PSi #12 Performing Rights

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the Publications and Web Office
School of English and Drama
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For further information contact:
School of English and Drama
Queen Mary, University of London
Mile End Road
London E1 4NS
Tel: +44 (0)20 7882 3172
Fax: +44(0)20 7882 3357
email: l.weaver@qmul.ac.uk
www.english.qmul.ac.uk

Queen Mary, University of London, in collaboration with
East End Collaborations and the Live Art Development Agency

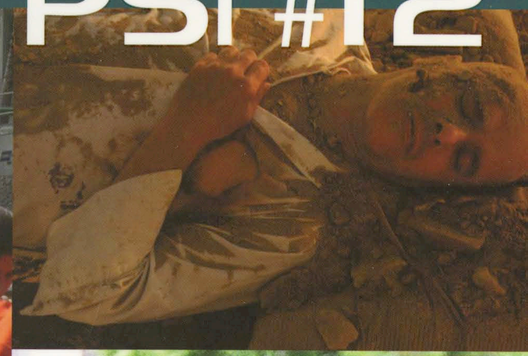
www.psi12.qmul.ac.uk

PSi #12
PERFORMING RIGHTS

Queen Mary
University of London

Manifestations

PSi #12



APRIL 2006

Latino DJs join forces with activists, bringing out 500,000 protestors against HR 4437, which would criminalize illegal migrants. One protestor says, "It was my grandfather's sweat that built the city of LA!" As freeways choke up and schools empty out, Lou Dobbs takes the other side on CNN and Minutemen vigilantes guard borders. The Senate is debating the bill and

Welcome to Psi #12 Performing Rights

Welcome to Performance Studies International *PSi #12*: Performing Rights, an international conference and series of manifestations devoted to the theme of Human Rights and Performance taking place across the East End campus of Queen Mary, University of London, from June 15 - 18, 2006.

Performance Studies international (PSi) is a professional association that promotes exchange among scholars and practitioners working in the field of performance. Since 1997, PSi has hosted conference events in locations as diverse as Wales, Germany, New Zealand, Singapore and the USA. In London for the first time, this year's conference, *Psi #12*, Performing Rights hosted by Queen Mary, University of London, East End Collaborations and the Live Art Development Agency broadens the call to include not only academics and artists but activists and advocates as well. This 2006 conference engages with the political, aesthetic and philosophical dimensions of the relationship between performance and human rights, on topics ranging from public and collective acts of insurrection to the intimacies and fragility of individual freedom and subjectivity.

PSi #12 Performing Rights is a convergence of desire and necessity: the desire to question how different performance and live art practices might approach the subject of human rights and the necessity to respond to the imperative – in these dehumanising times – to put human rights at the forefront of the human collective conscience and individual thought and practice. The organisers of *Psi#12* recognised the need to make this more than an academic conference. We wanted not only to create a space to confer, discuss, and imagine but to issue a call to act, make and make manifest. We decided to produce an integrated programme of Conference and Manifestations that would not only interrogate issues and definitions of human rights but investigate the physical and metaphorical space where rights and practices intersect and encourage the generation of new practices involving more than academics.

From the beginning, we approached *PSi #12* as more than four days in June 2006. We saw it as an opportunity to create new contexts, to encourage thinkers, creators, protestors, policymakers and audiences to make social, political and cultural differences and to generate valuable legacies for the future. In the year building up to *PSi #12*, we hosted the first Long Table for Performing Rights in April 05, worked with Red Cross during International Refugee Week on an exhibition and performance programme for June 05, organised a Creative Resistances workshop for artists and activists led by John Jordan in September 05 and hosted a performance laboratory for emergent practitioners led by Guillermo Gomez Pena in the week leading up to *PSi #12* Performing Rights.

For these four days the campus of Queen Mary, University of London will become an open platform featuring a range of international speakers, over a hundred conference papers and panels, a diverse programme of challenging and innovative live art and performance, practical workshops and presentations, a space for political debate and quiet conversation, and the curation of an archive of performance activism in support of human rights.

