

Glimpses of Before

1970s Performance Art in the UK



Compiled & written by Helena Goldwater

2016



Live Art
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Agency

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Glimpses of Before: 1970s UK Performance Art by Helena Goldwater

Commissioned by Live Art Development Agency, and Queen Mary,
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in the 1970s'

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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)

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More info: www.thisisliveart.co.uk/resources/study-room/study-room-guides

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.

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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:

Paki Bastard-Portrait of the Artist as a Black Person, 1977, Artists For Democracy [AFD] gallery, Whitfield Street/ 1978, 'Art for Society: Contemporary British Art with a Social or Political Purpose', Whitechapel Art Gallery/ Sussex University

Publications:

ARAEEN, Rasheed (1984) *Making Myself Visible*, London: Kala Press
Study Room Ref: [P2854](#)

ARAEEN, Rasheed et al (1989) *The Other Story: Afro-Asian Artists in Post-War Britain*, London: Hayward Gallery/South Bank Centre
View via Study Room Guide Website

www.tate.org.uk/research/publications/tate-papers/no-12/the-other-story-and-the-past-imperfect

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

MARTIN, Courtney J. (2010) 'Rasheed Araeen, Live Art, and Radical Politics in Britain', *Getty Research Journal*, Volume 2, pp 107-124

Study Room Ref: [A0650](#)

View via Study Room Guide Website

www.journals.uchicago.edu/doi/abs/10.1086/grj.2.23005411

SCHIMMEL, Paul and FERGUSON, Russell eds. (1998) *Out Of Actions: Between Performance And The Object 1949 - 1979*, London: Thames & Hudson

Study Room Ref: [P0133](#)

WALKER, John A. (2002) *Left Shift: Radical Art in 1970s Britain*, London: I. B.

Tauris

Study Room Ref: [P0623](#)

Kevin Atherton

Atherton was born on the Isle of Man in 1950, and studied Fine Art in Leeds in the late '60s/early '70s. His performances in the 1970s include *Time Piece*, 1974, *Two Places/Two performances*, 1976, *Interview*, 1977, *Any Questions*, 1978 and *Framed*, 1979. He was an early pioneer of combining video and live performance. *In Two Minds*, 1978, sees Atherton talking to a video recording of himself about 'the art work', 'the art gallery' and the audience's role.

Performance documentation / Examples of works:

In Two Minds, 1978, 25 minutes

Versions: 1978

www.li-ma.nl/site/catalogue/art/kevin-atherton/in-two-minds-third-version/804

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:

ATHERTON, Kevin (2010) *Time Piece* (PhD chapter/unpublished)

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:

An Edible Family in a Mobile Home, 1976, 13 Conder Street, Stepney, London, in *72-82* by William Raban (2014, 60 mins 20 seconds)

Study Room Ref: [D2192](#)

Art Supermarket, 1978, ICA, London in:

BARRETT, Michèle and BAKER, Bobby eds. (2007) *Redeeming Features of Daily Life*, London: Routledge

Study Room Ref: [P1051](#)

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s London*, I. B. Tauris

Study Room Ref: [P2121](#)

Pamphlet

www.abebooks.co.uk/Art-Supermarket-Bobby-Baker-FLUXUS-I.C.A/110100056/bd

Publications:

BARRETT, Michèle and BAKER, Bobby eds. (2007) *Redeeming Features of Daily Life*, London: Routledge

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:

BRETT, Guy, O'REILLY, Sally and SWAIN, Miria eds. (2006) *Autobituary*,

London: Matts Gallery

Study Room Ref: [P0769](#)

JOHNSON, Dominic (2015) *The Art of Living: An Oral History of Performance*

Art, London: Palgrave Macmillan

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-actual/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."

Whitechapel Art Gallery, *A Short History of Performance* (2002)

[<http://www.annebean.net/past-projects/1971-1980/148> Accessed 8th July 2015]

Performance documentation / Examples of works:

Death to Grumpy Grandads, 1973/2002, Whitechapel Gallery

www.annebean.net

Anne Bean, Live Art Development Agency's Documentation Bank

Study Room Ref: [DB0108/DB0109](#)

Publications:

TARSIA, Andrea ed. (2002) *A Short History of Performance Part I*, London:

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](#)

Unword (1970/2003)

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:

BENN, Tony, and STEVINI, Barbara eds. (2012) 'Social Engineers On The Front Line: Tony Benn And The Artist Placement Group', *Tate Etc*, Vol 26, Autumn, pp 76-79

Study Room Ref: [A0553](#)

