

*Timely
Readings:*

*A Study on
Live Art in
Australia*

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This Study Guide was produced in the UK and on the stolen lands of the Gadigal people of the Eora Nation (Sydney) and Indigenous sovereignty has never been ceded. We pay our respects to Elders past, present and emerging and recognise their continuing connection to land, water and culture.

Always was, always will be, Aboriginal land.

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In compiling a Study Guide on live art in Australia, we found ourselves trying to think through a history of this practice. Attempting to by-pass the 'favoured' list of artists found in curatorial anthologies, we turned our attention to RealTime Magazine and considered what kind of history might be revealed through a poetic analysis of this publication.

Since its launch in 1994 RealTime has spoken to and recorded a generation of experimental Australian performance. Fostering a uniquely descriptive form of arts writing, RealTime's extensive coverage of arts practice has influenced our personal trajectories as emerging artists. We began practicing not long after its inception and have a close association with the magazine as readers, artists and writers. Through mining the archives of RealTime, reflecting on what is there and who is missing, we critically engaged with how we approach, read, and disseminate this history from a self-reflective perspective.

How do we resist the fictions of the archive? How does the archive function as a record of affective moments, shaped by bodies, sweat, gestures, smiling faces, entreaties and urgencies? What does it mean to record mere fragments of work, to reveal the title and only hint at their depths? In what way does the archive shape how we remember?

Historically, RealTime has been an essential guide to what's happening, nationally and internationally, in expanded performance art practices. Its longevity means that it has contributed meaningfully to the various art communities which make up Australia's evolving experimental performance scene. At the same time, an important part of RealTime's trajectory has been a commitment to nurturing a discourse on live art between Australia and the UK. The Study Guide includes an interview with Keith Gallasch and Virginia Baxter, the founding editors of RealTime, inviting them to reflect on this history.

RealTime's recent closure offers an interesting space from which to look back on its archive and the language found within. What might this reveal about the evolution of live art in Australia? Exploring RealTime's extensive digital archive, we extracted the titles of artworks that might be classified as live art, from its beginnings in 1994 until its closure in 2018.

Part of the Study Guide takes form as a double-sided poster, offering an alternative approach to reading the archive. It stands as an artwork and an aesthetic enquiry inviting the reader to reflect on the vast landscape of Australian practice. One side comprises abstracted titles from over 600 performances – a poetic record in which themes, styles of language, and syntax re-perform a history of the threads in performance discourse over time. The titles are mostly in chronological order, however they appear out of time and context, offering

a moment of reverie, creating a textual thickness, bumping up against each other and the histories contained in each phrase.

The reverse side of the poster shows a set of footnotes that accompanies each title, as recorded – sometimes inconsistently – in RealTime. It details the names of venues, artists, companies, cities and collaborations. The titles along with the footnotes show an extensive grouping of bodies of work. It reveals a network of relations, artists and companies that support one another and have, over the years, made it possible for this labour-intensive practice to manifest.

LADA ART LIST
<http://bit.ly/LADALINKS19>

In addition to the poster and interview with RealTime’s editors, the Study Guide includes a list of newly acquired publications recommended to LADA. We have also collected donations of independent publications from artists and writers, including Clare Grant’s digitized catalogue of the influential art collective, Sydney Front (1986–1993) and a much sought-after copy of Anne Marsh’s *Body and Self: Performance Art in Australia 1969–1992*. Alongside this we have included a document that provides links to artists’ works which are viewable online. We approached this collection via an open call to artists through social media. This allows visitors to LADA’s Study Room to match the names of artists in the poster and publication with a range of practitioners in Australia.

Timely Readings: A Study on Live Art in Australia launched in September 2019 at LADA with readings and screenings of works by artists who are practicing across media with foundations in social practice and performance, including Club Ate (Justin Shoulder and Bhenji Ra), Amala Groom, Melanie Jame Wolf, and Salote Tawale.

ENDNOTE

The Study Guide on Live Art in Australia is intended as a personal reflection on our experiences of the broader practices of live art. We are limited by our worldviews as white settler Australians living in and away from Australia. We have tried to be thorough in our composition of the guide, however we acknowledge that this resource cannot address the constantly shifting contexts of live art in Australia in its entirety. This is not an exhaustive study on live art in Australia. Its intention is to contribute to further conversations on the commons of this practice.

