This is Performance Art: El cuerpo prohibido! The prohibited body: live art from the “Other Americas”

A one-week programme of performance art, video and public discussions about the exciting and often controversial body-based practice produced in the “Other Americas.” Curated by Guillermo Gómez-Peña in collaboration with New Moves International for New Territories 2012, El cuerpo prohibido forms part of This Is Performance Art, a programme strand of the festival that is exploring the history of performance art in different parts of the world over a three-year period.

El cuerpo prohibido is curated by Guillermo Gómez-Peña with guest curators Gabriela Salgado and Fernando Llanos in collaboration with New Moves International for New Territories 2012.

Le long-time friend of the UK Live Arts scene, Gómez-Peña has been invited by New Territories 2012 to participate as a Winter School interlocutor, artist, artist and pedagogue. The evolution of performance or “live art” (so it’s known in the UK) in Latin and indigenous America has responded to different art historical and socio-political factors, and it is largely unknown in contemporary Europe. With the exception of a handful of names that have been singled out by the members of the exclusive club of the self proclaimed “International Art World” mostly artists in dialogue with their European and New York based peers, the majority of Latin American practitioners remain a mystery to European artists and audiences. This one-week festival strand attempts to bring together new pioneering artists who come from diverse milieus in the many “Americas” including sex radicals, indigenous queer (two spirited) artists, activists, exploiting state or organized crime violence, race and gender tensions, censorship and artists combining indigenous traditions with postmodern techniques. The only thing they have in common is their relentless transit between art forms and languages and the bold use of body-based vocabularies. This survey does not attempt to be comprehensive. It is mostly dictated by the artistic imaginary of Gómez-Peña, who himself is a border crossing artist who tours regularly in Latin America.

SEXO EXTREMO- RITUAL- VIOLENCIA FRONTERIZA- VIDEO CIUDADANO-EL CUERPO TRAFICADO-EL CUERPO INDIGENA- ARTE ACCION- OTRA HISTORIA- SUR/ SOUT- ANOTHER LIVE ART

“With 9/11, Latin America disappeared from the ‘Western’ map. The US and Canada closed their borders to their continental neighbours and engaged in an excess political paranoia, isolationism, xenophobia and the spectre of the endless war on terror. Latin America moved to the left, stopped thinking of the US as a major cultural reference and developed many strong voices in the arts. Since then, other cultural cartographies are being drafted permeating many creative geographies: Mexico City, Bogota, Buenos Aires, Santiago suggests only a partial list.

With 9/11, Latin America disappeared from the “Western” map. The US and Canada closed their borders to their continental neighbours and engaged in a policy driven by paranoia, isolationism, xenophobia and the spectre of the endless war on terror. Latin America moved to the left, stopped thinking of the US as a major cultural reference and developed many strong voices in the arts. Since then, other cultural cartographies are being drafted permeating many creative geographies: Mexico City, Bogota, Buenos Aires, Santiago suggests only a partial list.

My curatorial criteria for El cuerpo prohibido is not thematic, generational, geographically specific or ethnically coherent. It is a rather wild sampling of powerful artists operating in multiple territories of inquiry within the many “Americas” currently invisible to Europe and the US. I have chosen artists with different degrees of visibility whose practice is not sanctioned by state policy, traditional funding bodies or the ubiquitous “International Art World.” They are mainly women and queer artists, who in their respective countries and communities have pioneered artistic languages that challenge the status quo and the official cultural discourse. Their work is not meant to please audiences and curators but rather to question assumptions about gender, race, nationality and art practices.

Paradoxically, because of the lack of communication between countries in the Americas, many of these artists don’t know one another.

I am particularly interested in work that reveals an aesthetic that is not bound to, nor entirely influenced by, current European or New York art trends, nor is the work tied to excessive verbalisation. Instead this project offers live art that can introduce European audiences to body based art that emerges from other situational cartographies, historical sources and political realities.

To facilitate crossing the borders of artistic and cartographic imaginaries, I have invited Argentine curator Gabriela Salgado, whose projects concern the interface between North & South and video artist and curator Fernando Llanos AKA “Videoman,” who has an extensive collection of video art produced in the Americas. Each will perform the role of interpreter and guide to put the work into a larger cultural and artistic context.

The week of this festival will be intense, with workshops in the late mornings, talks and video screenings in the afternoons and performances in the evenings. My ultimate goal is both to open new doors of opportunity for these amazing artists and to introduce them to their European interlocutors, peers and audiences.”

TIPA El cuerpo prohibido is curated by Guillermo Gómez-Peña with guest curators Gabriela Salgado and Fernando Llanos in collaboration with New Moves International for New Territories 2012.
**Performance programme**

**Rocio Boliver**  aka “La Congelada de Uva” (Mexico)  
Al Compás (On the Beat)

Sex radical, body artist, writer, activist and media personality, Rocio Boliver definitely breaks the conventional stereotypes of the Mexican woman. Boliver has devoted herself full-time to performance actions, writings and media appearances that transgress sexual and aesthetic limits and dig into human behaviour. She has worked for a decade as a performer. Four years ago, I started a kind of situationist anthropology throughout the world, searching for reactions to my sex onslaught, and I have verified that sex is a universal Achilles’ heel.”

La Congelada comes to Glasgow for the first time with a ritual performance entitled Al Compás. With a mask that deforms her vagina and breasts and with bells hanging from them, Rocio emulates dog behaviour while engaging in a ritual dance that liberates her creative muse with the help of www.rbcongeladadeuva.blogspot.com.

**Violeta Luna** (US/Mexico)  
**Requiem for a lost land / Requiem para un tierra perdida**

Violeta migrated to the performance art world as a highly trained radical actress from Mexico City. Her recent solo performances focus on the current hardships facing the Latinx-Mexican immigrant on arrival to the US. But her work goes beyond social commentary. As she describes it, “I am looking for ways in which the resonance of traditions, myths, and indigenous wisdom deepen our sense of being present and nurture our imagination.” Violeta presents Requiem for a lost land / Requiem para un tierra perdida, a “performative intervention by way of ritual,” to remember the killings committed in the “war on drugs” initiated by the central government in Mexico. Requiem is an attempt, from the space of performance art, to open with the incisiveness of a coroner’s knife the very same discourse of death broadcasted by those in power under the guise of “national security.” The bilingual title references the bi-national reality of this “war” conducted with unconditional support from the US. www.pochanastra.com

**Marcela Levi** (Brazil)  
**Imagen (Image)**

Marcela is an extremely original and radical choreographer, performer based in Rio de Janeiro. She comes to Glasgow with a performance piece entitled Imagen (Image), a re-enactment of her first solo-performance. Marcela proposes a game including a body and two pieces of clothing (shorts and a blouse) where images and senses, turning around gender and feminine sexuality, are produced through the look of the public who, at the same time, watch the performance and themselves. www.marcelalevi.com

**Julia Antivilo** (Chile)  
**Malignas Influencias/ Evil Influences**

Julia is a trans-disciplinary performance artist who invents “instruments of pleasure” and reinvents “strange apparatuses and chastity belts to heal sexual ailments.” As the brains behind the influential women collective Malignas Influencias, her recent work concerns the interface between radical performance and the street. Her street performances comment on the role of women in Latin American pop culture and satirizes academic discourse. She will present two pieces: Skinless, explores who and what lies behind the patriarchal culture of excessive romantic love. It is a performative interpretation of a Tango. Her second piece Sorry, I am a lady explores the strange male rituals of courtship and explores the space between prudishness and desires. “The Lady” sings and dances about chastity and introduces the Pleasure swing to the audience.

www.malignasinfluencias.com

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**Contact:**

£12 (£8)

Rocio Boliver 2000-2045
Violeta Luna 2115-2150
Marcela Levi 2020-2030
Julia Antivilo 2130-2220
Lukas Avendaño 2230-2315

**Venue:**

CCA5

**Date:**

Tuesday 6 March

**Time:**

Rocio Boliver 14:00 - 14:30
Violeta Luna 14:30 - 15:30
Marcela Levi 15:30 - 16:30
Julia Antivilo 16:30 - 17:30
Lukas Avendaño 17:30 - 18:30

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**Created with support of Studio Cerillo Gallery, San Cristobal de las Casas, Mexico, and the Mission Cultural Center for Latino Arts, San Francisco, US.**
Performance programme

Carlos Monroy 
+ César Martinez
Venue: CCA

Contact: 0141 352 4900
Thursday 8 March
Time: 1700-1830
Venue: CCA
Tickets: £12 (£8)

El cuerpo prohibido/The prohibited body

The work is extremely diverse (paintings dealing with cannibalism. Although his artist César Martinez stages troubling Mexican performance and conceptual performances involving highly realistic edible human sculptures in which the audience literally devours the artwork on site. César proposes a new way to “assimilate” and “digest” art production and calls his extremely funny and hard-hitting pieces “dirt food for sensitive audiences… and artworks with symbolic protein meant to penetrate the existential structure of those who devour us.” The artist will present an edible human sculpture of an immigrant made out of jelly and chocolate (chocolART). Social commitment and the vanguard nature of art is life, epitomises the works of César Martinez.