Performing Rights is about engaging people in arts, activism, advocacy and academia who might never come to conferences or march on demonstrations or think of themselves as artists. We invite you to help us make this a unique crossing between the arts, the academy, activism and public policy.

Lois Weaver
(Conference Director PSi #12)

Performing Rights Manifestations

15-18 June
10.00am-11.00pm daily

Four days of events and activities reflecting the creative strategies that artists are employing to communicate issues of human rights, and exploring the role of performance in effecting social, cultural and political change through:

A Library of Performing Rights
Resources, research facilities, digital and web-based interactions.

A Manifesto Room
A space for debates, presentations, experimentations and screenings

Performances, interventions, declarations, lectures, installations, residences, and special events:

- Artists in Residence
- Declarations
- A Gallery of Utopias
- Performances

Information and bookings
www.psi12.qmul.ac.uk

Introduction to Performing Rights Manifestations

Taking place across the campus of Queen Mary, University of London, *Performing Rights Manifestations* is a gathering of some of the most exciting and influential artists and activists from across the world for a four-day programme of events and activities investigating relationships between human rights and performance.

Performing Rights continues a six-year partnership between Queen Mary, East End Collaborations (EEC) and the Live Art Development Agency, and is a 'manifestation' of a shared belief in the potential for performance to effect social, political and cultural change. In a time of war and globalisation, artists around the world are working with performance-based practices to test innovative ways to confront abuses of human rights, to activate links between international and local communities, and to give voice to the disembodied and disenfranchised.
The programme of activities we have assembled for *Performing Rights* is a response to the extraordinary creative strategies that contemporary artists and activists are using to communicate issues of human rights, and the impact these are having amongst artists, activists, curators, thinkers and policy makers alike.

Created in dialogue and collaboration with UK and international artists, academics, curators, and activists over the last eighteen months, *Performing Rights Manifestations* is a programme of events spanning a diversity of performance and time-based practices. From studio-based performances, public declarations, lectures, debates, installations, screenings and presentations to interventions, workshops, residencies, experimentations, quizzes, guest appearances, and special events, *Manifestations* attempts to represent new models of relationships between art and activism and the role of artists, and performance itself, in the understanding, enactment and sustenance of human rights.