*Close
Connections:*

*Live Art in
Australia*

An interview with
Virginia Baxter
& Keith Gallasch

MADELINE HODGE & SARAH RODIGARI

RealTime began in Sydney in 1994 with the two of you and a handful of others writing about ‘theatre, performance and the national arts’. In the first editorial RT proposed to open up possibilities for artists and writers across disciplinary platforms to speak about and reflect on what Australian artists were doing in a global context. Could you briefly describe how RealTime developed and established itself as a national magazine? What kind of infrastructure was there in the beginning, who was involved, how did you grow, and what, with the benefit of hindsight do you think you grew into?

VIRGINIA BAXTER & KEITH GALLASCH

We’d both worked as actors and Keith as a director and writer from the mid 1970s with Troupe, an alternative theatre company in Adelaide, South Australia, focused largely on new Australian writing. In the early to mid-1980s Keith was writing for youth theatre companies and was Artistic Director of the State Theatre Company of South Australia for two years, and Virginia, with female collaborators and Keith, created and performed two innovative solo works. These multidisciplinary creations became the model for Open City, the contemporary performance company that we formed in Sydney in 1987 and which performed up until 1996 mostly at The Performance Space, a hub of then designated ‘cross artform’ practices in performance, dance and visual arts, realised with a wonderful sense of community.

We’d also performed an excerpt from our work *All That Flows* at the 1990 International Performance Studies Conference in New York hosted by performance maker and theorist Richard Schechner. There we witnessed diverse forms of practice including the lecture-performance, or as someone dubbed it, ‘the stand-up academic.’

These experiences and our knowledge of artists working in similar ways in other states but rarely read about, let alone seen across borders, and an acute awareness by the early 1990s that new forms were seriously under-represented in Australia’s mainstream media, drove us to imagine a national across-the-arts free magazine that would generate highly responsive reviewing and find ways to effectively engage with new work.

We also knew, thanks to reading, travel and occasionally experiencing Australia’s international arts festivals, that Australian artists were producing innovative work, significantly akin to but not derivative of international practices and warranting wider attention. Hence our ambition to grow international coverage in the magazine.

Our long-term experiences as writer-performers and producers, and our love of other practices (our collaborators included visual artists, photographers, composers and sound artists, choreographers and dancers, a Japanese performer and a 10-year-old child) informed the creation of RealTime. We’d made some small works ourselves that would these days fall under the live art banner, as would short works by numerous artists in curated performance programs reviewed in RealTime

in the 1990s before the term 'live art' manifested in Australia in the 2000s.

At that time there were visual arts magazines in most states and one each of national dance and opera magazines. Two short-lived magazines, *Theatre Australia* and its heir *New Theatre Australia*, had closed. There was nothing focused on the innovative and burgeoning, complex contemporary art scene. In 1993, The Australia Council for the Arts offered five one-off \$15,000 grants for new publications. At this time the Performing Arts Board of the Council was increasingly sensitive to the needs of arts innovators. Despite our performance obligations, we applied, were successful and immediately formed an editorial committee, employed a part-time administrator and a designer and set up a basic national distribution network that grew rapidly to a peak at 27,000 copies bi-monthly in 1000 locations for many years. The success of the widely welcomed first edition led to ongoing funding from 1994 to 2018. Our emphatic across-the-arts vision had the additional benefit of attracting a wider range of readers and advertisers than a single artform publication could. We learned on the run to be publishers, editing, commissioning and contracting, managing distribution, subscriptions and finances, aided by part-time staff, most of them artists or arts-workers. Essentially, RealTime was an artistic project that quickly established itself across Australia.

As well, many of our writers travelled to overseas arts events, providing RealTime readers with international perspectives. More significantly, from 1995 to 2017 RealTime received 35 commissions from international and local arts festivals and arts organisations in London, Bristol, Vancouver, Jakarta, Singapore and Lyon, every Australian capital city and Bendigo, Cairns and Albury to run review-writing workshops or reviewing teams. As well, from 1996 we posted each bi-monthly edition on our website, expanding our Australian and international reach – 35% of our readership resided overseas.