César Eduardo Monroy (Colombia)

Carlos is a young Colombian performance artist who is obsessed with the idea of “how to be a productive citizen without doing nothing.” His performances and installations mimic and parody corporate culture and how it affects everyday life in Latin America. He will present a performative lecture in which he sells his artistic services to the audience.

“We have time, voice, energy and vitality. We want to encourage other artists to be economically and creatively successful, without sacrificing the real soul of performance.”

Regina José Galindo
+ La Pocha Nostra

Venue: CCA

Contact: 0141 352 4900
Friday 6 March
Time: 1700-1830
Venue: La Pocha Nostra
Tickets: £12 (£8)

México

The works of the Mexican artist César Martinez alert the viewer’s five senses. They have taste and smell. Some shapes and materials that could only have been gestated in Latin America. La Pocha Nostra.

Meet the Artist: César Martinez

Tuesday 6 March, 1700-1830, CCA, free
Panel Discussion I

Panel Discussion II

Each day of TIPA El Cuerpo Prohibido, the performance programme is preceded by a free talk and free screening.

London-based Argentine curator and writer Gabriela Salgado, whose work concerns the interface between North and South as well as between Europe/Latin American relations, presents talks related to the work and will broker in depth discussions with the artists.

Gabriela has been working independently in the UK and Latin America. She has curated a large number of exhibitions and has organised international workshops, and residencies programmes in the US, Greece, Brazil, Argentina, Chile, Mexico, Cuba, Colombia and Spain. Her border experiences (her of cultural displacement, and six years of experience as curator of the Collection of Latin American Art at Essex University, IECLAA (1999-2005) provided the unique opportunity to operate across Latin American countries beyond the national paradigm, a vantage point only reserved to those working outside Latin America. From 2006 to 2011, she was curator of Public Programmes at Tate Modern where she devised encounters between international artists, thinkers and the diverse audiences of the UK, as an attempt to breach the artificial divide between the traditional miles of curator of exhibitions and curator of education, which limits the work of museums around the world. In 2009 she co-curated the 2nd Biennale of Hemispheric in Green PRA20: Art in Times of Uncertainty.

El Cuerpo Prohibido Talks Programme: The Forbidden Body

The Decolonised Body: Latin and Indigenous American performance and activism

In the field of international contemporary art production and exhibition most of the established circuits for the exchange between artists and curators are planned according to a North oriented cartography. This festival offers an alternative platform for the exhibition and discussion of performance art practices and social activism from the South, which merge aesthetics with radical thinking. Latin American performance artists and social activists gather in Glasgow to present their work as sites of resistance in the face of generalised social and economic collapse.
El Cuerpo Prohibido Screenings: Linking America, a performative lecture in three parts

Mexican visual artist, writer and video curator Fernando Llanos, aka “Videoman” curates a three-day festival of rare videos from the Americas, prefaced by his interpretation of them. Each screening will comprise video works that are conceptually linked in a sort of travelogue across different countries of the Americas. This amazing collection of rare videos includes, viral videos, videos made with cell-phones, citizen videos denouncing narco violence, as well as artist made videos inspired in performance art, and some animation.

Fernando has realized more than 15 curatorial projects on video, with presentations at the Museum Tamayo, the International Festival of Contemporary Cinema of Mexico City and The Caixa Forum Barcelona. For almost ten years he has been a professor of drawing and digital art in universities in Mexico City, and he has given workshops on video in Mexico, Argentina, Spain, Brazil and Colombia.

“Eleven years ago, four years before YouTube existed, I organized a community of online video presentations, so I could show my work in other countries, but also to meet stars of the video scene in the Americas, in Europe and other continents. That’s how I started working as a promoter and curator of video, to travel to present my work and that of my colleagues at different latitudes. In the last fourteen years we have shown videos in more than 45 cities.

My ‘performative lecture is divided into three screening events, grouped under the titles Chaos and Death, Love and Life and Absurd Happiness. Each explores new links and bridges between the different territories of gender but also across the topography of the Americas.

The files come from various areas and latitudes but share something in common: millions of people recognize them as part of their universe and its history, they have their hopes, their fears, their mood and aspirations in these files. More than a curated selection of art, it is a digital anthropology, an American videographic archeology that reflects the democratic conventions of the continent, conventions, ignored by “Americans” (US citizens) and other non-American countries, that make us understand it as a whole, multiple, beautiful, real and dangerous land.”

Guillermo Gómez-Peña

Strange Democracy

In a major lecture/performance, Guillermo reflects on the post-9/11 era, the current North/South “border wars” and articulates the formidable challenges facing the USA in the 21st Century. Using acid Chicano humour, hybrid literary genres, multilingualism and activist theory as subversive strategies, he also reflects on identity, race, sexuality, pop culture and the impact of new technologies, and explores what’s left for artists to do in a repressive global culture of censorship, paranoid nationalism and what he terms “the mainstream bizarre.”

“Gómez-Peña is a wizard of language.”

Chicago Tribune

Fri 9 March 1100

presented in collaboration with Glasgow School of Art

Glasgow Film Theatre, free

Aberdeen lecture performance

Guillermo Gómez-Peña

Strange Democracy

Thursday 1 March, 1900

Marischal College, 31 Castle Street, Aberdeen, presented by New Territories in collaboration with D-AiR and the Hannah Maclure Centre.

Tickets and information: 01382-308324.

Dundee lecture performance

Guillermo Gómez-Peña

Strange Democracy

Saturday 3 March, TIME TBC

Hannah Maclure Centre, University of Abertay Dundee, Top Floor, Albermarle Student Centre, 1 - 3 Bell Street, DD1 1HP

Tickets: presented by New Territories in collaboration with D-AiR and the Hannah Maclure Centre.

Tickets and information: 01382-304824.
The prohibited body: notes on the Latin American live art scene

Part clause, part conversation, this hybrid text is part of an ongoing dialogue between long-time friends and collaborators, Mexican performance artist Guillermo Gómez-Peña and Argentine curator Gabriela Salgado.

October-November, 2011. A specially commissioned essay for New Territories to contextualise the El Cuerpo...

1. Postcards from the South

Indigenous performance artist Anamaria Prada walks made along one of Lima’s busiest avenues. She is menstruating. With her blood dripping down her legs she leaves tiny footprints. People are transfixed by the dream-like image. No one dares to touch her or offend her. The magic of performance protects her.

Far away to the North, in Mexico City, another young woman performing artist carries out a similar ritual action: to express her support for a student inscription, Ema Villanueva walks the 40km long avenue of Insurgentes. She asks the passersby to write their opinions about the student revolt with felt pens on her body. She enounces her inappropriateness. By the time she finishes her walk, her body is a billboard of citizen opinion.

In the Southern part of the continent, Julia Antivilo hitch hikes with truckers from Santiago de Chile to Buenos Aires. She brings her very own procreative belt, an electrified hoover and a hidden video and camera. Her goal is to produce brand new projects, you are immediately excited to oblivion. Performance art in Latin America is more about a lifetime process and less about currency and production values. In our countries, there is a lot of improvisation, trading of favours and self-production. Artists must be extremely resourceful to make up for the lack of ongoing institutional and infrastructural support. And yes, what differences have you perceived in your trips?

2. Mapping some differences between north and south

GP: Which are some of the most obvious differences you encounter when working in Latin America versus the US?

GP: US performance is more carefully packaged for artistic consumption. Artists are more self-conscious of being current and accepted. The field is much more "professionalized". If you don’t constantly produce brand new projects, you are immediately exited to oblivion. Performance art in Latin America is more about a lifetime process and less about currency and production values. In our countries, there is a lot of improvisation, trading of favours and self-production. Artists must be extremely resourceful to make up for the lack of ongoing institutional and infrastructural support. And yes, what differences have you perceived in your trips?

GP: I think that in wider terms, in Latin America, there still remains a certain preoccupancy in the so called "cultural industries", whereas the work of museum curators, musicians, visual and performance artists, dancers and others is almost as philanthropic in virtue of their symbolic contribution to society. It is as if we should not demand to be paid for our work but be responsible for sustaining the whole system with sacrifices. On the other hand, in Europe the concept of cultural industries that was developed in the last decade promoted the professionalisation of the sector to the extent that it created too many managerial jobs that have nothing to do with creativity and take away a large part of the allocated budgets. This funding structure has allowed politics to be intervened more effectively with the field through managerial control. It has created a paralysed and self-destructive manner. However, that model of investment in art has been brutally crushed, and the implemented cuts are justified with arguments that reflect a mentality typical of the far right in Belgium for instance, some of the discourses that have recently emerged in relation to arts funding evoke toxic notions such as the alliance of artists and intellectuals with the political left and their responsibility in relation to the “problem of immigration.”

With funding cuts spreading across the northern hemisphere putting education, social and cultural structures at risk for the first time in decades, the fear of uncertainty raises among artists and intellectuals whose livelihoods depend largely on the grant system. In the South, our training to stand the irregularities of improvised policies, the corruption inherited from colonisation and the uncertainty of chaos always being in wait around the corner, has provided citizens with a thick skin that in times of uncertainty becomes extremely useful. Resourcefulness and courage make artists, intellectuals and the population at large more resistant to the challenges of history.