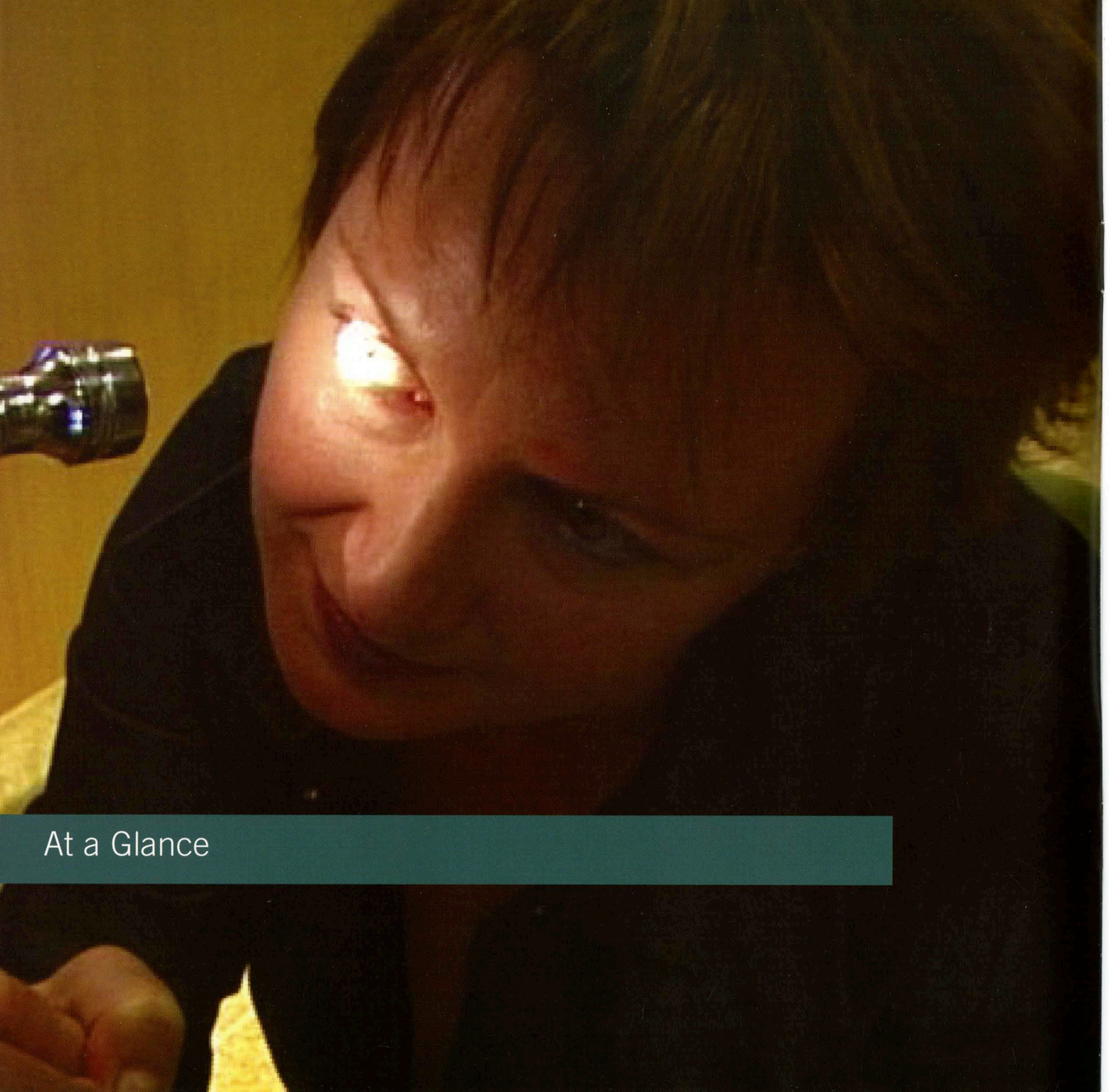
In reflecting some of the ways in which performance can be a generative force for action, agency, illumination, embodiment, representation, empowerment and protest, *Performing Rights Manifestations* hopes to stimulate public debate and to equip, empower and inspire all kinds of people to consider different ways of tackling issues of human rights and effecting change.

Performing Rights Manifestations was conceived as an event that would leave behind a legacy and contribute to the continuing development of performance-based practice as a means by which human rights can be understood as part of evolving cultural and political processes. At the centre of *Performing Rights Manifestations* is the Library of Performing Rights, housing materials submitted by artists, writers, academics and activists from around the world. A Library of Performing Rights has been created as a living archive of performance activism in support of human rights. Beyond these four days in June 2006, this archive will be transported, reassembled, and expanded at different locations and in response to specific geographical and cultural issues.

Performing Rights Manifestations invites us to consider: what can performance do for human rights, and human rights for performance?

Lois Weaver
(Queen Mary, East End Collaborations)

Lois Keidan
(Live Art Development Agency)



At a Glance

Manifestations Thursday 15 June

10.00am-10.00pm **Library of Performing Rights**
Octagon
Open access resources, research facilities, digital and web based interactions

10.00-11.00am **Manifesto Room**
Octagon

10.00-11.00am Long Table

11.00am-1.00pm Discussion
The place of performance in international exchanges and dialogues

2.00-3.00pm Talk
David A Bailey

3.00-4.00pm Talk
Aldo Milohnic

4.00-5.30pm Open Space

6.00 -8.00pm John Jordan presents
Outlining the Climate of Collapse

8.00-10.00pm The Otolith Group presents
Images Sometimes Tremble

Performances
Great Hall, Boiler Room, Arts Lecture Theatre, Chapel, Drama Studio, Pinter Studio, Skeel Lecture Hall, Arts Pavilion, and surroundings.