MH & SR From the very beginning RT set itself apart from other discipline specific and review-based arts magazines through its approach to writing. Writers including academics and artists (Ross Harley, Jacqueline Millner, Anne Marsh, McKenzie Wark, Fiona McGregor) were invited to de-centre their position of judgement by responding to their experience of witnessing artworks. A non-hierarchical de-centring position of 'witness' seems key to RealTime. Can you offer a reflection on these notions or the position of a witness?

VB & KG Since 1986 we'd written and performed for various adventurous ABC radio programs from *Surface Tension* to *The Listening Room*. One producer, Tony MacGregor, encouraged our involvement in radio, provided a score for one of our Open City productions and performed in another. Tony introduced us to John Potts, a *Listening Room* contributor, who in turn introduced us to a group of writer-academics and curators (Potts,

Nicholas Gebhardt, Jacqueline Millner, Annemarie Jonson, Colin Hood, Catharine Lumby) who took turns with us to edit editions in the first two years of the publication, bringing with them new writers to the publication from across Australia. We, in turn sought out practicing artists to write for RealTime, writing as it were, 'from the inside out' and with 'considered subjectivity', as opposed to the myth of reviewer objectivity.

With regard to the notion of reviewer as 'witness,' in our workshops we have described the reviewer as also metaphorically judge, prosecutor, defense council, and juror, let alone investigating officer. The notion of 'witness' is central to an editorial vision in which the reviewer vividly evokes the work under scrutiny, to do justice to it as a real time experience felt in mind, body and memory. This forestalls a critical rush to judgment, asking the reviewer to take the reader with them on the path to a decisive or provisional evaluation. This 'experiential' reviewing was formed under the influence of Susan Sontag (the essays *Against Interpretation* and *On Style*), American dance reviewers (Deborah Jowitt, Sally Banes) and the field of perceptual phenomenology. This approach in no way precludes judgment: it does require great attention to a work's surface, comprising as it does much of the evidence with which the reviewer plays prosecutor or defense.

We hoped that each review would draw the reader into the reviewer's experiential loop, providing a palpable sense of works often unlikely to be seen by many readers across Australia and beyond and vividly recalling the works for those who had seen them. Above all, we sought fidelity to the work, a descriptive evocation, regardless of final judgment. This approach allowed for more personal reviewing, encouraging heightened attentiveness and measured evaluation.

MH & SR As some of the closest witnesses to the emergence of live art in Australia can you reflect on the development of a national discourse around expanded performance and social practices, and how RealTime's association with LADA emerged?

VB & KG

We'd need more space than we have here to reflect fully on the development of this discourse, so we'll focus instead on one strand that underpinned it, the relationship between Australian and British practices and discourses.

Festivals in the UK in the 1990s were displaying an enlarged and enlightened awareness of global practices and new forms. In 1996 a young Benedict Andrews reviewed for RealTime some remarkable international works in the Edinburgh Festival and Fringe. In 1997 RealTime was commissioned to cover LIFT (London International Festival of Theatre) and for a number of years author Aleks Sierz, writing for us from London, had reviewed and contextualised works by Sarah Kane, Mark Ravenhill, Martin Crimp and other playwrights of their generation. He also introduced our readers to Blast Theory, Improbable

Theatre and Station House Opera. In 2001 he interviewed LIFT founders and Artistic Directors Lucy Neal and Rose Fenton for RealTime on the occasion of their 20th festival, about the time that RealTime was beginning to engage with the term 'live art'.

In 1994, the term wasn't in our vocabulary.

However, UK artist Angharad Wynne Jones, while Production Manager at Performance Space under the artistic direction of Sarah Miller, had created striking large-scale 'environmental' works incorporating micro-performances, one with a taxi fleet (*In Sea and Air*) and another on Sydney Harbour (*Hydrofictions*). In 1994, the year she was appointed Artistic Director of Performance Space, she made the solo *Margin of Error* which was featured on the cover of the first edition of RealTime. In 1996, *A Progressive Dinner* celebrated the pleasures and complexities of food cultures with quite lateral performances, installations, artworks and talks on a grand scale. More open-ended than contemporary performance and performance art, live art was establishing an unlabelled presence.