GP: True. When my US colleagues ask me if I am afraid of the financial crisis facing the US, my answer is "It’s never been different for Chicanos and Latin Americans. In fact we have been and remain under crisis. It’s no big deal.” The funds that Latin artists use to create their performance projects often come from complementary jobs, odd jobs. It’s called "double” or “triple production." In the US things have been quite different. There, my artist colleagues survive largely from grants, commissions and academic work. And with a few exceptions, this makes for a much slicker and tamer type of work... but things may change soon. The collapse of the economy will inevitably level the working conditions in the immediate future.

GP: What about the legal constraints you experience working on both sides of the border?

GP: At the risk of generalising, Latin American artists are not as constrained by law and prohibitions. It’s a visceral anti-colonial attitude. We profoundly distrust government institutions and legal structures. In my experience, live artists proposing most of the times ask for permission to the fire or public health inspectors, much less the police. We just do it... and when we go to the streets we do it at our own risk. Despite the fact that the Latin American streets are much more dangerous, people in the streets tend to be more open and accepting of distant behaviour than the highly policed streets of the US or Western Europe. I’ve seen some of the wildest voluntary and involuntary performance art pieces in the streets of Mexico City. An Indigenous group, La Coordinadora de las 400 Pueblos, often stages nude protests in Mexico City. To suddenly encounter hundreds of nude indigenous bodies, from all ages, walking in silence across the city is a very intense experience. This is not your typical avant-garde action.

GP: In the UK for instance, legal prohibitions are generally tied with the obsession with conditions of health and safety in the public space. This I have a direct experience of through my work with artists such as Cildo Meireles, whose installations provoke a strong physical interaction with materials that can sometimes be dangerous to the public, like broken glass or vast amounts of thread on the ground. The emotional and intellectual tensions that Meireles produces with these associations of body and matter are comparable to what live artists do in their work. This in my view is indirect censorship: by being subject to the regulations dictated by NHS officers in museums the work risks losing its impact, it is forced, its wings are cut down to avoid danger... All this is in product of a culture that fears legal action, a very US obsession... In Latin America I have seen callousness in dealing with materials and dangerous substances in museums, which has in turn produced a freedom of action for artists to experiment.

GP: Complicated issue isn’t it? In the US, political correctness in indirect collaboration with the culture of fear imposed by the far right, has created a ratified context for performance artists who are constantly ignoring around issues of gender, race and power, constantly self-censoring themselves. Since 9/11, North American cultural institutions have become strangely fearful, pariet and quiet... The most transgressive work that my troupe has produced in the past years certainly hasn’t been performed in Latin America or Europe. Much of our work is occupied in making sense for our audience. It is as if we occasionally feel less censured in Latin America... but sadly my troupe has a better chance to survive financially in the US, it’s quite a dilemma.

GP: As a curator I also feel prey of that dilemma. I sense that there is more space for radical thinking in the South at the moment, although accompanied by a still insufficient funding structure to support advances in the field. There is only room for hope that the situation will change...

3. The “other” live art worlds

GP: The evolution of performance art or “live art” (as it’s known in the UK) in Latin and indigenous America has responded to dramatically different art historical and socio-political factors and is largely unknown in contemporary Europe. With the exception of a handful of names that have been stippled out by the hegemony of the exclusive club of the self proclaimed “international art world” – mostly privileged artists in opposition to the use of their European and New York peers – the majority of Latin American practitioners remain a mystery to European artists and art audiences. Why?

GP: The question of unwritten history is central to this invisibility. The history of art written by its author has been systematically censored by the political and cultural paradigms of modernity obliterates even the official history, construing hypotheses about national and indigenous America has responded to dramatically different art historical and socio-political factors and is largely unknown in contemporary Europe. Despite the fact that Latin American streets are much more dangerous, people in the streets tend to be more open and accepting of distant behaviour than the highly policed streets of the US or Western Europe. I’ve seen some of the wildest voluntary and involuntary performance art pieces in the streets of Mexico City. An Indigenous group, La Coordinadora de las 400 Pueblos, often stages nude protests in Mexico City. To suddenly encounter hundreds of nude indigenous bodies, from all ages, walking in silence across the city is a very intense experience. This is not your typical avant-garde action.

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and their complex relationship with other colonised cultures. In this sense, live art and other conceptual and artistic practices will not an impact on the social sphere if at least one site of a resistance, as they are interwoven with structural and economic dynamics. In addition, there is also the question of consumption and parasitism that your work has quite often. The exclusion of the “parallel developments of art,” including performance, video, conceptual practices, music, literature and other manifestations of artistic activity outside the European-USA axis, depends as you have repeatedly pointed out, on trends. The latest fascination with post-Soviet Eastern European or Middle Eastern art scenes will soon be replaced by the next geographical clump.

Another layer of misunderstanding is added by the fact that as the history of those contemporary expressions is unknown, everything seems to float in a vacuum that propitiates the validation of the aesthetic or conceptually familiar to me. Fortunately there are events occurring on 9/11, Latin America had an ongoing debate with Boris Nielsony and South. For the lack of a better term we will call the “eventos” or “acciones” of our “festejo vivo” (live art).

5. The border zone, a territory of ongoing misunderstanding

GP: Since the ‘80s, the theories of cultural relativism generated by radical anthropologists and post colonial academic discourse but not always art discourse. Despite the collapse of the Global Project, the concept of “border moment” remains in evidence. It evokes both, interdiscipline and aesthetics. You said that thousands of indigenous people since the arrival of the conquistadores, and to this day their human rights to land, language and a dignified life are not granted. I would like to focus on this point; let’s explore the discussions with the participating artists in El Cuerpo Profundo, including the introductory and curatorial vision. What kind of work interests you lately?

GP: I remember when your company La Pocha Nostra performed in London’s Tate Modern during the week of the invasion (March 2003). The atmosphere was very charged. A few moments of that imagination that the politics of parapsychology had pre-empted at that time. Finally, she opted for something more poetic: she laid the flag on the ground and performed a ritual dance by stepping on it repeatedly with both grace and anger.

GP: I would like to address this very crucial problem of translation. My question would be: how effective is it in the cultural field? Can we consider the border between different approaches to humour without affecting the impact of the message? Humour is of course not the only barrier; prejudice is even more difficult to cross. I remember ideological borders you came into contact with in Argentina when performing The Cuple in the Cage with Cora Paez in 1992. She wrote about the Argentine art milieu being very insensitive to your representation of indigenous people as they saw themselves free from the concern of colonisation. This was such a critical period! After 500 years the country is still bloody with the multiple genocides of indigenous people since the arrival of the conquistadores, and to this day their human rights to land, language and a dignified life are not granted. I would like to focus on this point; let’s explore the discussions with the participating artists in El Cuerpo Profundo, including the introductory and curatorial vision. What kind of work interests you lately?

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Co-curators Angela Ellsworth and Jamie McMurry were given the challenge of considering 30 years of performance art in the United States. With “history” as the catalyst for This Is Performance Art (USA) they discussed the broad range of disciplines, political movements, and identity politics connected to performance art in addition to particular performers having an impact on their own individual practices as artists, educators, and organisers. They found their wide reaching list to be logistically and conceptually unmanageable long due to the multiple histories that could be told of US performance art. This history was further complicated by discussions about what lens they were each viewing this history through.

They decided to explore a less predictable history of US performance art, one that was not always considered or historicized. The radically diverse group of performers they have selected creates a program exploring various branches of performance work reflecting a history that will be familiar and unfamiliar to an international audience. During generative conversations about how they would go about selecting artists, Angela often considered subjectivity, lineage, and pedagogy in relation to performance history while Jamie recalled significant moments in witnessing live work, endurance, and the inherent anti-consumer strategies of performance work. After much deliberation they selected artists grounded in making critical work insisting on cultural and political histories addressing issues of identity politics, race, gender, and class.

Performers selected for TIPA (USA) include exceptional artists, organisers, and educators. Artists will present live work and many will give artist talks about their individual practice. Artists will also participate on panels, engaging in discourse on what drives them to do what they do and how they are able to present the performance work they present. In addition to this live engagement there will be a visual art exhibition as well as a series of video screenings of performance work.

The visual art exhibition includes photographs, objects and text from a broad range of performance artists working in the United States. Each was asked to contribute an object and/or image from a live performance. While not intended to replace live work, the exhibition is a nod towards the many other artists who have been making performance in the US for the past 30 years.
If this is not performance art (TIPA?) then what is performance art? I would later learn the definition of performance art, actually defined in all its definitions, but kept the ability to incorporate itself and life by embracing issues of gender, race, class, and sexuality. While performance art seemed to be in a constant state of being pushed and boundaries it always considered social, political, and cultural histories as well as contexts. With form following content, performance art ends up straddling multiple disciplines. Regardless of what form performance art takes in this festival, or what discipline it might be informed by, performance art insists on a body interface with other lives bodies. So, the jury is still out on whether I saw performance art at Limelight or not, but I can assure you the lives present of these bodies asked me to consider my own body as an audience member and as a subject in relation to other bodies in public space. I can also assure you that some of the artists we have selected for TIPA danced in a glass box at Limelight in the ’80s at least not that I know of. However, groups of artists will challenge your definition of performance art. The history of performance art will honor its own history once again but looking at the scenes of a concise definition, challenging our notions of the private and public, and proposing new ways of thinking about race, identity, class, and sexuality. 