10.00am-10.00pm Artists in Residence
Stacy Makishi, Richard Dedomenici, Bobby Baker and Adrien Sina

1.00-2.00pm Declarations
Monica Ross
rightsrepeated

6.30-8.30pm Chumpon Apisuk
Kumjing – an installation

7.30-9.00pm Rabih Mroué
Looking for a Missing Employee

8.00-9.00pm People First and Powerhouse
A Mile in My Shoes

9.00-10.00pm Curious
(be)longing: a process in progress

Manifestations Friday 16 June

10.00am-10.00pm **Library of Performing Rights**
Octagon
Open access resources, research facilities, digital and web based interactions

Manifesto Room
Octagon

10.00-11.00am Long Table

11.00am-1.00pm Discussion
The place of performance in war zones and areas of conflict.

2.00-3.00pm Talk
Paul Heritage

3.00-4.00pm Talk
Daniela Labra

4.00-5.30pm Open Space

6.00-8.00pm John Jordan presents
After the Carnival?

8.00-10.00pm The Otolith Group presents
Images Sometimes Tremble

Performances
Great Hall, Boiler Room, Arts Lecture Theatre, Chapel, Drama Studio, Pinter Studio, Skeel Lecture Hall, Arts Pavilion, and surroundings.

10.00am-10.00pm Artists in Residence
Stacy Makishi, Richard Dedomenici, Bobby Baker and Adrien Sina

1.00-8.00pm A Gallery of Utopias
Graeme Miller, Yara El-Sherbini, Wrights & Sites, Lois Weaver, Chris Johnston, Lab of ii

1.00-4.00pm Declarations
Rebecca Louise Collins
Untitled

6.30-8.30pm Chumpon Apisuk
Kumjing – an installation

7.30-10.30pm Oreet Ashery
Welcome Home: a gathering for those who are not allowed to return

7.30-9.00pm Coco Fusco and Naeem Mohaiemen
Artists' Talks

8.00pm People First and Powerhouse
A Mile in My Shoes

9.00-10.30pm Karen Finley
George & Martha

Manifestations Saturday 17 June

10.00am-10.00pm **Library of Performing Rights**
Octagon
Open access resources, research facilities, digital and web based interactions

Manifesto Room
Octagon

10.00-11.00am Long Table

11.00am-1.00pm Discussion
The place of performance in the experiences of exile and displacement.

2.00-3.00pm Talk
David Williams

3.00-4.00pm Talk
Karen C Faith

4.00-5.30pm Open Space

6.00-8.00pm John Jordan presents
The art of building lifeboats

8.00-10.00pm The Otolith Group presents
Images Sometimes Tremble

Performances
Great Hall, Boiler Room, Arts Lecture Theatre, Chapel, Drama Studio, Pinter Studio, Skeel Lecture Hall, Arts Pavilion, and surroundings.

10.00am-10.00pm Artists in Residence
Stacy Makishi, Richard Dedomenici, Bobby Baker and Adrien Sina

1.00-8.00pm A Gallery of Utopias
Graeme Miller, Yara El-Sherbini, Lisa Wesley & Andrew Blackwood, Wrights & Sites, Lois Weaver, Chris Johnston, Lab of ii

1.00-4.00pm Declarations
Leibniz
The Book of Blood

7.30-9.00pm Coco Fusco and Naeem Mohaiemen
Artists' Talks

6.30-8.30pm Chumpon Apisuk
Kumjing – an installation

7.30-11.00pm *Go Loko!*
Performance from Brazil

8.00-8.30pm Chumpon Apisuk
Silence – a performance

9.00-10.00pm Rabih Mroué
Three Posters – A Lecture

Manifestations Sunday 18 June

10.00am-10.00pm Library of Performing Rights
Octagon
Open access to resources, research facilities, digital and web based interactions

Manifesto Room
Octagon

10.00-11.00am Long Table

2.00-3.00pm Talk
Sara Raza

3.00-4.00pm Talk
Adrien Sina

4.00-5.30pm Open Space

6.00-8.00pm John Jordan presents
Crude interventions

8.00-10.00pm The Otolith Group presents
Images Sometimes Tremble

Performances
Great Hall, Boiler Room, Arts Lecture Theatre, Chapel, Drama Studio, Pinter Studio, Skeel Lecture Hall, Arts Pavilion, and surroundings.