In 1996, Barrie Kosky, Artistic Director of the Adelaide Festival of the Arts that year, invited RealTime to provide four quick-turn-around editions responding to his program. These, with their detailed, often unconventional reviewing were a popular success and noticed by LIFT's Rose Fenton and Lucy Neal when visiting Robyn Archer's 1998 Adelaide Festival. LIFT programs had introduced to London the likes of Robert Lepage and Romeo Castellucci alongside rarities from elsewhere around the world, as well as local site, community and live art creations.

With the Arts Council of Great Britain funding, Neal and Fenton were able to invite RealTime to the 1997 LIFT, with writer-artists Wesley Enoch, Richard Murphet, Zsuzsanna Soboslay and Linda Marie Walker to work with UK writer-artists Indhu Rubasingham, Gabriel Gbadamosi and Zahid Dar to produce four RealTime editions over 10 days. The festival featured innovative performance works: William Yang's *The North*, Josephine Wilson and Erin Hefferon's *The Geography of Haunted Spaces*, and Wesley Enoch and Deborah Mailman's *The 7 Stages of Grieving*, a trio that epitomised a cultural re-estimation in Australia of attitudes to race and colonialism.

While at LIFT we met Lois Keidan, in her last year at The Institute of Contemporary Art, where she was director of live arts, prior to co-founding LADA. Keidan had earlier worked at the Arts Council of Great Britain where she developed effective policy support for expanded performance practices. She introduced us to visiting American performance scholar and curator Rose-Lee Goldberg and LADA became a RealTime subscriber.

Possibilities inherent in 'expanded practice' were revealed in Sydney with the 2001 visit of the widely travelled San Francisco-based Mexican artist Guillermo Gómez-Peña (a LADA patron) to work with Australian artists in the creation of hybrid personae based on local history as well as their own

identities and sense of race and gender, as performed in the astonishing *The Museum of Fetishised Identities*.

Our awareness of the UK live art phenomenon deepened when Keith was invited to The National Review of Live Art UK at Brisbane Powerhouse, curated by Nikki Millican, director of NRLA since 1983. Millican had been a guest at Choreolab for Robyn Archer's 2000 Adelaide Festival, looking at Australian dance that might fit Millican's adventurous New Moves (new territories) dance program. She subsequently programmed Lisa O'Neill, Brian Lucas, Helen Herbertson and Cazerine Barry and, later for NRLA, Sydney-based performer Rosie Dennis (current Artistic Director of Urban Theatre Projects in the city's west).

A meeting at the Adelaide Festival between Millican and Zane Trow, director of Brisbane Powerhouse, led to this small-scale but significant NRLA event that featured UK performance artists Keira O'Reilly, Matthew Mayhew, Richard Layzell and Robert Ayers. Also attending were LADA's Lois Keidan and Glasgow-based reviewer Mary Brennan, a committed supporter of performance art and live art who wrote several reviews for RealTime in later years. She has been quoted as saying, if she left an NRLA show "feeling alright, it wouldn't be the NRLA." Millican would go on to present three NRLAs in Perth's Midland in coming years – Rosie Dennis reported on the third of these in 2005 for RealTime. The program featured Bobby Baker and Lone Twin from the UK, Lee Wen from Singapore and Perth composer Cat Hope, among others. Baker and Lone Twin made subsequent return visits. It's not surprising then that the Proximity Festival of one-on-one performance manifested in Perth, a city where Sarah Miller's artistic directorship at PICA (Perth Institute of Contemporary Art) supported adventurous performance and visiting practitioners.

We'd published our first NRLA review in 2002, written by academic Ed Scheer who had travelled to Glasgow. In the same year The Performance Space, PICA (WA) and Arnolfini (Bristol, UK) formed Breathing Space to facilitate exchanges. In 2003, the first of the Time_Space hybrid performance laboratories was held in Wagga Wagga in rural New South Wales with Curious (Leslie Hill and Helen Paris) and Robert Pacitti (both UK), Derek Kreckler, Margie Medlin and Andrew Morrish as local facilitators. Blast Theory was in-residence at Sydney's Artspace and performed *32,000 Points of Light* at Performance Space.