Biography

Angela is an interdisciplinary artist whose visual art, performance, and installation work is exhibited internationally. She is Associate Professor in the School of Art, Herberger Institute for Design and the Arts at Arizona State University. For drawings, installations and performances explore the female body in its various contexts and constraints. She has presented work nationally and internationally including The Getty Center, Museum of Contemporary Art Sydney, The National Review of Live Art, Los Angeles Contemporary Exhibitions, Museum of Contemporary Art Denver, Southside Museum of Contemporary Art, Photos Art Museum, and the Zimmelmuseum. www.waisworth.com

Jamie McMurry

Depicted histories of art movements are dangerous. They tend to have an influence over art activities and the overall interpretation of works that differ from one individual experience within a history during its actual existence. Biography and personal experiences with art should have prominent power over and above the recollections of other people when one is trying to understand a lineage within a particular movement, group of artists or individual works of art. By the nature of this statement one would have to conclude that each individual art’s interpretation of art history should be based more on their personal experiences with it handle on than it is influenced by what is read, taught, told, or seen in documents that are not an in-person interaction with the work itself. If biography creates a personalised history of art for oneself, not only as an artist or purveyor of art but also as a human being on the path of everyday life, then the curator’s role is to depict that history and not to exhibit a collection of market-worthy flash or inventive works of repetitive self-reference, art about art. The later being a collection that is inherently about a tightly knotted group’s idea of what work is important and what work is not.

With this in mind, Angela and I set out to create something that embodied our influences. The works, festivals and exhibitions that have been generated or proliferated by the artists involved in this programme have a powerful and long-lasting place in our personalised histories of performance in the United States. They are a radically diverse grouping that runs the gamut of styles, eras, backgrounds and ideologies. They have exhibited work in the most known institutions and in back alley basement art spaces. They have been included in the most recognised publications and in black and white homemade tracts.

We feel that the history or chronology that this grouping of artists represent is but one of hundreds of different histories of the genre in the United States that could be told, all with equal validity. Though understanding this, one must conclude that the density and diversity of what has happened and been happening with performance art in our country is far too complex to subscribe to any one person’s depiction of it. Therefore one can only rely again on the things that each one of us has seen in person, life, or our own path.

The complexity of the use of this medium in the US can never be categorically defined by anyone but yourself for yourself and this lack of ability to create an accurate or comprehensive written history of this genre is one that indeed best defines it. In any, time-based medium’s primary role is to evoke history in an ever-changing search for the new.

Biography

Jamie was born in 1971 in Yakima, Washington, USA. He has been an active programmer, artist and educator in the fields of performance, installation, video and conceptual art for over 15 years. He has developed his own work and produced the work of other artists at more than 100 different venues in 17 different countries. His work has been seen by Glasgow audiences during the National Review of Live Art 2007 and 2010. He currently resides in Los Angeles with his wife and three daughters.
Tina Tokemoto
Looking for Jiro
A Queer Meditation on the Japanese American Internment Camps During World War II

Looking for Jiro is a live performance inspired by Jiro Osama, a gay immigrant who was imprisoned in the Japanese American Internment Camps during World War II. At age 19, he was locked up at Topaz concentration camp in Central Utah. He worked in the prison mess hall and liked muscular men. He was also an avid fan of homoerotic male physique magazines. How did this dandishy gay bachelor from San Francisco survive the isolation, humiliation, and homophobia of imprisonment?


Tina Tokemoto explores issues of race, queer identity, memory, and grief. She has received grants from Art Matters, James Irvine Foundation, San Francisco Arts Commission, and New Forms Regional Initiative Grants funded by Andy Warhol Foundation and Rockefeller Foundation.

Her performances include Memoir of Fratri-Gatash, Ainy’s Length and Her/She Senior Magistrate Nalady. She is a founding member of the Queer Cultural Center and co-founder of Queer Conversations on Culture and the Arts. On occasion, she makes guest appearances as Michael Jackson and Björk-Gaga.

www.tokemoto.com

Juliana Snapper
Opera Listens to You
Just like your wellish lover, your nonabyte BIT, your entire myopic opera, Opera has exploited your sympathetic nature, waiting at your doorstep at hours of time about her stories, her needs, her feelings without once asking how YOU were. But now – drawing on psycho-acoustical and neuropsychological research, applied therapeutic strategies, and listening-based music technologies of composer Pauline Oliveros – Juliana Snapper has engineered for Opera a set of ears.

Juliana invites individuals from the audience to tell her about an experience they have had then sings for them an operatic rendering of what she has been told. Each production, in process and performance (which are fluid), lasts about fifteen minutes. There is no problem-solving, advice or commiseration. The goal is neither revelation nor catharsis but simply that the speaker be deeply and thoroughly heard.

Juliana is an innovative opera singer who works with the acoustical, expressive and interpersonal limits of the embedded voice. Recent projects “prepare” the vocal instrument, altering its functionality and sonic palette by positioning her body in unusual states such as hanging upside down or submerging herself in water. Anchored by the UK, her first work with Ben Albee, her performances and sound installations have been presented in many internationally festival and in the United States at the Walker Art Center, P.S./1 New York Museum of Modern Art, and The Guggenheim Museum among others.

www.juliannanapper.org

Juliana has received support from The Metropolitan Opera Foundation, The Arts Council of Great Britain, The University of California Humanities Foundation, and The Durfee Foundation.

Jeffery Byrd
Angel Band
“My mother died this summer. I know this piece will have something to do with her. I’m not sure I know what to say about it.”

Jeffery Byrd is a performance artist whose work explores the relationship between artifice and reality and the challenges of finding beauty in the banal. His work has been seen in major cities through the US as well as China, Canada, Italy, Switzerland, Germany, Cuba, Poland, Mexico and the UK. His work has been featured in various books published by Brown & Benchmark, Simon & Schuster, Routledge Press and Rizzoli International.

www.jefferybyrd.com

Performance programme

of technology and the hedonic treadmill. Performances are visionary meldings of the American unconscious, full of pop dreams, lowbrow nightmares, awkward musical interludes, and folly perversion. Anchored by rooted couple Tony Fontana and Tamara Paris and featuring a rotating group of collaborators, HRPG aims to disturb the jaded, annoy the dour, and delight the innocent while stimulating corners of the human imagination off-limits to the everyday mind.

highkindergarten.wordpress.com

Thomas Mulready
How to Listen
How To Listen was inspired by a tumour found in the heart of the artist, discovered by a cardiologist with an unusually large stethoscope. In the process of teaching the audience how to listen, the artist uses hammers, ‘playing’ or ‘sounding’ the surfaces of the venue.

As creator of Cool Networks LLC, Mulready leads a multi-media network utilizing blogs, podcasts, video, e-blasts and mobile apps to promote economic development, arts, culture and technology in the region around Cleveland, Ohio USA. After creating the Performance Art Festival Archives, he co-founded the Improvity Festival of Art and Technology, and has served as Senior Vice President of National City Bank and worked at Management Recruiters International, Richardson Vicks, and Campbell Soup. He’s played drums with Cats On Holiday, presented his performance art in New York and Paris, and served as a Senior Research Consultant in the UK.

www.charlesgaroian.com

with support from the School of Visual Arts and College of Arts and Architecture at Penn State University

Judd Morrissey and Mark Jeffrey
The Precension: An 80 Foot Long Internet Art Performance Poem
Combining writing, text-messaging, and processing, the real-time positions of celestial objects, and performance at the labouring body. The Precension constructs a fluid and variable data feed of visual- poetic movements in live and virtual space.

Inspired by a study of the Hoover Dam and a celestial map created to commemorate its completion in 1935, the performance embodies a complex ecology of text and image making based upon inquiries into history and futurity, astronomy, simulators, labour, individual and collective bodies and the economy. The performance is synchronised with a multi-screen installation of web browsers communicating to construct streams and continuous visual architectures and interruptions. The adaptation for TIPA uses an open-ended one-hour structure that repeats throughout the night. Visitors may enter or leave at any point.

Mark Jeffrey and Judd Morrissey are a collaboration merging performance art and digital literary practices. The work, which is visual, textual and choreographic,

revolves through context-specific research and practice and always considers the constraints of a given venue or occasion.

www.juddlaidal.com

www.markjefferyartistlist.org

supported by Illinois Arts Council, Hyde Park Arts Center, Museum of Contemporary Art Chicago, Dartington College of Arts, Carvalho Art Residency and The School of the Art Institute of Chicago

Wynee Greenwood
new songs
Wynee Greenwood is a queer feminist artist working with video, performance, music, object, role and relationship. Her work has been included in performances and exhibitions at independent and institutional spaces internationally, including Tate Modern, the Whitney Biennial, the Eye Art Museum, The Kitchen and On the Boards. Greenwood currently teaches performance and video at Seattle University and through workshops and after-school programmes. Wynee is best known for her work under the name Tracy + the Plastics where she played the role of Tracy and her backing singers.

