Glimpses of Before

1970s Performance Art in the UK

Compiled & written by Helena Goldwater

2016
LADA Study Room Guides

As part of the continuous development of the Study Room we regularly commission artists and thinkers to write personal Study Room Guides on specific themes.

The idea is to help navigate Study Room users through the resource, enable them to experience the materials in a new way and highlight materials that they may not have otherwise come across.

All Study Room Guides are available to view in our Study Room, or can be viewed and/or downloaded directly from their Study Room catalogue entry.

Please note that materials in the Study Room are continually being acquired and updated. For details of related titles acquired since the publication of this Guide search the online Study Room catalogue with relevant keywords and use the advance search function to further search by category and date.

Bernsteins “Taking Measurements of yourselves as Artists” Fairlight Glen, Hastings 1972
Glimpses of Before: 1970s UK Performance Art
by Helena Goldwater

Commissioned by Live Art Development Agency, and Queen Mary, University of London’s Research Project ‘Performance and Politics in the 1970s’

Published by Live Art Development Agency (2016)

www.1970s.thisisliveart.co.uk
# Contents

**Foreword** ........................................................................................................................................ 4  
**Prelude** .......................................................................................................................................... 7  
**Artists** .......................................................................................................................................... 12  
  Rasheed Araeen ................................................................................................................................. 12  
  Kevin Atherton .................................................................................................................................. 14  
  Bobby Baker ....................................................................................................................................... 16  
  Anne Bean ......................................................................................................................................... 18  
  Bernsteins ........................................................................................................................................ 20  
  Ian Breakwell .................................................................................................................................... 21  
  Stuart Brisley ..................................................................................................................................... 23  
  Shirley Cameron and Roland Miller .................................................................................................... 25  
  Marc Camille Chaimowicz .................................................................................................................. 27  
  Brian Catling ..................................................................................................................................... 29  
  Helen Chadwick ................................................................................................................................. 31  
  COUM Transmissions ....................................................................................................................... 34  
  Catherine Elwes ............................................................................................................................... 37  
  Rose English ..................................................................................................................................... 38  
  Marcia Farquhar ............................................................................................................................... 40  
  Rose Finn-Kelcey ............................................................................................................................... 42  
  Rose Garrard ..................................................................................................................................... 44  
  Gilbert and George ............................................................................................................................ 46  
  Ian Hinchliffe .................................................................................................................................... 47  
  Anthony Howell ............................................................................................................................... 48  
  The Kipper Kids (Brian Routh and Martin von Haselberg) ............................................................. 50  
  Richard Layzell ................................................................................................................................. 52  
  Alastair MacLennan ......................................................................................................................... 54  
  Denis Masi ........................................................................................................................................ 57  
  Bruce McLean ..................................................................................................................................... 59  
  David Medalla ................................................................................................................................... 61  
  Tony Morgan ..................................................................................................................................... 63  
  Hannah O’Shea .................................................................................................................................. 64  
  Carlyle Reedy .................................................................................................................................... 66  
  Nigel Rolfe ......................................................................................................................................... 67  
  Monica Ross ...................................................................................................................................... 69  
  Marty St James ................................................................................................................................... 71  
  Fiona Templeton ............................................................................................................................... 72  
  Kerry Trengove .................................................................................................................................. 73  
  Silvia Ziranek ..................................................................................................................................... 74  
  Related Artists ................................................................................................................................. 76  
  Ken Campbell .................................................................................................................................... 76  
  David Critchley .................................................................................................................................. 77  
  John Dugger ...................................................................................................................................... 78  
  Roger Ely .......................................................................................................................................... 79  
  Bruce Lacey and Jill Bruce ................................................................................................................ 80
Foreword

Performance and Politics in the 1970s

Dominic Johnson

*Glimpses of Before: 1970s UK Performance Art* is a unique and much-needed guide to the ground-breaking yet frequently marginalised practices of artists working in performance art in the UK in the 1970s. Helena Goldwater has compiled and narrated a selection of highly influential artists active in the period, including both iconic and now relatively marginal figures. A profound and compelling artist in her own right, Goldwater is an ideal author of this guide. A student of fine art in the 1980s, she is a direct inheritor, perhaps, of the variously challenging, formally adventurous, or politically nuanced performances of the 1970s. When, over the course of many hours, Goldwater picks individual hairs from a bath of water, and lays them across its lips; or takes into her mouth the drips from ice cubes held in the warming hands of strangers; or manipulates, arranges, holds, and sucks five-metre extensions of acrylic hair – the effects are uncanny, abject, grotesque, sinister, or funny. Entirely her own, Goldwater’s aesthetic nevertheless recalls or inherits the inventiveness of artists narrated in her Study Room Guide, like Stuart Brisley (who mentored her at the Slade in the early 1990s), Anne Bean, Shirley Cameron and Roland Miller, Helen Chadwick, or Rose Finn-Kelcey, and more; each innovated in the use of extended durations, or anomalous uses of pedestrian materials, or induced her or his audiences into acts of imaginative co-creation to complete a performance and enable the proliferation of its meaning.

The 1970s is a somewhat maligned decade. A cliché of the decade demeans or dismisses it as culturally superficial and stylistically awful – as typified by glam or disco – the beginning of an age of rampant and facile consumerism, or as a sad hangover of the politically, socially, and culturally vibrant 1960s. Indeed, the novelist and cultural critic Gary Indiana has recently recalled the 1970s in terms of its polarising effect, namely its dissolute thrills, and its tendency towards fiasco:

Can you even remember the urgency we felt in the ’60s, reading Norman O. Brown and [Herbert] Marcuse – or even Buckminster Fuller – to move human society in the direction of life against death? It was all on the verge of really happening, the so-called transvaluation of all values, apocalyptic changes in the social order, a polymorphically perverse, orgasmic version of the Rapture – [until] violence pulled it totally down the toilet.
Indiana is referring to the perceived death of the culture of possibility signalled by the 1960s, which is often recorded as having been killed off by the shame or horror of, say: the assassinations of Martin Luther King, Jr. and Bobby Kennedy in 1968; the massacres in California committed by Charles Manson and his hippie ‘family,’ in 1969, and their highly mediatised trials and sentencing in 1971; and the death of seven people at Altamont Free Concert in 1969, including the killing of a fan by Hells Angels at a Rolling Stones gig. Yet eras and spirits rarely have such beginnings and ends as neatly periodised as calendar decades. Moreover, these flashpoint events are all North American occurrences; as horrible and spirit-rending as they were, their suggestion of global cataclysm signals the power of America’s cultural imperialism, whereby its mythic occurrences lay claim to their own apparent power to create or destroy universal narratives of culture, epistemology, or ontology.

Popular American culture and the political imagination it sustained may have been ‘pulled down the toilet’ in 1968-69, as in Indiana’s provocative characterisation, but closer to home, in the UK, the 1970s saw the radicalisation of working-class revolt, as signalled by industrial strikes by the National Union of Mineworkers in 1972 and 1974, and a proliferation of other strikes by different industries, which brought about the Three Day Week of 1974 and felled Edward Heath’s Conservative Government in the same year. Culturally, if the 1970s were a highpoint of British music and television, it also bore the crystallisation and maturation of performance art as a cultural form in the UK. Glimpses of Before documents the fruits of this process of discovery, ambition, and innovation. By the end of the decade, performance art was recognised more fully as a series of practices that could be programmed, sometimes funded, and smartly written about – as testified to in some ways, perhaps, by the founding of Performance Magazine (a highly influential periodical) in 1979.