In 2006, another UK performance festival, Bristol's In Between Time, furthered the UK-Australia (and RealTime) connection when Artistic Director Helen Cole invited us to run a review-writing workshop responding to the festival program. It was a thrilling festival with works by Australian artists George Khut, Lynette Wallworth, John Gillies, Monika Tichacek, Deborah Pollard, Rosie Dennis, and Martin del Amo with Gail Priest and, from the UK and Europe, Gob Squad, Pacitti Company, Duncan Speakman, (nobleandsilver),

Bodies in Flight, Carolyn Wright, Tim Etchells, Paul Hurley, Richard Dedomenici, Alex Bradley and Charles Poulet, Howard Matthews, Eve Dent, Manuel Vason, David Weber-Krebs and Miguel Pereira, plus Ryoji Ikeda. On our website you'll find Keith's overview of the event and can browse the 40 workshop reviews by our workshop team (Tim X Atack, Osunwunmi, Ruth Holdsworth, Marie-Anne Mancio and Niki Russell) and others.

The Australian works (including video works informed by performance art and contemporary performance) at *In Between Time* were much admired, though sometimes gauged in terms of control, style and polish, while British live art was seen in terms of conceptual power and spontaneity, which the Australians, in turn, sometimes read as under-conceptualised and under-crafted. An Arts Council of England staffer complained to Keith that the Australian works were slick and overproduced: "Keith, in live art it's all about process." Works we'd seen by Forced Entertainment and the Pacitti Company appeared to transcend 'process' while retaining a powerful sense of immediacy. Tim X Atack commented of the debate around live art, "This is a form in which the definitions are always being contested and the ground is always shifting, so let's leave it at that."

Helen Cole has since written occasionally for *RealTime* and has sustained creative connections with Australia right up to the present. Osunwunmi and Atack have, with insight and verve, reviewed *In Between Time* and other events and works for *RealTime* since our visit.

With Australia Council support we went on to Glasgow for the 2006 NRLA. We were again impressed by the diversity of forms, struck by the rawness of some of the work, the influence of installation, durational performance art and ritual and participatory strategies, often achieved on an intimate scale, often with small budgets, but benefitting from a network of venues and events spread across Europe (with EU support now likely to be squandered by Brexit). We could experience innovative performance at home, but not with the same sense of connectedness. On the other hand, British festival directors, artists and arts writers regretted the absence of a publication like *RealTime* in the UK.

We visited the home of LADA in London with its impressive events program, archives, resources for artists and publishing prowess. Keith wrote, "I wish we had one of these in Australia for contemporary performance. Especially now that the *Time_Space* laboratory has been killed off." We did wonder on returning home if live art, without networks and institutions like LADA and *LiveArtUK* could be replicated in Australia with its vast distances and limited touring funds. However there were signs of change. *Mobile States*, a consortium of six state contemporary art spaces had commenced touring solo or small clusters of dance and performance works annually from 2004, managed by *Performing Lines*.

The performance community in Sydney had long dreamt of a festival of performance, as had Fiona Winning, Performance Space Artistic Director 1999–2008. Winning made it a reality in the final months of her directorship in 2008. The inaugural Liveworks festival filled much of Carriageworks with Winning's expansive vision evident across her tenure – local, national, international, intergenerational and hybrid. The substantial program included works by UK practitioners Helen Cole and Alex Bradley, Duncan Speakman and Pacitti Company which presented two works, *Civil* and *Finale*, the latter with its testing solos and partnerings of local artists within a ritualistic catwalk framework; RealTime dubbed its stylishness high Anglican in contrast with Gómez-Peña's gritty Catholicism.

In 2010, Daniel Brine, formerly of LADA and Performance Space Artistic Director 2008–11 presented the next edition of Liveworks with Australian artists appearing alongside David Cross (UK) and Claudia Escobar (Colombia). In 2015 Jeff Kahn as Artistic Director condensed the organisation's annual program into a two-week Liveworks Festival of Experimental Art in order, among other strategies, to maximise innovative art presence and audience attention. He also turned markedly to Asia for innovative works and to Indigenous and LGBTQI Australian artists.