“Infused with a solid dose of humour and feminist theory, Wynee’s sculptures, videos, and live performances collapse sonic, linguistic, and visual hierarchies in an effort to incite personal and political thoroughly heard.”  ARTFORUM

www.wynnegreenwood.com

Charles Garoian
Intermezzo: Simulating the intense pressures, degrees of heat and compressional tectonic plate collisions of rhetorical gems
Charles Garoian has performed, lectured and conducted workshops in the USA and internationally. He was the principal organizer of the Performance Art, Culture, Pedagogy Symposium in 1996. The symposium programme included forty-two renowned performance artists, critics, historians, art presenters and educators who examined the historical, theoretical and experiential significance of performance art to distinguish its pedagogy
and chocolate with her teeth, washed her own body. She has chiseled cubes of lard making sculpture has always been her Transforming everyday activities such as photography, installation, and video.

Girls’ Bill of Rights status as women through songs such as Iran-y and DOW. They also addressed their Every Day Same Old Way, Get Rebel, Sad, Barbara Kruger, Ingrid Sischy, Diane Torr music. Members included Barbara Ess, the line between performance art and live City’s new- and no-wave scenes, blurring DISBAND screamed, shouted, sang, and pushed the psychological and physical boundaries of her body. Barbara Ess, are continuing DISBAND’s work, performing nationally and internationally as the all-girl conceptual art punk band of women artists who can’t play any instruments.

Jessica Buege Over the duration of an hour, Jessica will create a site-specific installation in which she will perform actions with objects pushing the psychological and physical boundaries of her body. Jessica’s performances/installations have been widely exhibited in the US and Europe. She creates work that challenges the viewer’s empathetic connection to the artist’s body. Buege’s conceptual foundation is in contemporary theory and philosophy, although, she is greatly influenced by literature and religion. Her site-specific performances and installations respond to a given space in an attempt to create formal rituals to work her way out of. The initial installation challenges the viewer to imagine the potential relationship that the objects will have to the viewers’ body, unleashing a deeply felt emotional response.

Kim Jones (Madman) As a performance artist, Kim covers his nearly nude body with mud and carries a heavy weight of branches, evoking images of his time spent as a marine in Vietnam. With his appearance altered, he walks about the gallery and talks with visitors in unplanned encounters about whatever topics may arise. A shaman-like itinerant cailed in mud and other organic substances who appears on city streets, subways, galleries, and museums wearing a cumbersome lattice structure of sticks on his back. Kim began his career in Los Angeles in the mid 1960s as a performance artist and became primarily known for his alter ego, Madman. His interdisciplinary work has continued to address the themes of war, healing and destruction. Jones’ work has been featured in significant group exhibitions, including the 52nd International Art Exhibition at the Venice Biennale (2007), “My Santa Fe” (2004). His live-actions: Between Performance and the Object at the Museum of Contemporary Art Los Angeles (1998);

“We need to do a few days of work, and continue on with the next tour.” Kim Jones’ way of expressing the years spent as a Marine in Vietnam. His art - gritty, aggressive, menacing danger and pain - has a freshness and originality precisely because it is unaffected by current trends, theories and styles.

Patty Chang Patty Chang is well known for her performative works which deal with themes of gender, sexuality, language and empathy. Working predominantly in video, Chang initially uses the medium to document her performances, often utilizing the camera’s potential to misrepresent. She works challenge viewers’ perceptions of what they see, frequently creating visual sleights of hand that highlight fantastical representations of “Asia.” Recently she has taken a more off-screen role, shooting Shangri-La, a 2005 video documenting various attempts to recreate its eponymous subject, in the real life Shangri-La, a town in China’s Yunnan province renamed in 2002 to attract tourism. Continuing in this vein, her most recent exhibition The Product Love-One-Rate, explores the real life meeting and interview between Chinese American actress Anna May Wong and German critical theorist Walter Benjamin as the premise for a pornographic film.

William Pope.L Flyer William Pope.L is a visual and performance artist and educator who makes culture out of contraries. He has been making multidisciplinary and interventionist public art works since the 1970s, exhibiting internationally in New York, London, Los Angeles, Vienna, Montreal, Berlin, Zurich and Tokyo. Some recent projects have been at the Art Institute of Chicago, Santa Monica Museum of Art and a major installation for Sotheby’s. He is a featured artist in the books Intersactions edited by Marc Maréchal and Nicole Mauro, and Darby English’s How to See a Work of Art in Total Darkness. In 2009 he was commissioned by Hauser & Wirth to create an installation in response to Kapoor’s Yard. He participated in the New Museum’s 2010-2011 exhibition The Last Newspaper with a reenactment of his infamous Eating the Wall Street Journal performance. One idea that continually intrigues Pope.L is the use of physical vulnerability to unmask the public face worn by African-American men.

Pope.L’s art focuses on issues of consumption, social class, and masculinity as they relate to race. “Like the African shaman who chase his pepper seeds and spits seven times into the air, I believe art re-actualizes the everyday to reveal something fresh about our lives. This revelation is a vitality and it is a power to change the world.” Pope.L.

Tehching Hsieh Tehching Hsieh was born in 1950 in Taiwan. He dropped out from high school in 1967 and took up painting. Shortly after finishing his army service (1970-73), Hsieh stopped painting. He made a performance action, Jump Piece, in which he broke both of his ankles. He trained as a seaman, which he then used as a means to enter the United States. In 1974, Hsieh arrived at a port of a small town near Delaware River in Philadelphia. He had been an illegal immigrant in the US for fourteen years until was granted amnesty in 1988.

Starting in the late 1970s, Hsieh made art and life simultaneously, creating five One Year Performances that were unrivaled in their physical difficulty and extreme duration, followed by a Thirteen Year Plan where he made art but did not show it publicly. Since the Millennium, released from the restriction of not showing his works during this thirteen-year period, he has exhibited and lectured in North and South America, Asia and Europe.

“one of the great artists of our time ... while many were sprinting, he did marathons. Hsieh anticipated our times in that he made time his medium.” Hans Ulrich Obrist
Friday 16 March
Day 1
1000
Reception
CCA 2
1030-1040
Joadd Morrissey & Mark Jeffery
CCA 2
1200-1400
Screenings programme
CCA Cinema
1330-1430
Artist talk with Patty Cheng
CCA 5
1430-1600**
Panel Discussion 1
CCA Cinema
1530-1600**
Artist talk with Tehching Hsieh
CCA 5
1630-1730
Artist talk with Jeffrey Byrd
CCA 5
1800-1900
Screenings programme
CCA Cinema

Move To The Arches
CCA 1
1830-1930
Tina Takekuto
Studio Theatre
1900-2200
Myyne Greenwood
Studio Theatre
2030-2130
Jessica Barge
Arches
2130-2230
Thom Mulready
Arches
2230-0100
Festival Club
Arches

Day 2
1030-1040**
Ryan Mc kø r n e n
CCA 2
1100-1150
Screenings & talk with Martha Wilson
CCA Cinema
1230-1430
Artist talk with Kim Jones
CCA 5
1430-1600**
Panel Discussion 2
CCA Cinema
1530-1600**
Artist talk with Tehching Hsieh
CCA 5
1630-1730
Artist talk with William Pope L.
CCA 5

Move To The Arches
CCA 1
1845-1950
Kim Jones
Arches entrance
1930-2030
Juliane Snapper
Playroom
2030-2130
Jeffrey Byrd
Arches
2145-2215
Patty Cheng
Arches
2230-0100
Festival Club
Arches cafe/bar

1800-2100
Arches cafe/bar

Thursday 17 March
Day 3
1000
Joadd Morrissey & Mark Jeffery
CCA 2
1200-1400
Screenings programme
CCA Cinema
1300-1500
Artist talk with Kim Jones
CCA 5
1500-1630
Panel Discussion 1
CCA Cinema
1630-1730
Artist talk with Jeffrey Byrd
CCA 5
1800-1900
Screenings programme
CCA Cinema

Move To The Arches
CCA 1
1830-1930
Tina Takekuto
Studio Theatre
1900-2200
Myyne Greenwood
Studio Theatre
2030-2130
Jessica Barge
Arches
2130-2230
Thom Mulready
Arches
2230-0100
Festival Club
Arches

Day 1
1100-1155
Joadd Morrissey & Mark Jeffery
CCA 2
1200-1400
Screenings programme
CCA Cinema
1330-1430
Artist talk with Patty Cheng
CCA 5
1430-1600**
Panel Discussion 1
CCA Cinema
1530-1600**
Artist talk with Tehching Hsieh
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Jessica Barge
Arches
2130-2230
Thom Mulready
Arches
2230-0100
Festival Club
Arches cafe/bar

1 1800-2100
Arches cafe/bar

* Requested performance activities as exhibit opening for the day
** Panel 1 moderated by eagle glinsloth, Tina takamoto, juliane snapper, mark jeffery & jamie antoni
*** Requested by 3
**** Panel 2 moderated by juliane snapper with charles garoian, thomas melready & martha wilson

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The first Performance Studies department in the US was established at New York University in 1980. Whether offering a critique, historicising the practice of performance art and newly informing its practitioners, performance studies offers a significant theoretical discourse in the dialectical practices of performance art. This essay is informed by performance theory and presents a chronology from a performance studies perspective.