Goldwater’s Study Room Guide offers a history of performance and politics in the 1970s. It was commissioned alongside a one-day symposium at Whitechapel Gallery in May 2015. The event, Performance and Politics in the 1970s was co-organised by Nicholas Ridout and myself (both scholars of performance in the Department of Drama at Queen Mary University of London), in collaboration with four landmark organisations in the East End of London, namely Live Art Development Agency, Acme Studios, Matt’s Gallery, and Whitechapel Gallery. Funding from the Humanities and Social Sciences Collaboration Fund at Queen Mary University of London enabled the public event, and two month-long residencies by Anne Bean (at Whitechapel) and Marcia Farquhar (at Acme). It also enabled the production of this Study
Guide. The project aimed to reflect upon the methods and practices by which a history of a decade of performance art might be attempted. *Performance and Politics in the 1970s* was a project concerned, therefore, with content (the ephemeral acts and documented traces of specific acts of performance art), as well as with *method* (the tactics, strategies, and techniques with which an artist, scholar, student or other audience might seek to know or lay claim to such histories).

In the event at Whitechapel, we heard presentations by artists, scholars, curators and critics. Each provoked insights into what a history of the 1970s might include, and the political implications of how such a history may be found, spoken, or written. One of the speakers, the historiographer Carolyn Steedman, writes elsewhere that ‘[t]he object (the event, the happening, the story from the past) has been altered by the very search for it, by its time and duration: what has actually been lost can never be found’. That is, the shape of any history is fashioned by identification, privilege, and selectivity, and thus by oversights, exclusions, and other acts of discernment, desire, and/or bias. The present Study Guide sustains this inevitable partiality. Similarly, the public event’s proceedings would not be fully exempt from these effects, but we sought to reflect on the practices and consequences of history, as they pertain to performance and politics in the 1970s. In presentations by Anne Bean, Marcia Farquhar, Naseem Khan, Carolyn Steedman, William Raban, Rob La Frenais, Heike Roms, David Gale, and Hilary Westlake, we saw how our search might alter and engender the archive of lost objects that collectively we seek.

**Dominic Johnson** is a Senior Lecturer in the School of English and Drama, at Queen Mary, University of London, and serves on the Board of Directors of the Live Art Development Agency. He is the author of *Glorious Catastrophe: Jack Smith, Performance and Visual Culture* (2012); *Theatre & the Visual* (2012); and most recently, *The Art of Living: An Oral History of Performance Art* (2015); and the editor of five books, including most recently (with Deirdre Heddon), *It’s All Allowed: The Performances of Adrian Howells*, co-published by the Live Art Development Agency (2016)

**This article is part of Glimpses of Before: 1970’s UK Performance Art**
A Live Art Development Agency (LADA) Study Room Guide by Helena Goldwater (2016)

Commissioned by Live Art Development Agency, and Queen Mary, University of London’s Research Project ‘Performance and Politics in the 70s’.
Prelude
By Helena Goldwater

What is this?
This is an attempt at collating, gathering, reminding, returning, revisiting, revealing, rustling up.
A place of beginnings. A starting point.
A desire to include. To acknowledge.
A desire to experience.
A springboard into action.
This is an introduction.

What it cannot be?
Definitive, the whole truth, the whole picture, all the answers, all the moments, objective.
Everything that it was.
The experience of being there.
Memories.
Reminiscences.

Why am I doing this?
Because I wasn’t there.
Because these artists were.
Because they changed the ground they inhabited.
Because we inherited.
Because this is a chasm of pleasure, knowledge, and performances into which I hope you wish to fall. As I did.
Because what remains is all we have.
Because what remains is scattered.
Because of what remains.
Traces.
Glimpses of before.
Of then.

What are these borders?
‘United Kingdom’ is a construct, a constrict, a myth, a boundary, a political problem, disputed territory.
The ‘1970s’ is a construct, a constrict, a myth, a boundary, a political problem, disputed territory.
‘Performance Art’ is a construct, a constrict, a myth, a boundary, a political problem, disputed territory.
There’s slippage in all things.
There’s a question for all words.
There are no certainties.
There’s no beginning, middle or end except in language.
Language is all I have. I have to find a beginning.
My language is subjective. My terms are learnt.
Something has happened in places. Something has happened in time.
Something has shifted our present plane.
I note these somethings.
United Kingdom
Something unclear.
Something fraught.
‘United’ and ‘Kingdom’.
Both offer a great deal of anxiety.
Although some kind of parameter.
A place of beginnings. A starting point.
A desire to include.
A desire to acknowledge.
In these places. This so-defined nation.
In this place.
A place to redress that which is omitted.

The 1970s
I don’t remember the beginning. I can’t offer a clear sweep of history from a distanced position.
I remember my nostalgia, confusion.
I remember seaside holiday camps, ‘gender-bending’ in music, the realisation of my difference, the devastating violent racism, overt sexism, social deprivation, hooliganism, hidden abuse, the threat of nuclear armageddon, bombings, power cuts, polarised (albeit clear) political positioning.
I was too young to remember the possibilities of making change. Through community. The decade of experimentation borne of the raising of consciousness of sexual and gay liberation, feminism, anti-racism. That you could live cheaply, that artists could make and survive with some measure of vibrancy and could pose questions.
I remember asking questions.
I remember wondering how I would live in such uncertainty.
I remember looking for answers.
I can date the end with the coming to power of Thatcher, the beginning of money as the new god, and my sense of urgency.
Performance Art
I made decisions later.
But I decided here. I distinguished.
A distinction was: not theatre, though some might be theatrical.
A distinction was: not dance, though many move.
A distinction was: not experimental, though all experiment.
A distinction was on the live, or once live, and all might be only a marking of the occasion.
A distinction was the tradition of Performance Art emerging from Fine Art.
A visual art practice steeped in the history of not only art but of the politics of identity and the politicised identification.
And the clear aspect of the live body present in time and being the art itself.
A tradition that wasn’t a career move, but a radical position.
A resistance to commodity and containment.
A letting go.
A desire for the fleeting, ephemeral, which disrupted the order of things.

A guide?
I heard stories about these disruptions, these moments in time.
Things were said - ‘there’s a work by... I was there/I heard about it... it was... no, I don’t think there’s anywhere you can see images of it... I’m not sure it was videoed... it really challenged...’
I watched some videos.
I saw some stills.
I read some texts.
I collected.
I recollected the mythical.
I saw an intertextual, multiple, layered story.
It wasn’t consistent.
It wasn’t complete.
It wasn’t authoritative.
It was piecemeal.
It was not a level playing field.
I had a beginning.
A starting point.
A desire to include. To acknowledge.
A desire to experience.
A springboard into action.
This is an introduction.
Acknowledgments and Thanks
Special thanks to all the Artists for their generosity in providing material; Hannah O’Shea, Silvia Ziranek and Lynn MacRitchie - who shared some wonderful stories and archival materials with me; Jonty Tarbuck and Jon Bewley at Locus +; Arantxa Echarte at ACME; Ellie Roberts; and Gustavo Grandal Montero at the Chelsea Library, Chelsea School of Art, UAL; Alex Eisenberg, Katy Baird and Lois Keidan at Live Art Development Agency (LADA).
Artists

Rasheed Araeen

Araeen arrived in London from Karachi in 1964, and as a minimalist sculptor was awarded the John Moores Prize in 1969. He went on to become the founder of the journals *Black Phoenix* and later *Third Text*. Although performance art is not a dominant feature of his practice, in 1970 he made a series of participatory works where people were invited to throw large white discs into canals/water (*Touch* and *Canalevent*). In the late 70s he made live events/performances that reflected his 'lived experience' of encountering the racism of Britain at the time. One such work was *Paki Bastard (Portrait of the Artist as a Black Person)* in 1977:

“Araeen expressed the dilemma of the first generation diasporas, psychically caught between the place of departure as a lost belonging and a hostile place of arrival to which they could not fully belong.” From Jean Fisher, *The Other Story and the Past Imperfect*, Tate Papers, Issue 12, 2009

Performance documentation / Examples of works:


Publications:

Study Room Ref: P2854

View via Study Room Guide Website

*Black Phoenix: Third World Perspective on Contemporary Art and Culture*, No 2 (Summer 1978) pp12-17 [in The African-Caribbean, Asian and African Art in Britain Archive, Chelsea College of Art]

FISHER, Jean (2009) ‘The Other Story and the Past Imperfect’, *Tate Papers*, Issue 12
Study Room Ref: A0652
View via Study Room Guide Website
www.tate.org.uk/download/file/fid/7273

Study Room Ref: A0650
View via Study Room Guide Website
www.journals.uchicago.edu/doi/abs/10.1086/grj.2.23005411

Study Room Ref: P0133

Study Room Ref: P0623
Kevin Atherton


**Performance documentation / Examples of works:**

*In Two Minds*, 1978, 25 minutes
Versions: 1978

1981, LUX
lux.org.uk/collection/artists/kevin-atherton

2011, *Seeing in the Dark*, circa projects, Newcastle upon Tyne (Extract)
vimeo.com/31444775

*Time Piece*, 1974:
Study Room Ref: P2719
Talks/Interviews:

Interview with Kevin Atherton by Jackie Hatfield, 2005 REWIND| Artists’ Video in the 70s & 80s.
Study Room Ref: A0653
www.rewind.ac.uk/documents/Kevin%20Atherton/KAT510.pdf
Bobby Baker

Conservative and sexist notions of ‘a woman’s place’ was rife in the ’70s, and Baker was using the language of actions associated with women, such as motherhood, baking, to comment on consumerism, capitalism and greed as a destructive force. Her work uses accessible language and humour to make very serious points.

Performance documentation / Examples of works:

Study Room Ref: D2192

Study Room Ref: P1051

Study Room Ref: P2121

Pamphlet
www.abebooks.co.uk/Art-Supermarket-Bobby-Baker-FLUXUS-ICA/110100056/bd

Publications:

Study Room Ref: P1051
Talks/Interviews:

Artists On: Live Art – Live Art Development Agency’s Documentation Bank

Study Room Ref: DB0107
Anne Bean

Bean forefronts the potential for multi-disciplinary experimentation through her dynamic forays, including her collaborations into sound/music with Paul Burwell, and later Bow Gamelan (with Burwell and Richard Wilson), the Bernsteins, and earlier Moody and the Menstruators. Her work reflects an open-ended relationship to aesthetics and materials, drawing from all manner of influences, overlapping life and art, and resulting in exploding the definitions of both.

Performance documentation / Examples of works:

72-82 by William Raban (2014, 60 mins 20 seconds)
Study Room Ref: D2192

Publications:

Study Room Ref: P0769

Study Room Ref: P2760

Website/links:

Anne Bean’s Website
www.annebean.net

Bow Gamelan and Paul Burwell’s Website www.arts.ac.uk/study-at-ual/library-services/collections-and-archives/chelsea
Talks/Interviews:

*Performing Idea: Living Archives from Performance Matters Symposium, 2010*
Study Room Ref: D2104

*Artists On: Live Art – Live Art Development Agency’s Documentation Bank*
Study Room Ref: DB0107
Bernsteins

"The Bernsteins was a group of artists based in and named after a disused East London chemists shop. They were Anne Bean, Peter Davey, Malcolm Jones, Jonathan Harvey, Chris Miller, Brian Routh and Martin von Haselberg. Their performances start from simple premises which are then extended by improvisation and audience participation, both willing and unwilling and sometimes unknowing. Death to Grumpy Grandads was first performed in 1972 and involves the performers laughing for one hour, timed by an alarm clock."

Performance documentation / Examples of works:

www.annebean.net

Anne Bean, Live Art Development Agency’s Documentation Bank
Study Room Ref: DB0108/DB0109

Publications:

Whitechapel Art Gallery Study Room Ref: P0312
Ian Breakwell

From Derby, Breakwell’s work was influenced by his Northern working class roots, including entertainers such as George Formby. Most known for his Diary project, which he made throughout his life, he also made performances. Early works include Unword (1970) using found footage and filmed by Mike Leggett, who then became part of the performance. This was made as a film in 2003, and included in exhibitions such as Important Mischief at Leeds City Art Gallery in 2006 – a show about 60s and 70s Performance Art, that also included Stuart Brisley Helen Chadwick and Bruce Lacey. Another notable performance is One, 1971, shown at the Angela Flowers, London. The audience viewed the upstairs gallery space through a monitor in the storefront at street level. What they saw were not the artist but a group of labourers shovelling earth onto each other’s mounds, thereby cancelling the activity out. This continued for 8 hours, and like a normal day of work they observed union rules, including tea breaks. Some of his other films and videos directly referenced the theatre such as Variety (2001), Auditorium (1994) and Repertory (1973). Breakwell was also a member of the Artist Placement Group, an organisation that placed artists in Government departments and businesses in the hope that they might affect them and wider social change.

Performance documentation / Examples of works:

The News and In The Home by Ian Breakwell, 1980
Study Room Ref: V0633

Ian Breakwell (2007) [Includes films Variety, Auditorium and Repertory]
Study Room Ref: D0708

www.luxonline.org.uk/artists/ian_breakwell/unword_.html
One, 1971, with Mike Leggett, Angela Flowers Gallery, London
lux.org.uk/collection/works/one

Publications:

Study Room Ref: A0553

Study Room Ref: A0312

Study Room Ref: A0654

The Video Show, 1975, Serpentine Gallery, London [cat.]

Website:

Anthony Reynolds Gallery Website
www.anthonyreynolds.com

Talks/Interviews:

Felicity Sparrow on Ian Breakwell
www.apengine.org/2010/09/felicity-sparrow-on-ian-breakwell/
Stuart Brisley

Perhaps one of the most seminal Performance Artists from the UK, and one who defined the next generations understanding of a politicised visual practice, and the very definition of durational and endurance performance. Key works from the 1970s include And for today... nothing, 1972, Gallery House, Goethe Institute, London and 10 Days/5th Year Anniversary, 1978, (with Manfred Blob), Acme Gallery, London [see Raban film]), as well as his works with Iain Roberston, such as Between, 1979, De Appel, Amsterdam.

Performance documentation / Examples of works:

And for today... nothing, 1972, Gallery House, Goethe Institute, London

Arbeit Macht Frei by Stuart Brisley and Ken McMullen (1973, 20 minutes, 16mm, BW/Col)
vimeo.com/15627672

Being and Doing by Stuart Brisley and Ken McMullen (1984, Film, B&W and colour, 55 minutes), Arts Council England Collection/British Film Institute – includes Between, 1979, Performance (with Iain Robertson), De Appel, Amsterdam
vimeo.com/51508286

10 Days/5th Year Anniversary, 1978, Performance and Film (with Manfred Blob), Acme Gallery, London
vimeo.com/15622654

72-82 by William Raban (2014, 60 mins 20 seconds)
Study Room Ref: D2192

Publications:
Study Room Ref: P0312

Flashes From The Archives Of Oblivion, 2009, Wales: Chapter [cat.]
Study Room Ref: P1337

Study Room Ref: P0820


Website:
Stuart Brisley’s Website
www.stuartbrisley.com/pages/4

Talks/Interviews:

British Library [PDF]
sounds.bl.uk/related-content/TRANSCRIPTS/021T-C0466X0043XX-0000A1.pdf

Meet the Artist: Stuart Brisley, 2015, MAC Belfast:
https://www.youtube.com/watch?v=t54l3QABGWY&feature=youtu.be
Shirley Cameron and Roland Miller

Having been taught and supported by Anthony Caro whilst a sculpture student at St Martin’s, Cameron met Miller, who was performing in The People Show. They went on to make performance works together throughout the 70s. Later Cameron teamed up with Monica Ross and Evelyn Silver to make performances in the 80s.

