

Oriana Fox
Live Art Can Change Your Life!
1.5 day workshop

Description

Q: How many performance artists does it take to screw in a light bulb?

A: I don't know, I left after 3 hours.

Live art isn't always durational, po-faced or boring; in fact it can be whatever you want it to be. What's more, performance art might even change your life for the better and this workshop definitely will! Professional artist Oriana Fox will lead you through a variety of practical exercises that will not only introduce you to the history of live art, but will raise your energy, lower your blood pressure and occasionally make you laugh. No experience necessary, just a healthy dose of curiosity about performance art and perhaps, life in general.

We'll warm up with exercises by two of Oriana's idols: Augusto Boal, the man who invented the *Theatre of the Oppressed*, and Cher, the legendary diva. After that we will discuss how the performance practices of Eleanor Antin, Miranda July, Franko B, Tehching Hsieh, Jo Spence, Vito Acconci and others have affected their lives for better or for worse. Participants will then have the chance to develop and perform original pieces and re-enactments based on simple instructions.

For the first day participants must bring in an object that has a story and be prepared to tell it.

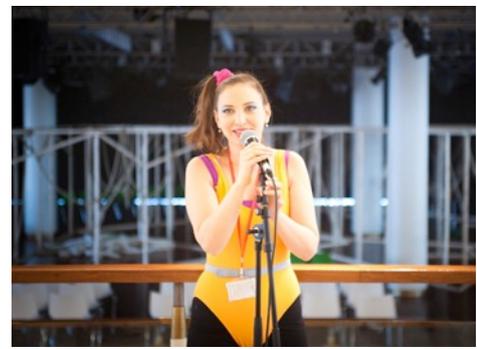
Space, Materials & Equipment Required:

- Large open space or enough room for participants to sit on the floor in a circle
- Laptop and Projector with Speakers
- Internet Connection
- Assorted Pens/Markers and A4 paper
- Video camera (plus leads to connect to laptop) – Day 2 only
- Digital point and shoot camera (plus leads) – Day 2 only

Recommended Reading

- Augusto Boal, *Games for Actors and Non-Actors* (Routledge, 2002)
- *Angry Women(Re/Search 13)*, (Juno Publishing, 1991)
- *Performance Artists Talking in the 80s*, (U. of California Press, 2001)
- *The Artist's Body (Themes & Movements)*, (Phaidon, 2012)
- *Alan Kaprow: Art as Life*, (Thames & Hudson, 2008)
- *Perform, Repeat, Record: Live Art in History* (Intellect, 2012)
- *Performance Art Since 1960* (Thames & Hudson, 1998)
- *Live: art and performance* (Routledge, 2004)
- *Out of Actions* (Thames & Hudson, 1998)

(See overleaf for workshop schedule)



Schedule

Day 1 (10am-1pm)

- Collaborative Performance & Discussion – 1 hr

[The No Pain No Gain Workshop](#)

Ice-breaker, group discussion and warm-ups, theatrical mirroring, clowning & other exercises by Augusto Boal, dancing and aerobics with Cher

- 'For Better or For Worse' Presentation on Live Art & Discussion – 1 hour
Lecture on works that seem to me to have improved the artist's life (for example Linda Montano's *14 Years of Living Art*), followed by lecture on pieces that seem to me to have made the artist's lives more difficult (such as Tehching Hsieh's one year imprisonment). Discussion about my categorisation of works in this way and the impact that live art has on practitioners and audiences more generally.
- Objects and Stories – 1 hour
Students tell stories. Time permitting, stories will be invented for other people's objects and we will do an additional memory exercise.

Homework

- 1) Prepare or perform a performance piece. This can be a straight re-enactment, an updated revision or an original piece. Do it in the evening and present documentation tomorrow or do it live tomorrow morning.
- 2) Bring in quotation(s) that you find therapeutic, clarifying or useful in overcoming an obstacle, printed on sheet of paper.

Day 2 (10am-4pm)

- Language Improvisation Exercises – 45 min
 - Telling lies and truths, picking out the lie
 - Building a story, one person at a time
 - Hot Seat improvisation (each student is asked to invent a character, that character is given the third degree by all)
- Physical Games by Augusto Boal – 45 min
Mirroring, Columbian Hypnosis, Complete the Image, Rhythm & Movement, Friend & Enemy, Animals & Professions
- Individual Performances & Discussion – 1-2 hrs
- Mix & Match Exercise – 1-2 hrs
A4 pieces of paper are hung in three distinct category groups:
 - 1) Statements (A4 sheets brought in by students)
 - 2) Form/Format (e.g. an image, durational performance, installation, talking head monologue, court case, interview, chat show, stand-up routine, etc.)
 - 3) Use of Language (e.g. English, bilingual, gibberish, baby talk, shouting, whispering, bodily noises, slowed speech, etc.)In small groups of 2-3 people, students will choose one element from each of the three categories and work within their groups to create a new piece. Each group will perform for feedback.



More information on past performance workshops and some of the above exercises can be found on my website: www.orianafox.com