Performance art in the United States had already developed a strong lesson prior to 1982. Allan Kaprow’s highly scripted scores began happening more than twenty years earlier. Performance art had been closely linked to feminism since the 1960s, an affiliation extended in the practices of Judy Chicago and Miriam Shapiro through *Humanness* (1972). Feminism’s legacy is clearly discernible in many current practices including Janine Antoni’s, whose *Loving Care* (1992) and *Grave* (1992) both performance context with the trappings of femininity.

Chris Burden had (weingly) pushed the body to its limits through performances like *Shoot* (1971). The metaphorical tone that he set for performance art resonates with Julianne Snapper’s work that extends human dimensions through technology when she utters a complex of vocalisations that transcend human capacity. On a decidedly less technological register, Tehching Hsieh also tested the body’s limits in his performances. In 1981, when he moved outdoors to live for 365 days (the third of his one-year performances), his actions continued to put pressure on the line between art and everyday life practices.

Vito Acconci also tested the body’s limits in his performances. In 1972, his actions were further complicated by *Vitnage*, a performance that presents a chronology from a performance studies perspective. This essay is informed by performance theory and presents a chronology from a performance studies perspective.

Performance art in the United States had already developed a strong lesson prior to 1982. Allan Kaprow’s highly scripted scores began happening more than twenty years earlier. Performance art had been closely linked to feminism since the 1960s, an affiliation extended in the practices of Judy Chicago and Miriam Shapiro through *Humanness* (1972). Feminism’s legacy is clearly discernible in many current practices including Janine Antoni’s, whose *Loving Care* (1992) and *Grave* (1992) both performance context with the trappings of femininity.

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By 1981, Franklin Furnace was in its fifth year of programming. Martha Wilson, the founder of the director, had already chosen performances by artists as vastly different, quasiquotentially American, and subsequently removed as Lorraine O’Grady, Ray Johnson, Mike Ladd, Faith Hamideh and John Cage. The conservatives’ assault on the works for the closing of Martha Wilson’s Franklin Furnace’s performance space in Lower Manhattan in 1990.

Identity politics continues to be a relevant subject for American performance artists during the last thirty years. James Luna self-reflexively performed *Artifact* (1987) by laying motionless in a vitrine at the San Diego Museum of Man. Such gestures critique the objectification of “the other” and practices of cultural consumption. Tina Takemoto and Jennifer Parker’s *Drawing Complaint* (2007) both foregrounded issues of invisibility and practices of cultural consumption. Tina Takemoto and Jennifer Parker’s *Drawing Complaint* (2007) both foregrounded issues of invisibility and practices of cultural consumption. Tina Takemoto and Jennifer Parker’s *Drawing Complaint* (2007) both foregrounded issues of invisibility and practices of cultural consumption. Tina Takemoto and Jennifer Parker’s *Drawing Complaint* (2007) both foregrounded issues of invisibility and practices of cultural consumption.

The War on Terror put performance art back under attack, quite literally. The hyperventilation of the Steven Kurtz debacle illustrates the significant dangers posed by performance art and new media art. In early 2003, live performance artist Steven Kurtz (aka DISBAND) was convicted at the Federal Court in New York of a charge under the USA Patriot Act (2001) 798 for the course of his work. Kurtz is a founding member of the performance art collective Art Ensemble, a group that creates excellent dialectical performances often enacted in art museums. The subject of their research-based work often focuses on science, communication and bio-technologies. In May 2004, when Kurtz’s wife unexpectedly died in her home, the Buffalo NY police arrived on the scene and promptly called the FBI upon seeing the trappings of CAE’s ongoing project about genetically modified food; they found cultures growing in Petit dishes and medical equipment. The FBI showed up and immediately took Kurtz into custody on suspicion of bioterrorist activity. Kurtz’s week-long detainment, the highly publicised ransacking of his home by agents wearing NSA/FAA suits, and the presence of his wife’s waiting body created a spectacular ground in performance art activism. Four years later, the FBI dropped its charges against Kurtz, leaving him with an enormous legal debt.

Throughout the 1990s and 2000s, the rapid development of the internet provided a new venue for performance art and the rapid development of the internet provided a new venue for performance art and the rapid development of the internet provided a new venue for performance art and the rapid development of the internet provided a new venue for performance art and the rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art. The rapid development of the internet provided a new venue for performance art.

By the century’s end, the conceptual artist and performer Martha Wilson would be top it. Ms. Wilson is major history. *New York Times* http://curatorsintl.org/exhibitions/martha_wilson.html

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USA

Screenings and Panel discussions

Panel 1: Why We Do It
Panelists: Charles Garoian, Thomas Mulready, Patty Chang, Jeffery Byrd, Juliana Snapper, Mark Jeffrey, Janine Antoni; Moderated by Angela Ellsworth.

Panel 2: How We Do It
Producing, presenting, and organizing performance events in a capitalist context. Panelists: Charles Garoian, Thomas Mulready, Martha Wilson, Moderated by Jamie McMurry.

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Jo Novelli is a PhD candidate at New York University’s Performance Studies Program

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One View of Performance Art from 1982 to 2012
by Jo Novelli
Six members of Belfast-based Bbeyond will each work simultaneously and interactively. Interactions cannot be planned beforehand, each artist will work in the present moment in an improvisatory manner.

Brian Connolly will work with glue and barley stocks on a table, which will be raised over time using clamps and ladders. During the week and prior to the performance, Colm Clarke will construct and deconstruct pallets and use candy floss and theremin as musical instruments. James King will use vocal sounds and created text and make marks and words and instrumental sounds with a saxophone. Anne Quail, will work with space, found objects, personal materials and projection. Pavana Reid, will develop a theme of connect and disconnect, using light and shadow. Hugh O'Donnell will use a lawn mower, silently pushing it around, turning it on and off, he will cook, use voice, a swim suit and tomatoes. Each artist will perform a multitude of planned actions and spontaneous and improvised actions with each other.

"Bbeyond is committed to promoting the practice of performance art in Northern Ireland and further afield. Bbeyond encourages greater access to and appreciation of performance art through active private and public participation, with people from all sectors of society, not just traditional arts, experiencing and enjoying performance art directly."

www.bbeyondperformance.org

Supported by the Arts Council of Northern Ireland

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Jonathan Baxter, Perrille Spence, Hannah Champion, Sarah Gittins, Holly Kewsey, Beth Savage

D-AiR (Dundee Artists in Residence) is an ‘open work’ consisting of individuals with distinct art practices and variously overlapping interests. It opens up spaces for creativity and collaboration in Dundee and beyond. With an emphasis on an expanded concept of performance, D-AiR facilitates a regular Performance Platform and, when the opportunity arises, appears in the guise of a Performance Collective.

“Our identity is porous, leaving room for individual expression, collective identification and the coming and going of our various members. Underpinned by friendship we work together as an experiment. Our work is always live and d-airing.”

“With distinct yet overlapping practices our time at the Glue Factory will be spent a. staying warm b. exploring the space – both historically and in real time and c. becoming (a) stranger. Our culminating performance will take place between the cracks. There will be no audience. We invite you to join us.”

Jonathan Baxter employs psychoanalytic methodologies and performative practices to variously open up, question and celebrate... Perrille Spence’s work to date has largely explored a visual dialogue between the human body, movement and space, and the body’s physical/psychological limits and constraints within specific parameters. Hannah Champion’s work is concerned with representations of women within cultural media and society in general. She questions accepted norms and investigates ways in which gender normatisation can be resisted. Sarah Gittins’s work explores issues of social and ecological justice, with a particular focus on climate change, land use and food production. “Through my engagement with these issues I have become interested in blurring the boundary between art and protest.” Holly Kewsey will explore what we understand to be ‘wild’ in relation to ecology where the line of division that separates the wild and the non-wild begins to wander. Beth Savage’s performances explore ideas of abjection, the uncanny and the relationship between humans and nature. She focuses on boundaries; physical, mental and social, in what happens when we cross these boundaries and in the boundaries we construct to attempt to separate ourselves from nature.
It’s like heaven. Ideal conditions. The Perfect Garden in Glasgow will be Paradise, a temporary biotope holding the promise of eternal beauty. Outside is nature’s brutality with its festering mortality, kept out of sight so as not to distract attention from a bright future.

In this ideal garden ideal conditions prevail; every kind of weather at the same time; all seasons persisting throughout the year, ideally all at the same time, so that life becomes ideal time ideally spent.