10.00am-10.00pm Artists in Residence
Stacy Makishi, Richard Dedomenici, Bobby Baker and Adrien Sina

1.00-8.00pm A Gallery of Utopias
Graeme Miller, Yara El-Sherbini, Lisa Wesley & Andrew Blackwood, Wrights & Sites, Lois Weaver, Chris Johnston, Lab of ii

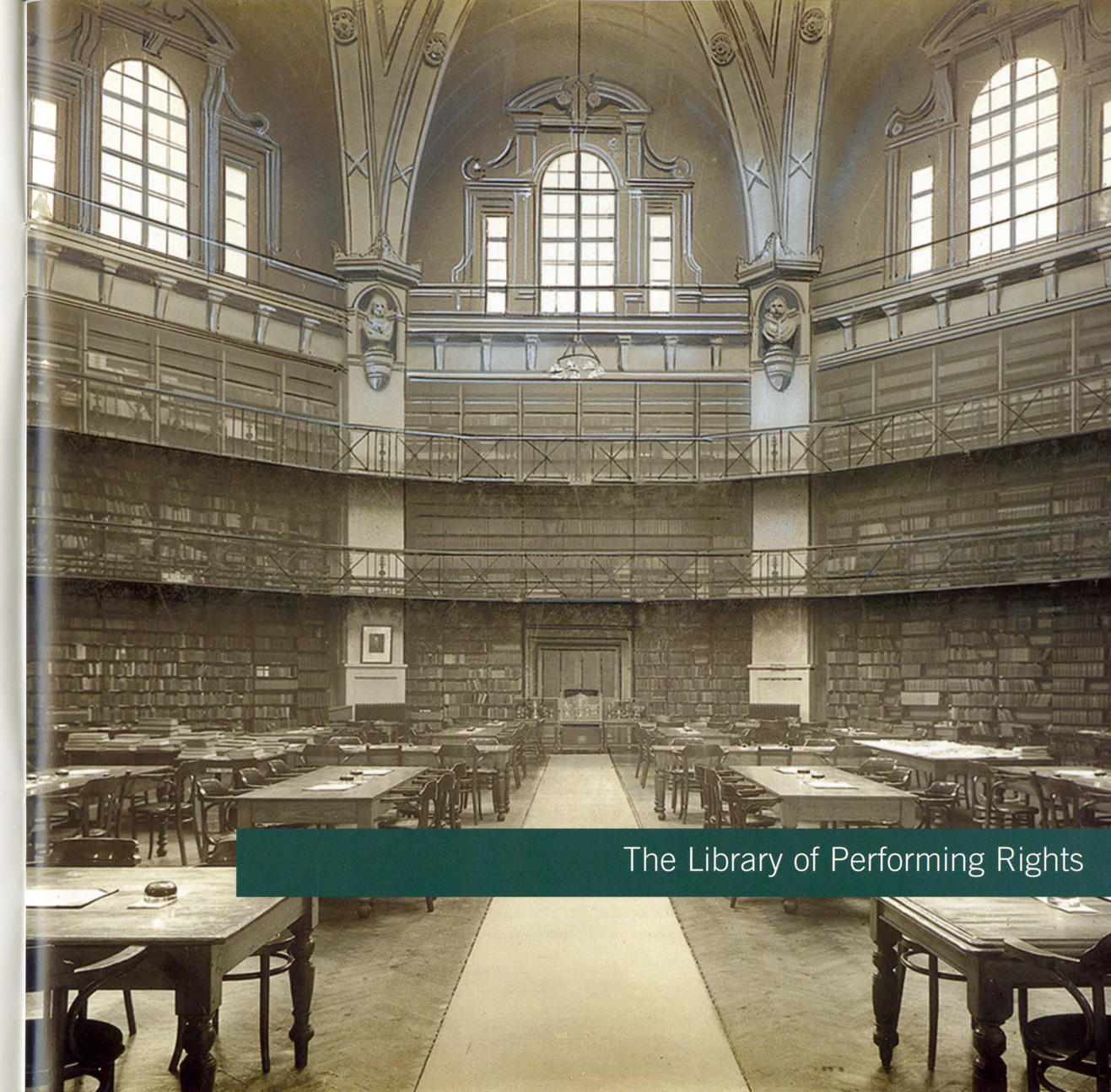
11.00am-1.00pm Performing Rights
Closing Plenary