Performance documentation / Examples of works:

*Inspection Pit*, 1978, 45 minutes, Plener Miastko, International Symposium, Warcino, Poland

*The Beach*, 1978, 45 minutes, Ustka, Baltic beach

Performance event, 1971, Stedelijk Museum, Amsterdam

Performance, 1971, Paris Biennale

*Telephone Names*, 1976, Angela Flowers Gallery, London

Publications:

CARTER, Angela (1979) ‘Noughts and Crosses: The History of Western Civilization’, *Performance Magazine*, August/September, pp 3-4

Study Room Ref: A0665


Study Room Ref: P1028
Website:

Shirley Cameron’s Website
www.shirleycameron.org
Marc Camille Chaimowicz

Born in post-war Paris but based in London, Chaimowicz made performance installations in the 70s such as *Celebration? Realife* at Gallery House, London and *Enough Tiranny* at the Serpentine Gallery. Jean Fisher wrote that his work was ‘a modest and tender exploration of the microcosmic world of everyday experience’. (Fisher 1983: 5)

Performance documentation / Examples of works:

See *Past Imperfect* below

Publications:

Study Room Ref: A0655

Study Room Ref: P2853

*Past Imperfect, Marc Camille Chaimowicz, 1972-82*, 1983, Bluecoat Gallery, Liverpool [cat.]
Study Room Ref: P1096

Website:

Rewind Website
http://www.rewind.ac.uk/rewind/index.php/Database
Brian Catling

Catling's work is in turn darkly humorous and animalistic. Alongside constructed materials, such as enormous wooden wings or a latex mask, he embodies a physicality reminiscent of a dodgy dealer of all manner of knock-off goods, gripping sounds emanate, from a deep howl to a delicate whisper. His work ranges from Performance Art to volumes of poetry. Early works were made for AIR Gallery in 1977 and Camden Arts Centre, 1979.

Performance documentation / Examples of works:

Of The Days, 2000
Study Room Ref: EV0358

Publications:

Study Room Ref: P0553

Study Room Ref: P0214

Website:

Brian Catling’s Website
www.briancatling.net
Talks/Interviews:

Interview with Brian Catling
www.liveartarchive.eu/archive/artist/brian-catling
Helen Chadwick

Known now primarily for her seeping lurid photo-works and piss flower sculptures, Chadwick’s early ventures were often performative ones. Chadwick’s interest in the internal body, sex and Feminism ran throughout her practice – as well as being an important artist, she left a legacy as an adored tutor influencing the next generation of artists across all forms.

Performance documentation / Examples of works:

Domestic Sanitation/The Latex Rodeo Show, 1976, Leeds Gallery/ Brighton Art School

In the Kitchen, 1978, London

Publications:


Website/links:

Richard Saltoun Gallery
www.richardsaltoun.com/artists/101-helen-chadwick/overview/
Obituary

www.independent.co.uk/arts-entertainment/what-a-swell-party-it-was-1335102.html
COUM Transmissions

Founded in Hull in 1969 by Cosey Fanni Tutti, Genesis P-Orridge and Peter Christopherson, COUM Transmissions “aspired to the reality of rituals [...] genuine rather than simulated” (Walker 2002: 174). Influenced by Dada they intended to shock, questioning whether, for example, Tutti’s work as a porn actor could also be accepted as art. They challenged the convention not only of the art world but of society and representation as a whole. Subsequently, they formed the highly influential band Throbbing Gristle with Chris Carter.

Tutti also made many solo performances in the early 70s, and in 1975 she represented Britain in the Paris Biennale with her installation-based practice. P-Orridge was also in Rose Garrard’s work _Universal Man in Forty-Five Tasks_, 1974, at the Victoria and Albert Museum.

Performance documentation / Examples of works:

72-82 by William Raban (2014, 60 mins 20 seconds)
Study Room Ref: D2192

Publications:

Study Room Ref: P2121

Study Room Ref: P0202

FUSCO, Maria and BIRKET, Richard eds. (2012) _COSEY COMPLEX_, London: Koenig Books
Study Room Ref: P1910
Study Room Ref: P0623

**Website:**

Cosey Fanni Tutti Website
www.coseyfannitutti.com

Genesis Breyer P-Orridge Website
www.genesisbreyerporridge.com/genesisbreyerporridge.com/Genesis_BREYER_P-ORRIDGE_Home.html
Stephen Cripps

Known for his performances with pyrotechnics, Cripps was one of many artists to live in Butler’s Wharf, London in the 70s. He died at age 29, but his legacy continues with Acme Studios via the Stephen Cripps’ Studio Award at High House Production Park. His drawings for a speculative work *The Mechanical Garden and Other Long Encores* was re-imagined in the 2014 exhibition at the Café Gallery, London:

http://www.cgplondon.org/exhibition_thumbs.php?exhibition_id=466&show_r and=0&show_biot=0&locale=DILSTON%20GROVE

**Performance documentation / Examples of works:**

72-82 by William Raban (2014, 60 mins 20 seconds)
Study Room Ref: D2192

**Publications:**

Study Room Ref: P1760

**Website:**

Stephen Cripps Archive
www.henry-moore.org/hmi/archive/archival-collections/stephen-cripps

**Related material:**

Butlers Wharf - Synopsis
Study Room Ref: A0662
southwarknotes.files.wordpress.com/2009/12/butlers-wharf.pdf
Catherine Elwes

In 1979, Elwes made perhaps the first UK performances utilising menstruation blood. They were titled *Menstruation I* and *Menstruation II* and both performed at the Slade School of Art. She was also part of the collective Women’s (Free) Arts Alliance, which offered a women only space for artists, and included performances and other exhibitions, including by the artist Kate Walker. She has focused on filmmaking and the moving image since the ‘80s.

**Performance documentation / Examples of works:**

*Menstruation I*, 1979, Slade School of Art, London

*Menstruation II*, 1979, Slade School of Art, London

**Publications:**


Study Room Ref: P2121


Study Room Ref: A0202

Rose English

In the 1970s English began her career making smaller scale explorations of the feminine and of philosophy. Frequent collaborators include Jacky Lansley and Sally Potter. Later, English became known for her vaudevillian, epic, theatrical performances often with large casts or horses, in equally large venues.

Performance documentation / Examples of works:

Quadrille, 1975, Southampton Festival of Performance Art. Presented in the dressage arena, Southampton Horse Show

Berlin, 1976, with Sally Potter, 41 Mornington Terrace/ Sobell Centre Ice Rink/ Swiss Cottage Swimming Pool

Park Cafeteria, 1976, Performance Art Festival, Serpentine Gallery, with Judith Katz, Lynn MacRitchie, Jacky Lansley, Sally Potter, Sylvia Stevens

Mounting, 1977, with Jacky Lansley and Sally Potter, Museum of Modern Art Oxford


Publications:

Mounting, 1977 with Jacky Lansley and Sally Potter, Museum of Modern Art Oxford [cat.]
Study Room Ref: P0256

Study Room Ref: A0656
MACRITCHIE, Lynn, Interview with Rose English about Berlin, 1976, in Centrefold, May 1979
Study Room Ref: A0657

Study Room Ref: P2496

Website:
Rose English’s Website
www.roseenglishperformance.net

Talks/Interviews:
Performing Idea: Living Archives from Performance Matters Symposium, 2010
Study Room Ref: D2104

Dundee University
www.dundee.ac.uk/djcad/exhibitions/events/in-conversation-rose-english/
Marcia Farquhar

Farquhar works across a diversity of forms, including site-specific performance, object-making, painting and photography. Her performance work in the 1970s was radical in its very nature, ephemeral - intervening outside institutions of power, challenging exclusion, via a punk and alternative approach. She performed “wherever”, “in the underground, on the Circle Line for example, round and round with indoor fireworks. In parks, on bandstands, in squats, at the side of other people’s stages”. She also had an alter ego called Max Dauber - invention and reinvention through renaming was part of the era. “He was a male painter who could do anything despite his unprepossessing name”. Farquhar curated shows under this guise, as well as other fictitious characters. [All quotes: Marcia Farquhar, 2016]. As with so many artists working in that time, there was little separation between political actions and art actions, and therefore there is little to access in terms of evidential material.