The Perfect Garden is a series of installations and performances revolving around different “concepts of living and being perfect” – the struggle for the “good life” and the search for paradise – with a grain of salt to it. In each location, different temporary settings are created out of organic and inorganic materials. Even though we have tended to curtail the spread of organic growth since the European Renaissance, it is still the richness and exuberant growth of the lost gardens of Babylon, that give wings to our dreams and fantasies.

In his artistic creations, Liquid Loft Director Chris Haring has dealt with the “no-body”, or the absent body in the field of performance in various installations. Likewise, visual artist Michel Barrey is known for his unconventional art, creating sculptures and objects that are perishable, and thus cannot last. The sound environment by Andreas Berger is a constitutive part of Liquid Loft’s work; the performer’s physical sound field is constantly altered and transformed. Every stage-production, from the very moment of its creation, goes hand in hand with experimenting with acoustic settings.

Their idiosyncratic visual and formal language, their distinctive acoustic stage-sets and professional dance production has earned Liquid Loft international recognition and awards like the Golden Lion for “Best Performance” at the 2007 Biennale in Venice. “impressively clever ... and shows it with every meticulously delivered detail” Mary Brennan, The Herald (on The Art of Seduction at New Territories 2011)
Spiel

All over the world stories are related in different forms and in different languages, they are at the beating heart of many cultures. Contemporary artists can show wonderful originality when there is a tale to be told.

Once upon a time there was a little town, the smallest in Colorado, with five friendly houses, the Rocky Mountains lying at their feet. Snow covers the streets in wintertime, the Rocky Mountains lying at their feet.

Bonanza is a unique cinematic portrait of a desolate mining town. Once there were 6000 inhabitants caused by 10 saloons, seven dance halls and an immense number of prostitutes for the miners. A bit counterfeit: get in, get rich, get out. Now there are only seven permanent residents, immersed in their own spirituality, living on a hobby of accusations, gossip, murder and four-wheel drive.

Mark fights forest fires 6 months a year miles away, is in Bonanza on Sunday, feuding with everybody except Mary and Gail.

Rita is a painter. Ed works on old-timers. They're both running for the town board again. Gail is a dancer. Mark fights forest fires 6 months a year, is in Bonanza on Sunday, is feuding with everybody except Mary and Gail. Mary makes her living giving spiritual advice by phone and, together with Ed and Gail, she is founding with everybody.

Don’t believe anything you hear and only half of what you see.

PME-ART

Full of paradoxes and contradictions, the work is often destabilising. Such destabilisation is not only about art, but also echoes the social and personal discomfort so often encountered in daily life. We believe the acknowledgement of uncomfortable realities, instead of pretending they are not there, is of fundamental importance for the development of critical approaches that are unpredictable.

A Brief History of PME-ART and Vinyl

PME-ART first began playing with records and record players as one aspect of the material that eventually became Hospitality:1 Individual zap: A Mixtape (2008). We made use of vinyl during one section of that show, and it is now clear to us that it is something we should continue to explore, a rich territory that will reward an ongoing, considerably more thorough, development.

A co-production with FTT (Dusseldorf) and Studio 101 (Montreal), with the support of The Conseil des arts et des lettres du Québec, The Conseil des arts de Montréal and The Kunstinstitut NW (Arts Foundation of North Rhine-Westphalia, Germany).

Creation and performance: Caroline Duloux, Claudia Fancello and Jacob Wren. www.pme-art.ca

Audiowalks are resident in Kunstenkunstzonen STIK (Leuven, Belgium) and associated arts in USA, Canada, France and the UK. Berlin receives financial support from the Flemish Government. www.beer beware.de

Don't believe anything you hear and only half of what you see.
The three elements of Memory are a unity, but they can also be seen separately. Roy Peters (1966) was educated as a mime and theatre director at the Amsterdamse Hoge school voor de Kunsten and at De Akkers. He has made many theatre productions that have been performed in The Netherlands and abroad. The work of Roy Peters and his company De Gemeenschap is always about the body and movement, but this does not exclude the use of language or of narrative elements. His plays are unpredictable, subtly made, very ‘physical’ and often funny.

Roy Peters’ unique work has only been presented in the UK at the NLA in 2005 by Contact/Intercreate and again in 2008 with End of Story.

www.degemeenschap.nl

Third Angel and malo voadora

What I Heard About The World

A show with both true and found stories and with two songs: one original, one karaoke.

“When you actually go there, you’ll understand. The heat. There’s a different way. Or the cold. It makes you shiver in a completely new way. The light. They’re always going on about the light. “The people do things differently. They have a different attitude to life. It’s really refreshing. They’re more open. They’ll invite you into their homes. All the food tastes better. The tomatoes, they really taste of tomatoes, you know, not of nothing —”

There’s a place where you confess your aspirations, inviting strangers to narrate memoirs I-VIII

Father I have sinned I-III

Video

There are three performers awaiting. For three people at a time.

Follow the research online:

Twitter: @WhatIheardaboutTheWorld
Facebook: What I Heard About The World
malo voadora.blogspot.com

A co-production with Sheffield Theatres & Teatro Maria Matus, Lisbon, supported by the National Lottery through Arts Council England. Co-produced with PA22 Performing Arts Festival, Oldenburg and in association with Worldmapper.org.

Qasim Riza Shaheen

Misplaced memories I-VIII performance

I have sinned I-III video

Three people are ushered into the space where three performers await. Misplaced memories I-VIII is a catalogue of unfulfilled desires, inviting strangers to narrate declarations of love and ex-nam episodes that could well have taken place. For three people at a time.

Father I have sinned I-III Video

Illustrating Victoria and Albert Museum, London, The National Review of Live Art, Glasgow; Liverpool Biennial and at British Dance Edition. Internationally, Shaheen presents their testimonies in a wholly original and engaging manner. Qasim is a British artist based in Manchester with an international reputation. His work has been presented at prominent venues and festivals throughout the UK, including: Victoria and Albert Museum, London, The National Review of Live Art, Glasgow; Liverpool Biennial and at British Dance Edition. Internationally, Shaheen presents their testimonies in a catalogue of unfulfilled desires, inviting strangers to narrate declarations of love and ex-nam episodes that could well have taken place. For three people at a time.

With support from Contact Manchester and City Arts/Fire Station Artist’s Studios Dublin.
Sounds Off

Produced in collaboration with The Arches and especially adapted to the unusual and unused areas of the basement spaces, Sounds Off begins with the British premiere of articifiel’s Condemned Bulbes. This sound/light installation runs all week from Monday to Saturday throughout the day. Admission is free, just drop in. On the Thursday evening Sounds Off continues with an exciting programme of artists who use sound as installation, sound with moving images, sound as performance, vocal sound.

Martin Messier / 14 Lieux

White Space

White Space was created as a variation on the theme of Creation. The work uses the Creation story of Adam as a guide (“formed man from the dust of the ground”). A human head appears as animated “dust” that emerges from and descends into a chalky white pool. While the non-narrative short film can viewed as the original “man” being created by God, there are also references to science-fiction and the head takes on the guise of a matrix. Influences of David Lynch as well as the repetitious sounds of machines, amplified by means of micro-contacts and processed by computer, tackle the listener imagination primarily through the evocative power of those old industrial marvels. Whether they are reminiscent of specific incidents or recall relationships to such objects, few people remain indifferent when they see them. Sewing Machine Orchestra was made possible with the support of the Canada Arts Council.

Voice in Movement

Nicola Frangione’s sound poetry and concerts are what some artists define as “art dramaturgy.” Gestures as a key form of expression are a distinguishing feature of his work. On the one hand, his vocality forms an active part in his performances of the body, playing the same role as other linguistic elements; on the other, it stands out thoroughly in a sound-focused dimension connected with both texts and music, harmonizing with the main orientation of “sound poetry.”

Nicola was born in Florence (Potenza), Italy, in 1953. He has been living and working in Monza since 1972, as an interdisciplinary artist experimenting with several techniques: visual arts, audio art and sound poetry, video-art and visual poetry. In 1980 he began projects – the first was called voicecorso – based on the synergetic use of texts and music: these elements are not designed to provide “spectacularity” only; they support each other in “revealing” the voice, showing it “creatively,” emphasising sound and its significance. “sound poetry” is involved, the name for a sound-focused event understood as an art object, where texts, voice and music blend.

Produced by Associazione Culturale Matar Performing Monza

www.nicolafrangione.it

www.hartaperformingmonza.it
"In his vocation of improvised images, Ryoichi will take enormous creative risks; it will be what Ryoichi will do next, one can be sure. Some people think he’s a formal and technicist visionary and genial artist while others consider him to be a surrealist who assembles in more complex and vertiginous structures. Some people think he’s a strange symbiosis. He declines vibrant and refined universes through clips, albums, and installations, and performances, where glitch minimalism breaks up and re-assembles in more complex and vertiginous structures. Some people think he’s a visionary and gestalt artist while others consider him to be a formal and technicist. Although one cannot predict precisely what Ryoichi will do next, one can be sure of this: new work will be exciting and will take enormous creative risks; it will be of very high quality with great attention to detail; and most importantly, it will be something that we have not viewed before. In his vocation of improvised images, Ryoichi ranks near the top of Naoi Hixson (Digital Music Jury of the Ars Electronica festival in Lina, Austria, founder of Reclamated Media Labs and former head of A&R for Subsphal Records). Concept, direction, composition, programming by Ryoichi Kurokawa; production: Cimatics; coproduction: Scripstone / Stereolux www.ryoichikurokawa.com / www.cimatics.com

Zierle & Carter

UK premiere

Sincronie di errori non prevedibili (Synchrony of errors is not predictable)

“A body in an empty place is moving, something fragile is about to jump. Voice, body and sound exchange each other with knowing and unanticipated steps. An escape composed of short and sudden peaks, unforeseeable errors as an unintentional mistake of planning or an originally unthought behaviour. The video and graphic errors and the displacement of the sound events are irregularities that on their points of contact articulate the accents of a forgotten song.”

