaer makes art centred on modes of collaboration and participation. For *Scavengers* the public raced around the city answering clues and forming a new gallery exhibition. *Name in Lights* was a competition and installation in Birmingham that culminated in a giant illuminated name. *Viver a Rua* was the opportunity for citizens of Porto to nominate someone to become the permanent name of a city street; all the maps have had to change. Other works include *Border Force*, *Your Name Here*, and Bach's *St Matthew Passion* for Folkoperan in Stockholm.

### PHOEBE DAVIS INFLUENCES

12'  
2015

*Influences* explores attitudes to feminism, gender equality and women's expectations and aspirations by drawing upon, and subverting, the contemporary culture of nail salons and nail art: working with young women's groups to construct temporary nail salons and nail art designs depicting women of significance. For the British Councils' SA-UK SEASONS 2015, *Influences* toured to Johannesburg where Phoebe worked with young women from Sibikwa Arts, researching the social, political and personal issues and experiences specific to them. This film *THETHA* is co-written and edited by Phoebe Davies, Keneilwe Khechane, Nthabiseng Kototsi, Winnie Lebogo, Ruby-Nompumelelo Mahlangu, Lutendo Mathabi, Zizile Precious Mpunzi, Khanyisa Nanase, Andisa Ndaba and Mmabotle Thobejane.

Phoebe Davies is an artist and producer. Her practice is defined by its location and context, investigating and exploring how people perceive their social framework. Her outcomes are often project dependent, including: constructed social spaces, live performances, video, audio and print works. Often she works with and in response to individuals and communities, generating work through collaboration and collective action.

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## LIVE ART & THE BODY

### FRANKO B MILK AND BLOOD

2'11"  
2015

*Milk and Blood* appropriates the aesthetics of boxing for thirteen two-minute rounds of mental and physical endurance. Exploring themes of pain, eroticism, revulsion, ecstasy and masculinity, the performance becomes a metaphor for social struggle and the ability to overcome.

Video by Stefano Teodori.

Franko B makes drawings, installations, sculpture and performance as well as working in many other mediums and disciplines. His body of work has become widely known internationally. He lives and works in London, is Professor of Sculpture at l'Accademia Albertina di Belle Arte di Torino, Associated Lecturer in Fine Art at The University of Northampton, and a visiting lecturer at the Royal College of Art. His work is the subject of four monographs: *Franko B* (1998), *Oh Lover Boy* (2000), *Blinded by Love* (2006) and *I Still Love* (2010).

## JAMIE LEWIS HADLEY THIS ROSE MADE OF LEATHER

9'10"  
2012

Competing against and subverting the use of a stack of ceramic tiles — exactly his height — lewis hadley explores the politics of blood and masculinity through strategies of repetition and a display of physical endurance. The performance also aims to highlight the functionality of the body, with each tile documenting the body's ability to heal.

Video by SPILL TV.

jamie lewis hadley utilises his career as a former professional wrestler as a departure point to create performances, actions and installations that explore, both aesthetically and thematically, issues of deterioration, endurance, pain and violence. His recent research and creative output is concerned with performing medicine and the history of bloodletting as a medical practice. He values blood as a communicative tool and attempts to use it to create images that are affective, challenging and beautiful.

## JAMAL GERALD LET'S WALK

2'33"  
2016

Jamal Gerald makes his moving image debut with a film focusing on what it means to be privileged. In collaboration with Jessica Sweet, they both explore how two different people — one black and male and one white and female — have different experiences of privilege.

Jamal Gerald is an artist based in Leeds. His work explores identity and lived experiences; it is conversational, socially conscious, and celebrates individuality. He is currently making the body of work *Boxes*, which will focus on the concepts of labels and privilege. It will include two solo shows, a One-to-One performance, an exhibition and a short film. His work has been shown at SPILL, West Yorkshire Playhouse, Live Art Bistro, SHOUT Festival, Ilkley Literature Festival, Unity Theatre, Contact, and BAC.

## LIVE ART & GENDER

### LIZ AGGISS THE ENGLISH CHANNEL

4'44"  
2013

After 60 years, Liz Aggiss finally gives herself permission to do what she damn well pleases. *The English Channel* is the story of a career forged in the heady waters of performance art and dance-film. It vividly depicts Liz Aggiss resuscitating herself back into the on-stage limelight. In the process, she becomes

an unwitting channel for willful women and forgotten archives; a conduit for hidden histories and buried truths.

Contemporary and archive film by Joe Murray and music score by Alan Boorman/Wevie.