Since 2015 she has been developing Vox Box, a jukebox which houses a collection of 7” vinyl records of recent audio interviews, conducted by Farquhar, with friends and colleagues recalling the work of 70s artists, activists and performers. Many of those included were associated with the Acme Gallery.

Performance documentation / Examples of works:

Vox Box, 2015>, Matt’s Gallery, London
www.marciafarquhar.com/vox-box/

Publications:

Performance And Politics In The 1970s, Whitechapel Gallery, 2015
Study Room Ref: EF5167
Website:

Marcia Farquhar's Website
www.marciafarquhar.com
Rose Finn-Kelcey

Finn-Kelcey made performances that explored sound and language as absurd and included whispers or birdcall – in particular live magpies. Her work questioned the gendered power divide and literally finding one’s voice.

**Performance documentation / Examples of works:**


*The Boilermaker’s Assistant*, 1977, Shaftesbury Avenue, London

**Publications:**

Study Room Ref: P2121

Study Room Ref: P2270

Study Room Ref: Ellie Roberts Still To Send

Study Room Ref: A0658
Website:

Rose Finn-Kelcey’s Website
www.rosefinnkelcey.com
Rose Garrard

Garrard trained in sculpture (at Birmingham and Chelsea Schools of Art) and went on to work with a variety of media in the 1970s, returning to sculpture in the 80s. She pioneered experimentation across forms - including utilising painting, photographs, casts, video and the live body - with works that explored issues such as the representation of masculinity, and a feminist questioning of ‘being un/seen’.

Performance documentation / Examples of works:


Publications:


Study Room Ref: P0012


Websites:

Rose Garrard’s Website

www.rosegarrard.com/index.htm
Rewind Database
www.rewind.ac.uk/rewind/index.php/Database

Talks/Interviews:

Study Room Ref: P1954
Gilbert and George met whilst students studying sculpture at St Martins. In 1970 they made *The Singing Sculpture* in which they coloured their heads and hands, and whilst wearing their signature suits, sang Flanagan and Allen's *Underneath the Arches*. Thus began the term 'living sculptures'. They went on to concentrate on large scale photographic works.

**Performance documentation / Examples of works:**

*The Singing Sculpture*, 1973, New South Wales Art Gallery, Australia  
www.youtube.com/watch?v=SDgch7UzRf8

*The Secret Files Of Gilbert And George*, 2000, by Hans Ulrich Obrist  
Study Room Ref: V0598

**Publications:**

Study Room Ref: P2477
Ian Hinchliffe

Resistant to categorisation, Hinchliffe’s work has often, nonetheless, been termed Performance Art. From a Northern working class background he took inspiration from everything that interested him from working men’s clubs, gurning and music hall. He performed in a wide variety of contexts such as pubs, in the street, on public transport, in art galleries and the Southampton Performance Art festival in 1976. He also had the last word with his regular column in Performance Magazine.

Performance documentation / Examples of works:

Hinch: A Film About Ian Hinchliffe by Matt Page (2014)
Study Room Ref: D2182

Publications:

Estate - The Ian Hinchliffe Retrospective, 1998, Beaconsfield, London [cat.]
Study Room Ref: P1622

Flashes From The Archives Of Oblivion, 2009, Chapter, Wales [cat.]
Study Room Ref: P1337

Website:

Unfinished Histories Website
www.unfinishedhistories.com/history/individuals-2/ian-hinchliffe/
Anthony Howell

In the 1970s, Howell’s work was predominantly with others in The Theatre of Mistakes, which he co-founded with Fiona Templeton. Performers also included Julian Maynard Smith, who went on to found Station House Opera, as well as Mickey Greenall, Howard Tong, Miranda Payne, and later Peter Stickland and Glenys Johnson. Making co-devised Performance Art works, The Theatre of Mistakes were pioneers for the forthcoming practitioners of 1980s onwards, as they had comfortably intermingled traditional solo Performance Art, theatre, dance and poetry. Howell is also key via his contribution to teaching Time Based Studies at the Faculty of Art, Design and Technology, University of Wales Institute, Cardiff, his role as editor of Grey Suit: Video for Art & Literature and organiser of Cardiff’s Art in Time.

Performance documentation / Examples of works:

The Theatre of Mistakes:
*The Street*, 1975, London


Publications:

- out of print

Study Room Ref: P0138
Study Room Ref: P0584

MANCIO, Marie-Anne (2009) An A to Z of The Ting: Theatre of Mistakes, Diffusion Online
www.bookleteer.com/book.html?id=22&page/24/mode/2up

Website:

Anthony Howell's Website
www.anthonyhowell.org
The Kipper Kids (Brian Routh and Martin von Haselberg)

*Up Yer Bum* was performed by The Kipper Kids at the Acme Gallery, London in 1979. Steve Thorne gives a vivid description in a review published in the first ever *Performance Magazine* in June of that year. Their work has the signature of organised chaos or, as Thorne puts it, “a highly aesthetic mess”, as well as exploring viscerality and the violence behind mannered ritual.

**Performance documentation / Examples of works:**

Documentation of a performance/ possibly *Your Turn to Roll it*, 1973, Paris
www.anthonyhowell.org

*Singing*, 1978, Radio broadcast on KPFK, 14 mins
www.ubu.com/sound/kipper.html

The Kipper Kids, The Kitchen, New York, 1979
Study Room Ref: EF5123

The Kipper Kids, University Art Museum, Berkeley, 1979
www.archive.org/details/cbpf_000045

**Publications:**

Study Room Ref: P2760

Study Room Ref: P0193
Study Room Ref: P0312 + P0417

Study Room Ref: A0666

Website:
Kipper Kids Website
www.kipperkids.com/index.html

Kipper Kid’s Facebook Page
www.facebook.com/thekipperkids

Talks/Interviews:
Kipper Kids At the Kitchen
www.youtube.com/watch?v=RTdoTSamXzo&feature=youtu.be
Richard Layzell

Having first performed NNYN eight years previously, Layzell performed Line Flying in 1978 at Butler’s Wharf, London (when it was artists’ studios rather than expensive flats and restaurants). His renewed interest lay in the potential for activating an installation, the possibility performance had for drawing, and the promise of a direct relationship with the audience. In 1979 he made Normality Performance (Wolverhampton Polytechnic), which, whilst communing with outdoor modernist architectural sculpture, Layzell unpicked corporate ‘normality and identity’, descending humorously into chaos.