Roman collective Santasangre are one of the most innovative theatre groups in Italy. Their research base experimental work combines explorations of sound, body and space through high-tech processes of construction. The aim is to investigate the terrain that exists hours twirling through strain beyond the defined and understood languages of theatre, dance and image. The result is visually astonishing, raw and beautiful theatre.

“...the beauty of technology, enabled at the highest level ... beautiful and intense” Annamarta Monteverdi, Digital Art background www.santasangre.net

organisation: Elena Lamberti, Carlotta Garlanda, production: santasangre, co-production: Operativa Festival

Zierle & Carter’s work has been exhibited nationally and internationally, including Grace Exhibition Space (US), Exist-ence (Australia), and MOHA (Israel) and Plymouth Arts Centre (UK) as part of Martina Abramovits’ Institute for the Preservation of Performance and Art and The Pits of Today are the Halls of Tomorrow.

“...you could think of them as Marina and Ulay with a contemporary sense of theatricality and props, but it might be more exquisite to forget that historical precedent entirely and concentrate instead on Zierle and Carter’s ability to create a surrealistic situation out of nothing more than a bunch of red balloons.” Lori Weisen, art critic.

The triumph of this pair is their sensitivity to material. Objects become extensions of the body rather than ill-fitting props.” Quinn Dukes, top 5 current contemporary performance artists for Artists Live website: http://artslablive.wordpress.com/2011/04/07/top-5-contemporary-performance-artists-to-watch-by-quinn-dukes/

commissioned by New Moves International for New Territories 12

The development of Through the Heart has been kindly supported by Arts Council England.
Every house has a door

**They're Mending the Great Forest Highway**

They're Mending the Great Forest Highway is a dance for three men – Matthew Goulash, John Rich, and Jeff Harms – directed by Lin Hixson with an original score by Charissa Tolentino. The piece takes its title from one of a series of eight Hungarian Folksongs by Béla Bartók composed in 1917. The dance adapts its structure from another Bartók composition, the trio Contrasts for violin, clarinet, and piano (commissioned by Benny Goodman in 1938), reflecting the overall musical structure, tempos, and timing, although without reproducing its melodic material. Each dancer’s part corresponds exactly in timing, dynamics, and repetition with that of one of the instruments in Contrasts, with movement vocabulary derived from found examples of “dance” and “labour” in online videos, from Georg Büchner’s play Woyzeck (the Berg opera of which provided an additional source for the piece), and through responses to Hixson’s choreographic directives. The audio accompaniment to They’re Mending the Great Forest Highway is an assemblage of music artifacts collected and performed live onstage by Tolentino. In a monologue introduction and epilogue to the dance, the young performer Hannah Geil-Neufeld plays the director Lin Hixson, sharing rehearsal notes and personal reflections with the audience.

After a twenty-year collaboration as co-founders of Goat Island, Lin Hixson and Matthew Goulish have formed Every house has a door. This company seeks to retain Goat Island’s narrow thematic focus and rigorous presentation, but to broaden the canvas to include careful intercultural collaboration, and its unfamiliar, even awkward, spectrum.

Quotes about the company’s other show Let us think of these things always. Let us speak of them never: ‘the striking thing about this newer group and piece is the welcome amplification of these things: emotional intensity, ironic self-awareness and intercultural exploration.’ Chicago Tribune: “The performance is as much experimental as it is a play or dance.” Chicago Art Magazine

This piece is supported by a Lab Artists grant from the Chicago Dancemakers Forum, and by The Richard H. Driehaus Foundation’s Small Theater and Dance Company Funding Program. www.everyhousehasadoor.org

**workshop**

A four-hour performance workshop that will focus on strategies of collaboration, composition, movement, and writing, it will emphasise creative methods of research, generating performative material and text, and structuring time, in preparation and performance. For artists across all disciplines.

Visit www.everyhousehasadoor.org for details and to book your place.

Workshop with Lin Hixson (Director of Every house has a door and Professor of Performance, The School of the Art Institute of Chicago) and Matthew Goulash (dramaturg and performer Every house has a door, Professor of Writing, The School of the Art Institute of Chicago).

This workshop is supported by a Lab Artists grant from the Chicago Dancemakers Forum, and by The Richard H. Driehaus Foundation’s Small Theater and Dance Company Funding Program.

**Los Torreznos & Juan Domínguez Rojo**

They're Mending the Great Forest Highway

Ya llegan los personajes (Characters arriving)

A: “I think we’re going to do a piece that’s hilarious but surprisingly subtle. It is a bit contradictory, but…”

B: “At first it seemed that we were going in one direction and then, suddenly, one day in March, it changed radically and we became dedicated to something else. That is always interesting. Despite that change, it has a strong intuitive component.”

C: “Well, I would say we have made a categorical piece, ideologically clear but difficult to understand. A bit disturbing for the public. It’s like a meal of 18 dishes and you like them all but when you reach the end…you cannot store.”

A huge success with audiences at the National Review of Live Art in 2009 and 2010, Los Torreznos is a partnership between Rafael Lamata y Jaime Vallaure who have been working together since 2000 in their performances from research and experiment through simple forms, such as gesture, language or presence. Their work is developed through performances, action art, multimedia codes, sound projects, also workshops and conferences.

Performer, choreographer, stage director and programmer, Juan Domínguez Rojo has been co-designer of the Living Room Festival (Berlin and Madrid), Of Presentable/La Casa Encendida, Madrid, and from 2010 he has been co-director of the Living Room Festival (Berlin and Madrid).

Concept, production and performers: Juan Domínguez, Rafael Lamata and Jaime Vallaure. Co-produced by Festival BMI, Hilburn and with the support of Teatros del Canal, Madrid.

www.lantorreznos.es

www.juandominguezrojo.com
This new multi-disciplinary (performance, dance, installation) piece about life, childhood, humanity, inhumanity, love and grief marks Franko’s fourth work for the Festival. The piece is vaguely autobiographical, drawing upon personal memories from different times in his life – events, recordings, films and visual art exhibits, with which he has felt an affinity. Central to the work is the idea of the sentimentality of memory – the emotional charge and romanticism often applied to our experience of remembering. "The memories that will be used are not necessarily autobiographical in the sense of being my direct experience, but rather things I have seen that have moved me. Experiences mediated by someone else’s voice, or experience, or art form. I believe these experiences can become one’s own - they can be appropriated in a way that is both personal and political."

I am inspired by memories such as the first time I entered the Rothko room at Tate Britain in 1983, my first experiences of the paintings of Anselm Kiefer in 1986, and the first time I saw documentation of the dancer, Kazuo Ohno in 2011.

The film My Life as a Dog (1985) is significant. A young boy whose life is in turmoil after the death of his mother ponders the fate of Laika – the dog who was sent into space aboard Sputnik 2 in 1957. No provision was made for Laika’s return, and the boy takes solace in her story as it represents a fate worse than his own feelings of isolation and helplessness.

This work represents a new approach for me. Where previously I have focused on single images and tableaux vivants, here I combine multiple elements to weave a loose, non-linear narrative. Individual images will be given time and space to develop and for connections to be made - or not made between them. And the polar bear and I shall engage with each other and dance.

My recent work has often invited cross-disciplinary collaborations. These pieces have been important in the development and progression of my practice since I made the decision to discontinue bleeding in 2005." The performance of Because of Love has been commissioned by New Moves International for New Territories 12.

Franko B was born in Milan and has lived in London since 1979. He has exhibited and performed widely, including at Tate Modern, ICA, South London Gallery and Beaconsfield, and has presented work internationally in Moscow, Zagreb, Mexico City, Milan, Amsterdam, Antwerp, Copenhaegens, Madrid and Vienna, Tate Liverpool, the Palais des Beaux-Arts, Brussels and the Crawford Municipal Gallery in Cork. He has performed several times at the Festival and mentored winter schools courses. He has been the subject of four monographs, most recently, I still love (Ed.FAM, Motta editor, 2010). Since January 2009 he has been Professor of sculpture at Academia di Belle Arti di Macerata, Italy.

http://www.franko-b.com
http://www.franko-b-news.blogspot.com
http://vimeo.com/15782340
http://vimeo.com/17812919

There will be a chance to meet the artist Franko B in the Gallery, entry is free.