As the UK-Australian connection evolved from 2000 onwards with mentoring, workshops and exchanges, other opportunities for live art and expanded practice gradually multiplied around the country. Rebecca Clunn formed Exist-ence, a Brisbane-based festival of performance art and live art and action art, in 2008 for five iterations up until 2013 when it toured part of its program to Sydney. Perth's national one-on-one Proximity Festival, co-founded in 2012 by James Berlyn and ongoing curators Sarah Rowbottam and Kelli McCluskey, has been staged five times 2012–17. The 2015 program included UK artist Jo Bannon and In Between Time's Helen Cole as guest provocateur, a role taken by Jeff Kahn in 2017.

In Melbourne in 2006 Stephen Richardson, Artistic Director of Melbourne City Council's Arts House, emphasised the organisation's commitment to a multi-platform program and developmental support through its Culture Lab program, while Sydney Opera House Executive Producer Phillip Rolfe spoke to RealTime about the adventurous programming of The Studio, including that years UK companies Ridiculusmus and Improbable Theatre, the former contributing to expanded performance practices at Arts House when it was under the direction of Angharad Wynne Jones 2011–17. In the same period, Kristy Edmunds, formerly Director of the Portland (USA) contemporary art space PICA and founder of its TBA Time-Based Art Festival became director of the Melbourne Arts Festival 2005–08, programming American contemporary performance and dance. In the 2010s live art gained traction with works by Aphids and Field Theory and inventive programming by Arts House, Next Wave (a festival for emerging artists), Supersense,

Festival of the Ecstatic, and the first iteration of Asia TOPA in 2017. With a broad aesthetic remit, Wynne-Jones initiated the bi-annual FOLA (Festival of Live Art) in 2014, giving the field a significant boost.

In Adelaide, Vitalstatistix's national annual Adhocracy program has nurtured expanded practice, PADA (Performance & Art Development Agency) celebrated it with a festival in 2017, and Open Space Contemporary Arts (OSCA) has added new site and community dimensions to live art practice. In 2014, a revived Time_Place_Space, renamed Nomad and conducted in regional Australia, and a Live Art Boot Camp held at Arts House, energised practitioners.

From the mid 2000s, a small but growing number of Australian artists gradually found their way into UK festivals including Robert Pacitti's SPILL and Fierce Festival, Finland's site-specific ANTI (which we first reported on in 2006 and Helen Cole reviewed in 2009), New York's Performance Space 121 and Rose Lee Goldberg's Performa, and into Europe with the support of German festival producer Maria Magdalena Schwagermann.

FOLA, Proximity, Liveworks, Next Wave, Adhocracy, Aphids, Punctum in regional Victoria, Sydney's Underbelly and Arts House programs offered, if not a network, a constellation of possibilities. The University of Wollongong and the University of New South Wales and emerging artist nurturers like PACT, Shopfront and others in Sydney have also been key supporters of live art.

Finally, on the UK-Australia connection in terms of the nature of the discourse, over the years we commissioned UK writers with a specific commitment to live art to occasionally review for RealTime, including Mary Paterson, Rachel Lois Clapham and now Sydney-based Theron Schmidt. Their writing epitomises a live art associated aesthetic, a poetic, dialogic response to the work, more intimately experiential than our own. We appreciated it worked best if the reader had seen the work in an unfolding festival or was at least familiar with the artist's oeuvre. For our readers, impeded by time and distance, we needed a more palpable sense of the work. Melbourne artist-writer Leisa Shelton's SCRIBE, commissioned by FOLA and SPILL, has drawn responsive writing from audiences onsite – another form of live art practice and community building.

MH & SR

Your writers were often active participants in the arts ecologies that they were writing about. As participating observers, writing becomes a form of drawing attention to and culturally validating what is important to specific communities. Can you tell us more about RT writers, how they become involved and the development of approaches to critical writing over the years, how might this approach to language have influenced a national discourse on live art or expanded performance practices?

VB & KG

As mentioned, our writers were a diverse bunch: performance makers, media artists, dramaturgs, curators, editors, bloggers and several novelists and experimental writers along with a variety of arts-workers. The connection with universities was particularly fruitful, allowing RealTime engagement with up-to-date performance theorising. Many of us had generated or understood the ‘postdramatic’ well before it was so labelled.