BRIERS, David (2010) 'Ian Breakwell at QUAD Derby', *Art Monthly*, No. 335, pp 31-32

Study Room Ref: [A0312](#)

WORSLEY, Victoria (2006) 'Ian Breakwell's Unword, 1969-70' in CURTIS, Penelope (ed.) *Early performance art in Britain*, No. 52, Henry Moore Foundation

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:

A Short History of Performance Part I (2002), London: Whitechapel Art Gallery
Study Room Ref: [P0312](#)

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

BRISLEY, Stuart (2006) *Stuart Brisley: Work 1958-2006*, London: England & Co
Study Room Ref: [P0820](#)

NAIRNE, Sandy ed. (1981) *Stuart Brisley: A Retrospective*, ICA, London [cat.]

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=t54I3QABGWY&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](#)

ROMS, Heike (2008) *What's Welsh for Performance? An Oral History of Performance Art in Wales (vol.1)*, OpenMute
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:

BELL, Kirsty (2015) *Marc Camille Chaimowicz's Provisional Interiors*, Parkett, 96, pp 19-33

Study Room Ref: [A0655](#)

HOLERT, Tom (2007) *Marc Camille Chaimowicz: Celebration? Realife*, Massachusetts: MIT Press

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:

CATLING, Brian (2004) 'Half Wild and Unwritten' in HEATHFIELD, Adrian (ed) *Live: Art and Performance*, London: Tate, pp 46-49

Study Room Ref: [P0553](#)

PERRIL, Simon, ed. (2001) *Tending the vote: the works of Brian Catling*, Cambridge: CCCP Books

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:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s London*, London: I. B. Tauris Study Room Ref: [P2121](#)

SLADEN, Mark, ed. (2004) *Helen Chadwick*, London: Barbican Study Room Ref: [P2357](#)

WALKER, Stephen (2013) *Helen Chadwick: Constructing Identities Between Art And Architecture*, London: I. B. Tauris Study Room Ref: [P2336](#)

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:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s London*, London: I. B. Tauris

Study Room Ref: [P2121](#)

FORD, Simon (1999) *Wreckers Of Civilisation: The Story Of Coum Transmissions & Throbbing Gristle*, London: Black Dog Publishing

Study Room Ref: [P0202](#)

FUSCO, Maria and BIRKET, Richard eds. (2012) *COSEY COMPLEX*, London: Koenig Books

Study Room Ref: [P1910](#)

WALKER, John A. (2002) *Left Shift: Radical Art in 1970s Britain*, London: I. B. Tauris
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_rand=0&show_biog=0&locale=DILSTON%20GROVE

Performance documentation / Examples of works:

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

Study Room Ref: [D2192](#)

Publications:

HARVEY, Jonathan, ed. (1992) *Stephen Cripps: Pyrotechnic Sculptor*, London: Acme/Stephen Cripps Trust

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:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s London*, London: I. B. Tauris

Study Room Ref: [P2121](#)

ELWES, Catherine (2004) 'On Performance and Performativity: Women Artists and Their Critics', *Third Text*, Vol 18, Issue 2, March, pp 193-197

Study Room Ref: [A0202](#)

ELWES, Catherine (2000) *Video Loupe*, London: KT Press

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

Women Dancing, 1978, with Jacky Lansley, Acme Gallery, London

Publications:

Mounting, 1977 with Jacky Lansley and Sally Potter, Museum of Modern Art
Oxford [cat.]

Study Room Ref: P0256

MACRITCHIE, Lynn, Review of 'Mounting', 1977, Museum of Modern Art
Oxford, in *New Dance*, no 3, Summer 1977

Study Room Ref: A0656

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

BRETT, Guy ed. (2014) *Abstract Vaudeville: The Work of Rose English*, London:
Ridinghouse
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:

One for Sorrow, Two for Joy, 1976, Acme Gallery, London

The Boilermaker's Assistant, 1977, Shaftesbury Avenue, London

Publications:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s*

London, London: I. B. Tauris

Study Room Ref: [P2121](#)

BRETT, Guy et al (2013) *Rose Finn-Kelcey*, London: Ridinghouse

Study Room Ref: [P2270](#)

ROBERTS, Ellie (2015) *Restless Images: The Feminist Performances of Rose Finn-Kelcey*, Oxford Art Journal, 38 (3): 387-403

Study Room Ref: Ellie Roberts Still To Send

TICKNER, Lisa (1980) *One for Sorrow, Two for Mirth: The Performance Work of Rose Finn-Kelcey*, Oxford Art Journal, pp 58-72

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:

Universal Man in Forty-Five Tasks, 1974, Victoria and Albert Museum, London

Incidents in a Garden: Random Dialogues on the Monument, 1977, ACME Gallery, London

Surveillance, 1978, Hayward Annual, Hayward Gallery, London/ 'Lives' Arts Council purchase exhibition, Serpentine Gallery, London/ Chapter Arts Centre, Wales

Publications:

GARRARD, Rose (1994) *Archiving My Own History: Documentation of Works 1969-1994*, Cornerhouse, Manchester/South London Gallery
Study Room Ref: [P0012](#)

RIDEAL, L (1984) 'From Myth to Reality: A profile of Rose Garrard'
Performance Journal, University College London (32) 20-23

Websites:

Rose Garrard's Website
www.rosegarrard.com/index.htm

Rewind Database

www.rewind.ac.uk/rewind/index.php/Database

Talks/Interviews:

DEEPWELL, Katy (2012) *N.Paradoxa: International Feminist Art Journal*, KT
Press

Study Room Ref: [P1954](#)

Gilbert and George

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:

HUNT, Ian ed. (1996) *What The Butler Saw: Selected Writings By Stuart Morgan*, Durian
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

A Waterfall, 1977, Hayward Annual, London

Homage to Morandi, 1979, London, Berlin, Amsterdam and Ferrara

Publications:

HOWELL Anthony and TEMPLETON Fiona (1976) *Elements of Performance Art*, London: Ting Books

– out of print

HOWELL, Anthony (1999) *The Analysis of Performance Art*, Harwood
Study Room Ref: [P0138](#)

HOWELL, Anthony (2003) 'British Performance, an Incorrect View' in *Blast To Frieze - British Art In The 20th Century*, Germany: Hatje Cantz pp 248-252\
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.anthonypowell.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:

JOHNSON, Dominic (2015) *The Art of Living: An Oral History of Performance Art*, London: Palgrave Macmillan
Study Room Ref: [P2760](#)

MONTANO, Linda M. ed. (2000) *Performance Artists Talking In The Eighties*, USA: University Of California Press
Study Room Ref: [P0193](#)

TARSIA, Andrea ed. (2002/2003) *A Short History of Performance Parts I & II*,
Whitechapel Art Gallery, London
Study Room Ref: [P0312](#) + [P0417](#)

THORNE, Steve (1979) 'Review' in *Performance Magazine*, June pp 4-5
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

Line Flying, 1978, Butler's Wharf, London

Normality, 1979, Wolverhampton Polytechnic

Publications:

LEVY, Deborah ed. (1998) *Enhanced Performance: Richard Layzell*, UK: firstsite
Study Room Ref: [P0156](#)

Website:

ResCen

www.rescen.net/Richard_Layzell/r_layzell.html#.V02IQFzSRu

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:

SNODDY, Stephen (1988) *Alastair McLennan: Is No, 1975-1988*, Arnolfini et al
Study Room Ref: [P0106](#)

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

PHILLIPS, Aine (2015) *Performance Art in Ireland: A History*, UK: Intellect
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

MASI, Denis (1981) *Artists' thoughts on the seventies in words and pictures*, Studio International, v 195, Nos 991/2, pp 48-49

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

VERGINE, Lea (2000) *Body Art and Performance the Body as Language*, Milan: Skira Editore S.p.A. Study Room Ref: [P0123](#)

WALKER, John A. (2002) *Left Shift: Radical Art in 1970s Britain*, London: I. B. Tauris
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:

APPLIN, Jo (2011) 'There's a Sculpture on my Shoulder: Bruce McLean and the Anxiety of Influence' in PEABODY, Rebecca, (ed) *Anglo-American Exchange in Postwar Sculpture, 1945–1975*, US: Getty

DIMITRIJEVIĆ, Nena (1982) *Bruce McLean*, Kunsthalle Basle/ Whitechapel Gallery, London/ Stedelik Van Abbemus, Eindhoven

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

Reciprocal Didactics: No 3 – David teaching Oriol how to cook Philippine noodles, with Oriol Quadras, 1978, Slade School of Art, London [one of 12 joint performance art works, 1978] [Poster in The African-Caribbean, Asian and African Art in Britain Archive, Chelsea College of Art]

Beneath the Radar in 1970s London, 2010, England and Co Gallery

www.EnglandGallery.com/beneath-the-radar-in-1970s-london/

Publications:

ARAEEN, Rasheed, (1979) 'Conversation with David Medalla' in *Black Phoenix*, No 3, Spring, pp 10-19 [in The African-Caribbean, Asian and African Art in Britain Archive, Chelsea College of Art]

BRETT, Guy (1995) *Exploding Galaxies - The Art Of David Medalla*, UK:

ACE/INIVA

Study Room Ref: [P2834](#)

Documenting Live, 2008

Study Room Ref: [P1081](#)

WALKER, John A. (2002) *Left Shift: Radical Art in 1970s Britain*, London: I. B.