Performance documentation / Examples of works:

NNYN (No no yah no), 1970, Regents Park, London


Normality, 1979, Wolverhampton Polytechnic

Publications:


Website:

ResCen
www.rescen.net/Richard_Layzell/r_layzell.html#.V02lQFfzSRu
Talks/Interviews:

interview with Richard Layzell
www.liveartarchive.eu/archive/artist/richard-layzell
Alastair MacLennan

MacLennan was born in Scotland but has been based in Northern Ireland since 1975. Alastair McLennan: Is No, 1975-1988 is a particularly good publication to find out about MacLennan’s early work in Belfast, as it contains descriptions and photographic documentation. A notable example of his work is Target, 1977. As well as his work as a solo Performance Artist, he now works with Sandra Johnston and is member of the Performance Art collective Black Market International.

Performance documentation / Examples of works:

To Stand, One-hour, 1971, Paddy’s Head, Nr Peggy’s Cove, Nova Scotia, Canada

Performance, 1973, one-hour motionless outside Vancouver Art Gallery, Canada

Target, 1977, the distance between home and work, Belfast

Stool Pigeon, 1979, outside Art & Design Centre, Belfast

Publications:

Study Room Ref: P0106

Flashes From The Archives Of Oblivion, 2009, Chapter, Wales [cat.]
Study Room Ref: P1337

Study Room Ref: P2642
Websites:

Alastair MacLennan’s Website
www.vads.ac.uk/collections/maclennan/

Archive held at Locus +, Newcastle Upon Tyne, UK
www.locusplus.org.uk/artists/307~Alastair+MacLennan

Talks/Interviews:

Interview with Alastair MacLennan
www.liveartarchive.eu/archive/artist/alastair-maclennan-0
Denis Masi

Masi was born in the US but has lived in the UK since the late 1960s. His 1970s performances, or ‘body works’ were often to camera, and he explored the body distorted, contorted and twisted by the means of production. He also often used animals in his installations further offering a sense of the trapped and alienated, and the desire to question and resist the controlled body.

Performance documentation / Examples of works:

*Artist and Muse*, 1970

*Lip Smear*, 1970-1

*Arm Lift*, 1970

Publications:

KENT, Sarah (1979) *Denis Masi: Encounter/counter, Four Constructions*, London: Institute of Contemporary Arts


REICHARDT, Jasia ed. (1976) *Time, Words and the Camera*, Austria: Neue Galerie am Landesmuseum Joanneum, Graz


Study Room Ref: P0623

**Website:**

Denis Masi’s Website

www.denismasi.com
Bruce McLean

Scottish performance artist and sculptor, McLean studied at Glasgow School of Art, then St Martins, London. His early work humorously critiqued contemporary art of the time and its formal convention. He went on to form ‘Nice Style – The World’s First Pose Band’ with Gary Chitty and Paul Richards – although a band of sorts they were interested in whether sculpture could be performed. Several performances include Silvia Ziranek.

Performance documentation / Examples of works:

There’s a Sculpture on My Shoulder, 1970

Pose Work for Plinths, 1971, Situation Gallery

Academic Board: A New Procedure, 1976, Battersea Arts Centre, London [collaborative work with a cast of seven/devised by William Furlong and Bruce McLean]

Publications:


Study Room Ref: P2945

GARY CHITTY, BRUCE MCLEAN AND PAUL RICHARDS IN CONVERSATION WITH JON WOOD

Study Room Ref: A0659

www.henry-moore.org/docs/file_1324400255468_0.pdf
COTTON, Michelle ed (2014) *Bruce McLean*, Colchester: firstsite

**Talks/Interviews:**

TateShots: Bruce McLean – Studio Visit

www.youtube.com/watch?v=Ssw-BiEVEfU&feature=youtu.be

www.frieze.com
David Medalla

Born in the Philippines in 1942, Medalla came to Britain in 1960. He was the co-founder, with Paul Keeler, of the pioneering Signals Gallery and he championed the work of artists from Brazil such as Lygia Clark and Hélio Oiticica. In 1971 Medalla was also co-founder, with John Dugger, of the Artists Liberation Front in London and Chair of Artists for Democracy [ADF] 1974-77. He was a key kinetic artist in his early practice but became more interested in collective responses via, for example, The Exploding Galaxy which he founded. He also made many performance works either alone or with others.

Performance documentation / Examples of works:

*Down with the Slave Trade!,* 1971, London [Image in Black Phoenix, No 3]
*People Weave a House,* with John Dugger, 1972, ICA, London
*A Stitch in Time,* 1972, Gallery House, London

*Airlines,* 1976, Fitrovia Cultural Centre, 143 Whitfield Street, London
*The Dialogue between Tatlin and Malevich,* c 1977, Acme Gallery


Publications:

Study Room Ref: P2834

*Documenting Live*, 2008
Study Room Ref: P1081

Study Room Ref: P0623

**Talks/Interviews:**

Tate Shots: David Medalla
www.youtube.com/watch?v=2u8VJp4VMcw&feature=youtu.be
Tony Morgan

Although Morgan left Britain to live in Dusseldorf, Germany in the 70s he was from Pickwell, Leicestershire and remains an important contributor to, and pioneer of, queer performance art and video. To quote the Richard Saltoun Gallery biography:

“Part Fluxus inspired, these videos are compelling expressions of Morgan’s bleak but humorous reflection of social and political change. Tony Morgan turned to themes of gender identity in the early ’70s, establishing Herman, his part-woman alter ego.”


Publications:

Study Room Ref: P2364

Website:

Richard Saltoun Gallery
www.richardsaltoun.com/exhibitions/10/overview/

Thomas Dane Gallery
www.thomasdanegallery.com
Hannah O’Shea

Having trained at Goldsmiths College as a sculptor in the 1960s, O’Shea went on to make performance art and develop a film-based practice in the 70s. She was also part of the Women Artists Collective working with artists such as Rose Finn-Kelcey. In 1976/7 she made the durational performance *A Litany for Women Artists* where she chanted the names of women artists in an action to reclaim them for history. Her film *A Visual Time-Span* is a collage of her own performances mixed with women’s and gay rights demonstrations.

**Performance documentation / Examples of works:**

*A Visual Time Span*, 1974-76
Stills available at The British Artists Film and Video Study Collection
www.studycollection.co.uk/all_images.php?letter=O

*A Litany for Women Artists*, 1976/7
ubumexico.centro.org.mx/sound/live_to_air/Live-To-Air_3-5-Hannah-OShea.mp3

*Once Upon a Marian Theme*, 1970s

**Publications:**

Study Room Ref: *P2121*

Study Room Ref: *A0664*
ubumexico.centro.org.mx/sound/live_to_air/Live-To-Air_3-5-Hannah-OShea.mp3
Carlyle Reedy

Born in the US in 1938 but living in the UK since the 1960s, Reedy’s 1970s performances include A House of the Poet at London Musicians Collective, as well as at venues such as Acme Gallery and Jim Haynes’ Arts Lab. She was included in the survey exhibitions Out of Actions: Between Performance and the Object, 1949-1979 at MOCA, Los Angeles, 1998 and About Time: Video, Performance and Installation by 21 Women Artists at the ICA, London, 1980. She was also a member of the Artist Placement Group.

Performance documentation / Examples of works:


Publications:


Study Room Ref: P0133
Nigel Rolfe

Born on the Isle of Wight, Rolfe has lived and worked in Dublin for much of his adult life. Considering all art-making as live, in the ‘70s he called his work "Sculptures In Motion". He has consistently remained a Performance Artist, as well as making video, photographs and working with sound.

Performance documentation / Examples of works:

Red Towers/ The Treatment of Individual Parts, 1978, Chapter Arts Centre, Cardiff


Zebra, Time/Space Series, 1978, Project Arts Centre, Dublin

Crawling/Markings, 1978, Symposium Neue Gallery, Aachen, West Germany

Mound Man, 1977, St Andrews University and Project Arts Centre, Dublin

Bird, Dog, Tree, 1974, Boston and Toronto.