Development of experimental practices unfolded variously across the country. The influence of Suzuki Tadashi (Keith visited his festival in rural Toga Mura in 1982) was palpably felt in Sydney and Brisbane, Body Weather in Sydney in the 1990s, and Butoh on a small scale in Melbourne in the 90s, a phenomenon true to the region and not witnessed in the UK.

Sydney developed a strong contemporary performance community from the 80s largely centred around Performance Space. Melbourne’s non-mainstream theatre was a site of rich invention, but it was not until the mid-2000s that, as described above, Arts House and other forces came into play. However, we felt great kinship since the 90s with the works of writer-director Jenny Kemp and those by Nico Lathouris, Margaret Cameron and Richard Murphet. In the 2000–10s theatre works by the likes of Hayloft, Black Lung Theatre, The Rabble and others displayed all the signs of intensively conceived and executed expanded practice in Melbourne. In Brisbane, Perth and Melbourne in the 1990s Indigenous-operated theatre companies boldly interwove naturalism with traditional practices. By the late 2000s, expanded performance practices were increasingly evident across the country.

Our writers’ openness to experimentation, their constant contact with it, and the sharing through the pages of RealTime of their experiences made for a sense of co-evolution and community. We benefitted from synchronicity – we were all in the right place at the same time, a time of remarkable artistic change – and continuity. Some writers were with us for 20 years, some for 10 or five, each producing striking bodies of review. We vividly recall the excitement experienced when reviews came in from around Australia and overseas, that feeling of generous sharing and being palpably in touch with works that made a difference and being able to pass that on to readers.

MH & SR

As you know we have conducted a close reading of RealTime and have extracted the names of all live art works from the history of the publication, specifically archived under the banner of performance or live art on the website. Reflecting on our list, we noticed that identity politics plays a significant role in the discourse and history of this magazine, it was brought up in the 90s after all. There appears to be less discussion of performance in galleries, socially responsive or engaged works and Indigenous practices that might be now situated within this frame of live art. Reflecting back, how might you speak to this gap?

VB & KG

The Search mechanism on our website has been upgraded in recent weeks. We'll tag more articles to make categories more revealing. As for identity politics, it's embedded in RealTime, sometimes explicitly, more often implicitly, depending on the nature of a work and the approach of the writer. As for "less discussion" of works that might fit the live art category, you'd have to tell us what you have in mind. Covering performance works presented in galleries, for example, has always been difficult for a national magazine with many obligations. A multitude of gallery press releases were received every month, rarely with follow-up requests for reviews. We noticed in recent years younger artists increasingly turning to social media for acknowledgement and affirmation. Covering festivals was often the most manageable and financially feasible way of addressing live art and like developments alongside our national obligation to address other forms.

MH & SR

Finally, we have loved this process, it's been a fascinating tracing, a way of remembering and acknowledging our pasts as artists, writers and witnesses. Whilst on this trail we couldn't help but notice the infamous poetics of the titles of articles in RT, rumored to have been tirelessly refined by the RT editors, which begs the question: If you had to give this study guide a title, what would it be?

VB & KG

'Infamous'? Haven't heard that before. Writers' own titles were often too long (a big issue for layout), or lacked immediacy or didn't resonate with the tenor of their article, or we needed a title that would connect thematically with others or with long-term RealTime preoccupations. It's a house-style thing. In fact titles were most often 'crafted' in minutes.

As for a title for this guide, not having seen the finished product, we'll leave it to you – your prerogative as editors. Thanks for the wonderful opportunity to contribute to your mapping, the first step, we hope, in a deepening documentation of the history of creative connections in live art and expanded practices.

Virginia & Keith

The remarkable RealTime archive is a unique record of responses to innovative and experimental artists reaching back to the 1994 founding of the magazine.