Tauris

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."

<http://www.richardsaltoun.com/artists/43-tony-morgan/overview/> [Accessed 7th July 2015]

Publications:

Transformer: Aspects Of Travesty, 2013, Richard Saltoun Gallery [cat.]

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

Still 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:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s*

London, London: I. B. Tauris

Study Room Ref: [P2121](#)

ELWES, Catherine (1997) 'The Pursuit of the Personal in British Video Art' in

DEEPWELL, Katy (ed.) *n.paradoxa online*, Issue 5, pp 22-38

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:

Icons Of A Process - Carlyle Reedy, 2014, Flat Time House Gallery, London
flattimeho.org.uk/exhibitions/icons-process/

Publications:

DI FRANCO, Karen and BRETT, Guy eds (2014) *Icons of Process – Carlyle Reedy*, London: Flat Time House/CHELSEA Space

SCHIMMEL, Paul and FERGUSON, Russell eds. (1998) *Out Of Actions: Between Performance And The Object 1949 - 1979*, Thames & Hudson
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

www.performance-wales.org/archive/eventsyears/1978.html

Red Wedge, 1978, Acme Gallery, London

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: Beyond Borders*

Study Room Ref: [P0959](#)

ROLFE, Nigel (1981) *Red Wedge, 1978: a documentary publication*, ACME Gallery, London

ROLFE, Nigel (1994) *Archive*, Dublin: Irish Museum of Modern Art
[cat.] [*includes reproductions of invitations to Nigel Rolfe's performances at
Chapter Arts Centre in June 1978].

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

Feministo: The Womens Postal Art Event - a portrait of the artist as a housewife, 1975-77, ICA, London/Kunstlerrinnen International, Schloss Charlottenberg, Berlin/touring

Publications:

PARKER, Roszika (1977) 'Feministo', *Studio International*, vol. 193, no. 987

HARRISON, Margaret, (1977) 'Notes on Feminist Art in Britain 1970-1977', *Studio International*, vol. 193, no. 987

KNAUP, Bettina and STAMMER, Beatrice Ellen (2013) *Re.Act.Feminism #2 - A Performing Archive*, Live Art Development Agency/Verlag Fur Moderne Kunst
Study Room Ref: [P2391](#)

ROSS, Monica (2000) 'History Or Not' in *347 minutes...a Conference*, Conway Hall, London for exhibition *Live in Your Head*, Whitechapel Gallery, January-March 2000

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

platformlondon.org/2013/07/23/an-obituary-of-performance-artist-monica-ross/

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:

www.performance-wales.org/archive/eventsyears/1979.html

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:

HOWELL Anthony and TEMPLETON Fiona (1976) *Elements of Performance Art*, London: Ting Books

– out of print

MONTANO, Linda M. ed. (2000) *Performance Artists Talking In The Eighties*, US: University Of California Press

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:

An Eight Day Passage, 1977, Acme Gallery, London in 72-82 by William Raban (2014, 60 mins 20 seconds)

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:

Kerry Trengrove [1946-1991], 1992, Chisenhale Gallery, London

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:

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s London*, I. B. Tauris
Study Room Ref: [P2121](#)

PHILLPOT, Clive and TARSIA, Andrea ed. (2000) *Live in Your Head: Concept and Experiment in Britain 1965-1975*, Whitechapel Art Gallery, London
Study Room Ref: [P0352](#)

PARKER, Roszika and POLLOCK, Griselda (1987) *Framing Feminism: Art and the Women's Movement 1970-1985*, UK: Pandora
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](http://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:

BRETT, Guy (1995) *Exploding Galaxies - The Art Of David Medalla*, London:

ACE/INIVA

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:

ROMS, Heike (2008) *What's Welsh for Performance? An Oral History of*
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:

ANSARGE, Peter (1975) *Disrobing the Spectacle: Five Years of Experimental & Fringe Theatre in Britain*, London: Pitman Publishing

HENRI, Adrian (1974) *Environment and Happenings*, London: Thames & Hudson

Study Room Ref: [P2769](#)

NUTTALL, Jeff (1979) *Performance Art Memoirs: Volume 1*, London: John Calder Publishers Ltd.

Study Room Ref: [P2756](#)

NUTTALL, Jeff (1979) *Performance Art Memoirs: Volume 2*, London: John Calder Publishers Ltd.