Liz Aggiss is a Brighton-based performer, choreographer, film maker and director. From supporting The Strangers with her visual cabaret troupe The Wild Wigglers in the early 80s, to her classic solo *Grotesque Dancer*, to her dance/opera duet *Falling Apart at the Seams*, to her award winning BBC dance film *Motion Control*, to her Guerrilla Dance interventions, to her unconventional *Performance Lecture Survival Tactics*, to her cross disciplinary performance *The English Channel*, to her current dark humoured visual performance solo *Slap and Tickle*, Liz Aggiss has been re(de)fining her own brand of British contemporary dance theatre performance and blurring the boundaries between high art and popular culture.

## LUCY HUTSON WOMEN'S INSTITUTE VS. GRINDR

12'30"  
2015

A cabaret act and performative lecture, highlighting the similarities between the Women's Institute and popular gay dating app Grindr.

Lucy Hutson is a London-based performance artist and agitator whose work questions human nature and interrupts social order. Lucy likes to work with found objects and unloved artefacts. Lucy's work engages with aspects of society that confuse or anger her. Often focusing on capitalism and gender politics, her work manifests itself in interventions, installations, solo performances, film and intimate encounters.

## NANDO MESSIAS WALKING FAILURE

6'15"  
2015

*Walking Failure* is a short performance about Nando Messias' inability and unwillingness to 'walk like a man' and the potentially devastating consequences of walking with a swish.

Nando Messias' work straddles performance art, dance and theatre, combining beautiful images with a fierce critique of gender, visibility and violence. He has performed at the V&A, Roundhouse, Vauxhall Tavern, Tate Britain and ICA, as well as internationally. Nando is movement director for Theo Adams Company and is also an academic, recently published in *Queer Dramaturgies*. Nando's work has been curated by LADA as part of *Just Like a Woman*. In 2015/16 he completed a national tour of *The Sissy's Progress*, and is currently touring *Shoot the Sissy* across the UK.

# LIVE ART & DOCUMENTATION

## MANUEL VASON AND COLLABORATORS DOUBLE EXPOSURES: PERFORMANCE AS PHOTOGRAPHY, PHOTOGRAPHY AS PERFORMANCE

7:43"  
2015

*Double Exposures* was a collaboration between photographer Manuel Vason and some of the most visually arresting artists working with performance in the UK, which set out new ways of bridging performance and photography.

For *Double Exposures*, Vason worked with two groups of artists, using two distinct types of collaboration, to produce a series of double images. Artists who had previously worked with Vason were invited to create two images, one of their own practice and another, where they took on the role of the photographer, shaping an image with Vason's body. A second group of new collaborators were invited to create a performance which could be captured in two photographs. All the images exist as doubles – pairs – diptychs.

Manuel created this short film for an event to launch the *Double Exposures* book at Tate Britain in February 2015.

Featured artists: Aaron Williamson, Alastair MacLennan, Alexandra Zierle & Paul Carter, Aine Phillips, David Hoyle, Ernst Fischer, Florence Peake, Franko B, Giovanna Maria Casetta, Helena Goldwater, Helena Hunter, Joshua Sofaer, Julia Bardsley, Lucille Acevedo-Jones & Rajni Shah, Marisa Carnesky, Mat Fraser, Oreet Ashery, Ron Athey, Stacy Makishi, Ansuman Biswas, Brian Catling, Cai Yuan & Jian Jun Xi, Dickie Beau, Eloise Fornieles, Elvira Santamaria Torres, Harold Offeh, Iona Kewney, jamie lewis hadley, Katherine Araniello, Marcia Farquhar, Martin O'Brien, Michael Mayhew, Mouse, Nando Messias, Noëmi Lakmaier, Rita Marcalo, Sinead O'Donnell, The Famous Lauren Barri Holstein, the vacuum cleaner.

*Double Exposures* was published by the Live Art Development Agency and Intellect Books in 2015, with the support of Arts Council England.

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The Live Art Development Agency (LADA) is a Centre for Live Art: a knowledge centre, a production centre for programmes and publications, a research centre setting artists and ideas in motion, and an online centre for digital experimentation, representation and dissemination.

## IBT RECOMMENDS...

### THE RECORD 600 HIGHWAYMEN

Bristol Old Vic  
9 – 11 Feb, 7pm, 11 Feb, 2pm (SAT MAT)  
Tickets: £12.50 – 25

### THE DAWN FEATURING MATTHEW HERBERT

The Station / The Island  
11 Feb 2017, 9pm  
Tickets: £10 – 15

**BOOKING: [INBETWEENTIME.CO.UK](http://INBETWEENTIME.CO.UK)**

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