To access RealTime's archive visit:
<https://www.realttime.org.au/archives/>

DVD'S

1litre of blood 100kgs of bullets / Pledge
Rebecca Cunningham, 2007
Reference No: D2255

1001 Nights
Barbara Campbell, 2008
Reference No: D0890

9th Station
SenVoodoo, 2004
Reference No: D0447

A Certain Maritime Incident
Version 1.0 (In Association with Sydney University), 2004
Reference No: D0215

Brief Synopsis
The Opera Project, Contemporary Arts Media, 2013
Reference No: D2317
(donated by Nigel Kellaway)

Don Juan
The Sydney Front, 1991
Reference No: D2313

Exercises in Happiness
Panther, 2006
Reference No: D0644

Font
senVoodoo, 2009
Reference No: D1209

Here, Now DIY (curated by Panther)
Various artists, 2010
Reference No: D1944

John Laws/Sade: a confession
The Sydney Front, 1987
Reference No: D2310

Nerve 9
Tess de Quincey, 2002
Reference No: V0460

Passion
The Sydney Front, 1993, Contemporary Arts Media
Reference No: D2315

Photocopies of God
The Sydney Front, 1989
Reference No: D2312

Small Metal Objects
Back to Back Theatre, 2004
Reference No: D2065

The Pornography of Performance
The Sydney Front, 1988
Reference No: D2311

Staging the Audience
The Sydney Front, Contemporary Arts Media, 2012
Reference No: D2308
(donated by Clare Grant, in arrangement with Contemporary Arts Media)

The Restaged Histories Project
Nic Dorward and Kieran Swann, 2008
Reference No: D0988

Various Shows, TTS Australian series, Panopticon Series, Trustbuster
PVi Collective, 2006
Reference No: D0490

Waltz
The Sydney Front, 1987
Reference No: D2309

Who's Afraid of the Avant-Garde?
Various Artists, curated by Blair French, 2005
Reference No: D1114

PUBLICATIONS O-Z

25 years of performance art in Australia
Nick Waterlow, Ivan Dougherty Gallery, 1994
Reference No: P3929

A Different Temporality: Aspects Of Australian Feminist Art Practice 1975–1985
Kyla McFarlane, 2011
Reference No: P3297

Art in a Cold Climate
Keith Gallasch, Currency House, 2005
Reference No: P0684

Body and Self: Performance Art in Australia 1969–92
Anne Marsh, Oxford University Press, 1993
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MADELEINE HODGE

Madeleine is an artist and curator whose work encompasses curatorial practices, pedagogical interventions and poetic practice. Recent work has included *Something Held in the Mouth* (2019), *Daylighting* (2018), *The Ash Archive* (2018), *Folkestone Summer School of Economics*, *Live Art DIY* (2017), *States of Wake* (2017). She is interested in creating what Isabelle Stengers calls an 'ecology of practices' working in a minor key, following the threads of under explored knowledge within archives, ecosystems and instituting practices. Hodge has presented work in a range of contexts, including Wellcome Collection (London), Folkestone Triennial (UK), Connexions Improbables (Bilbao, Spain). She holds a Masters by Research in Visual Cultures from Goldsmiths College London.

SARAH RODIGARI

Sarah Rodigari is an artist whose practice addresses the social and political potential of art. Often minor in scale and poetic in address, her work encompasses a variety of shifting forms and modes, from endurance actions, to one-on-one contractual performances and text-based works. Through strategies of humility, absurdity and contradiction, her practice seeks to both render visible the conditions of her labour – the common sense that prevails or the 'script' – and the potential for this to be otherwise. Rodigari has worked with and within various contexts and institutions. These include Museum of Contemporary Art (Sydney), the 20th Biennale of Sydney, Monash University Museum of Art (Melbourne), Art Space (Sydney) The Poetry Project (NYC) and SOMA (Mexico City). She holds a PhD in Creative Arts from the University of Wollongong and is member of the collective Field Theory.

Madeleine Hodge and Sarah Rodigari have collaborated since 2005 when they founded the live art project Panther. Together they presented work at Melbourne International Arts Festival, South Project (Indonesia), PACT Zollverein (Germany), Centre for Contemporary Art Glasgow (Scotland) and Anti Contemporary Arts Festival (Finland).



Panther (Madeleine Hodge and Sarah Rodigari), *We Will Leave Our Pursuers With Nothing But Our Capes*, Homebush, Sydney, 2006. Photo: Cindy Rodriguez

LADA STUDY
ROOM GUIDES

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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.

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