Website:

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

The People Show

www.peopleshow.co.uk/#!brief-history/cpjh

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:

BRETT, Guy in TAWADROS Gilane (2004) *Changing States: Contemporary Art And Ideas In An Era Of Globalisation*, London: INIVA, pp 238-245

BRETT, 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](#)

BATTISTA, Kathy (2013) *Re-negotiating the Body: Feminist Art in 1970s*

London, London: I. B. Tauris

Study Room Ref: [P2121](#)

Organisations/Venues

ACME

Website

www.acme.org.uk/aboutacme/history

Archive

www.acme.org.uk/aboutacme/archive

Artists in East London, (2008) ACME

Study Room Ref: [A0660](#)

Supporting Artists: Acme's First Decade 1972-1982, 2013-2014, Whitechapel Gallery

<http://www.whitechapelgallery.org/about/press/supporting-artists-acmes-first-decade-1972-1982/>

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](#)

SLATER, Howard (2000) 'The art of governance: The Artists Placement Group 1966-1989', *Variant*, Volume 2, Number 11, Summer, pp 23-26

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

NEATE, Hannah (2012) 'Provinciality and the Art World: The Midland Group 1961-1977' in *Social and Cultural Geography*, 13 (3)

Exhibitions:

About Time: Video, Performance and Installation by 21 Women Artists, 1980, ICA, London [cat.]

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](#)

BATTISTA, Kathy (2011) 'On Feminist Performance Art In 1970's London', *Art Monthly*, February, No. 343

Study Room Ref: [A0365](#)

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

CHAMBERS, Eddie (2014) *Black Artists in British Art: A History from 1950 to the Present*, London: I. B. Tauris

Study Room Ref: [P2758](#)

Hayward Annual 1979, Arts Council of Great Britain. Curated by Helen Chadwick

Study Room Ref: [P2848](#)

HEDDON, Deirdre and KLEIN, Jennie (2012) *Histories and Practices of Live Art*, London: Palgrave Macmillan

Study Room Ref: [P2083](#)

HOWELL, Anthony (2003) 'British Performance, an Incorrect View' in *Blast To Frieze - British Art In The 20th Century*, Germany: Hatje Cantz pp 248-252

Study Room Ref: [P0584](#)

HUNT, Ian ed. (1996) *What The Butler Saw: Selected Writings By Stuart Morgan*, UK: Durian

Study Room Ref: [P2477](#)

FISHER, Jean (2009) *The Other Story and the Past Imperfect*, Tate Papers, Issue 12

Study Room Ref: [A0652](#)

GODIWALA, Dimple ed. (2006) *Alternatives Within the Mainstream: British Black and Asian Theatres*, UK: Cambridge Scholars Publishing

Study Room Ref: [P2845](#)

JOHNSON, Dominic ed (2013) *Critical Live Art*, London & New York: Routledge

Study Room Ref: [P2105](#)

KHAN, Naseem (1976) *The Art Britain Ignores: The Arts of Ethnic Minorities in Britain*, Arts Council of Great Britain/Calouste Gulbenkian Foundation/

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

KNAUP, Bettina and STAMMER, Beatrice Ellen (2013) *Re.Act.Feminism #2 - A Performing Archive*, UK: Live Art Development Agency/ Germany: Verlag Fur Moderne Kunst

Study Room Ref: [P2391](#)

PARKER, Roszika and POLLOCK, Griselda (1987) *Framing Feminism: Art and the Women's Movement 1970-1985*, UK: Pandora

Study Room Ref: [P2841](#)

Performance Magazine, 1979 volumes

PHILLPOT, Clive and TARSIA, Andrea ed. (2000) *Live in Your Head: Concept and Experiment in Britain 1965-1975*, Whitechapel Art Gallery, London

Study Room Ref: [P0352](#)

ROMS, Heike (2008) *What's Welsh for Performance? An Oral History of Performance Art in Wales (vol.1)*, Trace: Samizdat Press

Study Room Ref: [P1028](#)

ROMS, Heike (2013) 'Archiving Legacies: Who Cares for Performance Remains?' in BORGGREEN, Gunhild and GADE Rune eds. *Performing Archives/Archives of Performance*, Museum Tusulanum Press

SEROTA, Nicholas et al (1978) *Art for Society: Contemporary British Art with a Social or Political Purpose*, Whitechapel Art Gallery, London

TAWADROS, Gilane ed (2004) *Changing States: Contemporary Art And Ideas In An Era Of Globalisation*, London: INIVA

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