Publications:

ROLFE, Nigel (1999) Live, Ireland: BeyondBorders
Study Room Ref: P0959


Website:

Nigel Rolfe’s Website
www.nigelrolfe.com

Talks/Interviews:

Fundació Pilar i Joan Miró a Mallorca, 2011
www.youtube.com/watch?v=d83y8icikro&feature=youtu.be
Monica Ross

Ross is known for her most current work acts of memory - solo, collective and multi-lingual recitations from memory of the Universal Declaration of Human Rights: a performance series in 60 Acts. However she had a long career as a Performance Artist well before this most celebrated of her works. In 1977 she participated in the collective initiative Feministo: Women’s Postal Art Event - A portrait of the Artist as Housewife, ICA, London, and the touring project Fenix (1978-80) with Kate Walker and Sue Richardson. Both explored the limitations beset by working class female artists and placing studio practice directly into galleries.

Performance documentation / Examples of works:

Fenix, 1979-1980, works with Sue Richardson and Kate Walker in Issues, ICA, London/touring


Publications:


Study Room Ref: A0539
www.gold.ac.uk/media/documents-by-section/staff-and-students/library/MonicaRoss_2000_history-or-not.pdf

Website:

Monica Ross
http://www.monicaross.org/Monica_Ross_home.html

Acts of Memory
www.actsofmemory.net

Obituary
Marty St James

Making and touring Performance Art until c.1990, St James, born in 1954, studied in Birmingham and then in Cardiff. He participated in the TV show Mr and Mrs with his then wife Mary and exhibited a video of it for his Degree Show. During the 1970s and 80s he toured his Performance Art works internationally, often collaborating with his next wife Anne Wilson.

Website:

Marty St James’ Website
www.martystjames.com

What’s Welsh for Performance:
Fiona Templeton

Before becoming more focused on writing and larger-scale work, including the seminal piece You: The City in 1988, Templeton co-founded and performed in The Theatre of Mistakes with Anthony Howell and Mickey Greenall in the 1970s. She directed The Street (1975). She was also co-author, with Anthony Howell, of Elements of Performance Art in 1976 and was a collaborative creator of The Manifesto of Mutual Art. Later, Templeton founded the New York company, The Relationship and also created a number of duets with former members of the Theatre of Mistakes, including Glenys Johnson, Peter Stickland, Miranda Payne and Julian Maynard-Smith.

Performance documentation / Examples of works:

The Theatre of Mistakes:
Going, with Michael Greenall, Anthony Howell, Glenys Johnson, Miranda Payne, Peter Stickland, 1977

The Street, 1975, London

Publications:

– out of print

Study Room Ref: P0193

Website:
Fiona Templeton’s Website
www.fionatempleton.org/INDEX.HTM
Kerry Trengove

Trengove’s infamous 1977 performance, *an eight day Passage*, where he was buried in a small cell under the Acme Gallery and had to dig his way out, still has legendary status as an epic endurance work. He died in 1991; the following year there was a retrospective of his work held at Chisenhale Gallery.

**Performance documentation / Examples of works:**

Study Room Ref: D2192

*Enclosures*, 1981 in *Live To Air*, Audio Arts, Vol 5, Nos. 3 and 4, 1982 ubumexico.centro.org.mx/sound/live_to_air/Live-To-Air_5-7-Kenny-Trengove.mp3

**Publications:**


**Website:**

Art Cornwall
www.artcornwall.org/features/Kerry_Trengove_by_Rose_Garrard.htm
Silvia Ziranek

The late '70s saw the beginning of Ziranek as a Performance Artist with works such as Soviet Sensation, originally performed at Goldsmiths' College, London in 1976 and Acme Gallery, Covent Garden in 1977. She also frequently performed with Bruce McLean and Nice Style (see Bruce McLean). Ziranek’s playfulness with language, alongside very colour-fuelled fashion items, make her performances witty and complex explorations of identity, feminism, food and footwear.

Performance documentation / Examples of works:

Projection works, 1973, House in Barnes, London

Degree show performance, 1976, Goldsmiths College, London

Chili Con Cardboard: A Contemporary Triptych, 1979, Hayward Annual, London. Curated by Helen Chadwick

Soviet Sensation, 1976/7, Acme Gallery, London [Also Performed 2012 for FAD at The Other Art Fair]
www.fadwebsite.com/2012/08/03/fadlive-silvia-ziranek-soviet-sensation-1977/

Performance for Helen Chadwick’s Train of Thought, 197?, Acme Gallery, London

Un Morceau de Gateau, with Bruce Mclean, Inside Out, Royal College of Art, London, 1979

Publications:
Study Room Ref: P2121

Study Room Ref: P0352

Study Room Ref: P2841

Website:
Silvia Ziranek’s Website
www.silviaziranek.com

Talks/Interviews:

Glasgow School of Art, 2009
vimeo.com/62421393
Related Artists

I include a list of some other artists who may have made some Performance Art but not as a strong focus of their practice. And some for whom there exists an aspect to their practice, not necessarily clearly defined as Performance Art, but related to some of its manifestations, such as a conceptual approach, or showing influences.

Ken Campbell

Although from a more conventional theatre background, Campbell’s work was loved by those seeking out alternative performance practices. His work was often termed surreal and always hilarious.

Documentation:

BBC documentary, 1971
www.youtube.com/watch?v=OixVHxhs8v0

What Did You Do In The Warp, Daddy? Extract of The Warp, 1979, ICA, London for Arena:
www.youtube.com/watch?v=ZyZL46LeMaw

Publications:

Interview with Rob La Frenais, Performance Magazine, June 1979, pp 10-11/14-15
Study Room Ref: A0667
David Critchley

Predominantly working with video, some of Critchley’s early works also included performances such as *Three Nights*, 1974 and *The Tortoise and the Hare*, 1978, which involved video and live performance. In the video *Pieces I Never Did*, 1978/9, Critchley demonstrates his interest in performance by addressing the audience directly through the lens.

Documentation:

*Pieces I Never Did*, 1978/9:
www.li-ma.nl/site/catalogue/art/david-critchley/pieces-i-never-did/4766

Website:

LUX Online
www.luxonline.org.uk/artists/david_critchley/essay(1).html
Rewind
www.rewind.ac.uk/rewind/index.php/Database
John Dugger

Dugger was born in the US in 1948, but he came to Britain in 1968 as a political refugee because of his support for the anti-Vietnam War Movement. He participated in Performance Art in the 1970s, especially working with David Medalla, but went on to banner making.

Documentation:

England and Co. Gallery
www.englandgallery.com/artists/artists_group/?mainId=138&media=Sculpture/

Publications:

Study Room Ref: P2834
Roger Ely

Making and curating Performance Art in the 1970s, Ely was also one of the founders of Primary Source magazine. He was involved in The Basement in Brighton, later the venue for the Zap Club, co-founded by Neil Butler and Dave Reeves. Ely and Butler co-founded the Brighton Festival of Contemporary Arts, 1977-79. Ely also collaborated Dave Stephens, Rob Con and Ian Hinchliffe as Matchbox Purveyors and co-produced *Hinch*, in 2014, a film about Ian Hinchliffe with Dave Stephens.

Publications:

Study Room Ref: P1028

Talks/Interviews:

"It was forty years ago today...": Locating the early history of performance art in Wales 1965-1979 - British Performance Art in the 1970s and 1980s
www.performance-wales.org/it-was-40-years-ago-today/interviews/15_Ely.htm
Bruce Lacey and Jill Bruce

Lacey and Bruce are indefinable in terms of categorisation. Their work combines all possible materials including live music, mechanical constructions, and film projection, combining to make intense and exploding experiential performance. In the 1970s works include Stella Superstar and Her Amazing Galactic Adventures. In 1972, they toured A Journey Through a Black Hole to a Coloured Planet, which comprised of a bouncy inflatable for children. It can be seen in the Arts Council documentary Outside In. In 1973 they performed at Chapter Arts Centre in Cardiff with ‘an evening of british rubbish’ (with The Alberts Dance Orchestra).

