

ABSTRACTS and further reading/ watching

Simon Bayly: Art, Performance & Social Practice

Emerging from the mutual influence of psychoanalysis, Marxism, revolutionary upheaval and the European avant-gardes of the early 20th C., forms of artistic practice seeking new relationships to the social have proliferated globally. Since Brecht's learning plays in German factories, the experiments of Mass Observation in Britain, the post-colonial cinematic ethnofictions of Jean Rouch or the largely unrealised utopian projects of the Situationists, a host of contested terms has arisen to describe subsequent artistic endeavours to bring art and the struggles and pleasures of everyday social life into direct relation: community theatre, theatre of the oppressed, applied theatre, engaged or direct cinema, new genre public art, relational aesthetics, socially-engaged art and more recently, simply 'social practice'. These terms cover just some of the attempts to delineate an eclectic range of work that has sought to escape a perceived art world emphasis on iconicity, spectacle, celebrity and authorial signature in favour of collaboration, participation and process-led enquiry, often framed as research and in direct pursuit of social and environmental justice or the provision of other forms of non-commodified social 'goods'. Whilst some have problematized the romantic gesture that presumes the site of artistic transformation to be automatically the site of political or ethical transformation (e.g. Foster 1996, Bishop 2004), these practices now firmly belong to mainstream art practice and education – and their participatory and DIY values have been unsurprisingly co-opted by neo-liberal policies towards, for example, urban regeneration or 'social inclusion'.

This presentation will offer some examples of art practice since the 1970s that deploy approaches, values and methods that might be usefully read in relation to 'artistically' inflected forms QLR in sociological and anthropological traditions. These works take very different approaches to notions of ownership over knowledge production, exchange, reciprocity and consent, concerns that are also significant for QLR today. Some have been vehemently criticized as grossly exploitative and unethical. They also evidence an enduring issue within contemporary art itself: namely that in order to be both art and contemporary, art must continually negate itself. Only by framing itself as 'not art', can contemporary art assure its identity as such. What then are the implications for this 'not art' for other forms of social research that engage with (non-)artistic methods? A list of URLs for specific work follows and participants are encouraged to briefly explore them before the session.

Stephen Willats: West London Social Resource Project, 1972-3

<http://stephenwillats.com/work/west-london-social-resource-project>

Mierle Laderman Ukeles: Touch Sanitation, 1979-present

<http://www.feldmangallery.com/pages/exhsolo/exhuke84.html>

Suzanne Lacy: The Roof is on Fire, 1993-4

http://www.suzannelacy.com/1990soakland_roof_overview.htm

Jeremy Deller, The Battle of Orgreave, 2001

<http://tinyurl.com/crzyj55>

Nikki S. Lee: Projects, 1997-2001

<http://www.youtube.com/watch?v=oI8xpJItPVI>

Santiago Sierra, 133 Persons Paid to Have their Hair Dyed Blond, 2001.

<http://tinyurl.com/cf6ffhd/>

Interview with Sierra: <http://bombsite.com/issues/86/articles/2606>

WochenKlausur [Austrian art collective], various projects.
<http://www.wochenklausur.at/>

French Mottershead: The Shops Project, 2005-present
<http://tinyurl.com/bw4lrxx>

Other Suggested Resources

Helguera, Pablo (2011) *Education for Socially Engaged Art*, New York: Jorge Pinto Books, a short and useful excerpt available at:

<http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011>

Bishop, Claire (2004) 'Antagonism and Relational Aesthetics', October 110, Fall 2004.

Foster, Hal (2004) 'The Artist as Ethnographer?' in *The Return of the Real*, Cambridge, MA: MIT Press. PDFs available at various locations online.

Sjoberg, Johannes (2010), 'Ethnofiction', available at:

<http://www.methods.manchester.ac.uk/methods/ethnofiction/>

Oppenheimer, Joshua, dir. (2012) *The Act of Killing* [film] <http://theactofkilling.com>
[a recent documentary employing an extreme form of performative ethnographic technique]

Belinda Mandelbaum: Reconstructing Spaces of Memory with Families of Sao Luiz do Paraitinga (Sao Paulo, Brazil)

In January 2010, strong rains led the river waters that cut through the small city of São Luiz do Paraitinga to flood streets and houses, provoking collapses and enormous material losses for its inhabitants. Family spaces were destroyed, causing many materials that were part of the daily life of the city to disappear. Three years went by and the city still faces a long process to recover its lost legacy. Freud (1917) says, in *Mourning and Melancholia*, that on the occasions of loss, several aspects of our affective experiences with the lost objects manifest themselves. Along with these objects, parts of us, even of the history of our relationship with them, disappear. What does the water take, and what remains? How is it possible, after the destruction, to rebuild the lost spaces, inhabiting them once again with objects of usefulness and affection? If a family impregnates the objects and the corners of its homes with memories, histories and meanings, where are these memories displaced when these material resources cease to exist? Can it be that, through narratives and images produced during the process of repair, the immaterial memories might be revisited, observed and worked through collectively?

The aim of this project is to follow and register the way in which four families in São Luiz do Paraitinga rebuild the space and their place within that space, based on their standpoint and on the meanings they attribute to this process. The research proposes a set of recollection exercises, through the participation of the families in a diversity of activities over three years (January 2012 to December 2014): conversation rounds are held every month, made up of families and researchers; photography and video workshops, in which photographers and documentarians guide the families in their registering of images of spaces and house objects that are meaningful; collective discussions ensue. This is accompanied by the planning and execution of a documentary on the process itself of recollection, registry and reconstruction. Our intention is not merely to follow processes of reconstruction but to foster support through the research process that may help working through this process, enabling us also to think about the limits and possibilities of our own intervention.

Photographs and testimonies already produced by the four families will be presented and discussed.

Joe Kelleher: Societas Raffaello Sanzio

Joe will talk about his experience over more than ten years collaborating with the Italian theatre company Societas Raffaello Sanzio. In the early years on the 21st century, along with another academic Nicholas Ridout, we made a book *The Theatre of Societas Raffaello Sanzio* (Routledge 2007) with the core members of the company Romeo and Claudia Castellucci and Chiara Guidi. At the time the form of the collaboration was something like being an 'expert spectator' whose experience was fed back into the further making of the work. Since then the working relation has taken other forms such as collaboration on presentation of the 2005 Venice Biennale Theatre Festival, or collaborating in 2011 with Claudia Castellucci on a teaching project. More recently I am working with Claudia on a handbook *Exit from the Cave*, 'a theoretical and practical basis for anyone who wishes to begin following a discipline of physical representation (theatre)'.

Terry O'Connor: Lasting Work.

The theatre company Forced Entertainment has frequently returned to the idea of rule generated live work lasting longer than might be expected of a theatre performance. Though the invitation in our six, twelve or twenty four hour pieces is always for people to come and go as they wish, over the years we have noticed that more people try to stay for the duration of a piece. In April this year we are performing a 24 hour version of the question and answer show Quizoola! and tickets have been sold in units of twelve or twenty four hours. In this presentation, the relation between drift and navigation, distraction and creation will be explored through the frame of durational performance work and the twenty nine year duration of Forced Entertainment's practice, generating new work through ensemble experimentation.

Sample of Joe's writing: <http://us.macmillan.com/theatreandpolitics/JoeKelleher> (see link on this page to sample extract)

Other sites

Sarma Oral Site <http://sarma.be/oralsite/pages/Index/>

I've done some work for the people who run this site recently. It's newish and they are still putting material together, but it might have more going on by July. Performance, orality, transmission.

The Last Books <http://www.thelastbooks.org/the-last-books/>

Another new site, this one by my friend Snejanka Mihaylova and her collaborator Phil Barber. Writing, publishing and performance. Practical training in thinking.

Richard Layzell: Visionaire

Richard will trace his experience as an artist working in industry, how definitions were redrawn, preconceptions challenged, knowledge and experience transferred. In his invented role as 'visionaire' he was liberated into a new status and profile. In a circular pattern, he then reapplied this experience into the cultural sector.

Links: <http://www.rescen.net/routeplanner> (my work)

+ Interview with Allan Kaprow – attached

Jenifer Wakelyn

I will describe a clinical research study using therapeutic observation as a clinical intervention with an infant in foster care. The study aimed to find out about the experience of an infant or young child in care and to learn about possible reasons for the under-detection of mental health and emotional difficulties in this group of particularly vulnerable children. Grounded theory analysis of the observational data produced a description of dynamics around the infant in foster care which I will discuss in the talk. Dilemmas were also explored in relation to the transition from foster care to adoption.

An author who has inspired me longitudinally, etc: Studs Terkel – eg American Dreams, Lost and Found. The New York Press, 1980.

A paper: Hodges, J., et al. (2003) : Changes in Attachment representations over the first year of adoptive placement; narratives of maltreated children. Clinical child psychology and psychiatry, 8:3, 1359-1045 .

Valerie Walkerdine : Intergenerational transmission, performance and psychoanalysis

We are always performing in social research. Any act on the part of the researcher in fieldwork in some ways entails a performance. What we are less used to is the idea of using and enhancing that performance as a method in itself. I argue that there is a huge amount to be gained by the use of performance. In my work on intergenerational transmission in a south Wales town, I was greatly affected by the writing of psychoanalyst, Françoise Davoine, who uses a very performative approach to her clinical work, informed by the work of Artaud on the double. We can begin to ask, what is being enacted in intergenerational transmission and is there some point in deliberately staging performances and inviting participants to perform? What is gained by this method? After briefly introducing my current research using actors to perform in a shopping street, I explore the crossover between performance and social research, by elaborating work that I have been doing, which began with some photographs of my maternal grandmother. I use this as a way of opening up questions of method and a dialogue between social researchers, artists and clinicians.

An example of my work: 'History walked in the door' (in press) Subjectivity.

Inspiration: Gillian Wearing 'Self Made'
http://www.youtube.com/watch?v=dj3_CaJOgCk