Documentation:

The Lacey Rituals: Films By Bruce Lacey (And Friends) by Bruce Lacey (2015, 70 minutes B&W/Colour)
Study Room Ref: D1903
Website:
The Bruce Lacey Experience
www.brucelaceyexperience.com

What's Welsh for Performance? Beth yw 'performance' yn Gymraeg?
www.performance-wales.org/it-was-40-years-ago-today/introduction.htm
Jeff Nuttall

Nuttall founded the People Show in the 1966. Although known as an experimental theatre company, it was close in form and ideology to the sentiments of Performance Art. Nuttall had trained as an artist and was influenced by political movements of the 60s and artists such as Antonin Artaud, John Cage, Hermann Nitsch and the Viennese Action Group, cut-up, and desired the immediacy that was indicative of Happenings and body-based practice. Nuttall’s approach was multidisciplinary, and included music and poetry – for which he is most known. He was also an influential teacher in the 70s and 80s in the Fine Art departments of Leeds, then Liverpool Polytechnics.

Publications:

Study Room Ref: P2769

Study Room Ref: P2756


Website:
The Life and Work of Jeff Nuttall
jeff-nuttall.co.uk/index.html

The People Show
Li Yuan-chia

Originally from China, in 1965 Li was invited to exhibit at Signals Gallery in London. He stayed in Britain and a few years later moved to Cumbria. In 1972 he opened the LYC Museum and Art Gallery which remains today as a foundation preserving his work. His work incorporated Eastern philosophy, Western Abstraction and Conceptual Art. He worked in many different media, including using concrete poetry and audience participation, and is particularly notable for his contribution as an early pioneer of the performativity of language.

Publications:


BRETTE, Guy and SAWYER, Nick (2001) Li Yuan-chia: tell me what is not yet said, London: INIVA
Study Room Ref: P2850

Website:
Li Yuan-Chia Foundation
www.lycfoundation.org
General and Related Material

Key documentation

*Performance And Politics In The 1970s*, Whitechapel Gallery, 2015

[Documentation of a day of screenings, conversations and presentations, which explore, recover and communicate the history of performance art in London and the UK in the 1970s. The day includes a screening of William Raban’s film 72-82 (a history of art and performance at Acme Gallery, London) [see below], followed by a panel discussion with William Raban (Professor of Film at London College of Communication), and special guests; a conversation with Hilary Westlake and David Gale (Lumiere & Son); lectures by Naseem Khan, Anne Bean, and Marcia Farquhar; with a keynote by the historian Carolyn Steedman (Emeritus Professor of History, University of Warwick).]

**Study Room Ref:** EF5167

72-82 by William Raban (2014, 60 mins 20 seconds)

[A key study of the history of art and performance at Acme Gallery, London]

**Study Room Ref:** D2192


**Study Room Ref:** P2121

Organisations/Venues

ACME

Website

www.acme.org.uk/aboutacme/history

Archive

www.acme.org.uk/aboutacme/archive
Study Room Ref: A0660


The Artists Placement Group

Tate: http://www2.tate.org.uk/artistplacementgroup/default.html

BENN, Tony, and STEVINI, Barbara eds. (2012) ‘Social Engineers
Study Room Ref: A0553


The Basement Group

In Newcastle, many of the above artists performed for The Basement Group which was active 1979-83, and precedes the launch of Locus +:
Study Room Ref: A0661

GRAYSON, Richard ed. (2007) This Will Not Happen Without You, UK:
University Of Sunderland Press
Study Room Ref: P0864

Chapter Arts Centre

http://www.chapter.org/history
http://www.chapter.org/chapter-early-years
The Midland Group


Exhibitions:


Issue: Social Strategies by Women Artists, November-December 1980 (an exhibition selected by Lucy R. Lippard), ICA, London

Important Mischief, 2006, Leeds City Art Gallery [exhibition about ‘60s and ‘70s Performance Art, that included Ian Breakwell, Stuart Brisley, Helen Chadwick and Bruce Lacey]: View via Study Room Guide Website www.henry-moore.org/hmi/collections/collections-displays1/previous-displays1/important-mischief

Publications:

A Short History of Performance Parts I & II (2002/2003), Whitechapel Art Gallery Study Room Ref: P0312 + P0417


BLACK Lawrence, PEMBERTON Hugh and THANE Pat eds (2013) Reassessing 70s Britain, UK: Manchester University Press
Study Room Ref: P2758

*Hayward Annual 1979*, Arts Council of Great Britain. Curated by Helen Chadwick
Study Room Ref: P2848

Study Room Ref: P2083

Study Room Ref: P0584

Study Room Ref: P2477

FISHER, Jean (2009) *The Other Story and the Past Imperfect*, Tate Papers, Issue 12
Study Room Ref: A0652

Study Room Ref: P2845

Study Room Ref: P2105

Community Relations Committee [in The African-Caribbean, Asian and African Art in Britain Archive, Chelsea College of Art]

Study Room Ref: P2391

Study Room Ref: P2841

*Performance Magazine*, 1979 volumes

Study Room Ref: P0352

Study Room Ref: P1028


Study Room Ref: P0563
Websites/Archives

The African-Caribbean, Asian and African Art in Britain Archive, Chelsea College of Art:

A unique collection of materials from 1970, with an in-depth coverage of the 1980s.
www.arts.ac.uk/study-at-ual/library-services/collections-and-archives/chelsea/

Audio Arts:

Established in 1972 by William Furlong, Audio Arts comprises of sound recordings of artists and sound art. The complete collection is held at Tate.
www.tate.org.uk/audio-arts/volumes

Brixton Artists Collective:

A timeline of the Collective including exhibitions at the Brixton Art Gallery.
www.yellowduckhouse.co.uk/bac/

European Live Art Archive (ELAA):

Based at Girona University, the aim of ELAA is to share knowledge, experience and documentation of live art throughout the EU, including filmed interviews with artists.
www.liveartarchive.eu

European Women’s Video Art:

A resource recovering seminal contribution of women artists’ early video art. European wide, the project is based at Duncan of Jordanstone College of Art and Design, University of Dundee.
ewva.ac.uk/index.html

**LIMA:**

LIMA is an international platform for sustainable access to media art.
www.li-ma.nl/site/

**Locus +:**

Based in Newcastle upon Tyne, Locus + is a visual arts commissioning agency. They have a long and important relationship with Performance Art and Artists, and house the Alastair MacLennan archive, as well as the Locus + archive.
www.locusplus.org.uk/home

**National Review of Live Art (NELA) Archive:**

Primarily a video archive that documents performances from the prestigious NRLA festival, covering the period from 1986 to its final year 2010.
dedefi.ilrt.bris.ac.uk
re.act.feminism #2 - A performing archive:

A continually expanding, temporary and living performance archive travelling through six European countries from 2011 to 2013.
www.reactfeminism.org

Ubu:

A key site to see/hear artworks from artists across disciplines.
www.ubu.com

Unfinished Histories:

Recording extensive material, including interviews, of practitioners active in British alternative theatre, 1968 – 1988, including performance art.
www.ubu.com

What’s Welsh for Performance?:

A research project devoted to uncovering and archiving the history of Performance Art in Wales.
www.performance-wales.org

Women’s Art Movement in Great Britain - Early Years Collection:

In The Women’s Art Library (MAKE) Archive held as part of Goldsmiths Library Special Collections.
www.gold.ac.uk