1.00-2.00pm Declarations
Clod Ensemble
Red Ladies

6.30-8.30pm Chumpon Apisuk
Kumjing – an installation

7-00-9.00pm Guillermo Gómez-Peña and Roberto Sifuentes
Mapa-Corpo

9.00-11.00pm Yara El-Sherbini
Rights and Wrongs, A Pub Quiz and Closing Event



The Library of Performing Rights
Thursday 15 to Sunday 18 June

10.00am-11.00pm daily
Free with Day Pass or conference I.D.

Octagon

Can we create a library, gallery, performance space that does justice to performance embedded in communities? Can multiple accounts of performance be integrated and navigated? Can we capture, present or distribute knowledge gained from small acts of performance, acts that resist documentation?

The Library of Performing Rights aims to approach these questions. Both actual and virtual library, it is an archival installation which houses resources, research materials and technologies that explore and enable the transmission and documentation of human rights and performance. Performance practice, experimentation and activism meet in an environment infused and inflected, for the duration of the conference, with the institutional history of the Octagon as the architectural and archival hub of Queen Mary. The centrepiece of *PSi#12: Performing Rights*, the Library of Performing Rights will move forward after the conference. It will be transported, reassembled and further developed at different locations in response to specific geographical and cultural issues. Its holdings – publications, videos, DVDs, CD-ROMs, brochures, digital and web-based initiatives – are curated from materials submitted by artists, writers, academics and activists working at the intersections between performance and human rights. These resources will be available throughout the conference for delegates and visitors to access and explore.

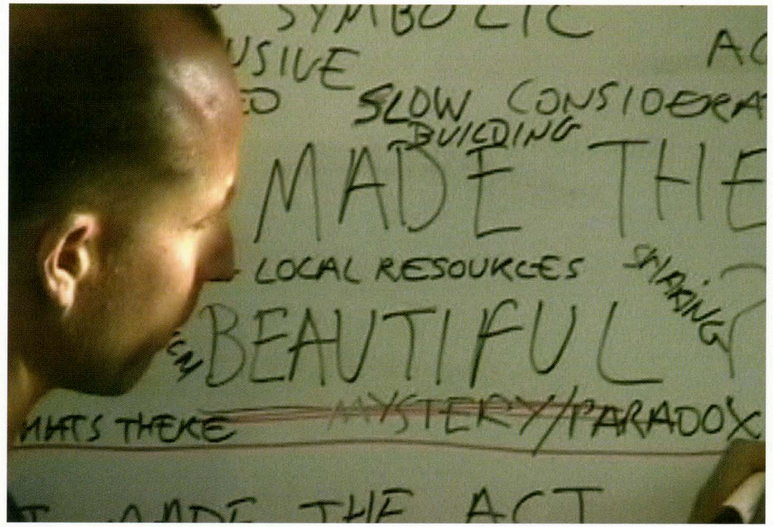
The Library of Performing Rights acts as a portal beyond the physical location of the London-based event. Through its deployment of collaborative web-based technologies, it will consolidate an international community, network voices, open up opportunities for dialogue and extend sites of performance and human rights work. The Library of Performing Rights will enable access to an online discussion area and WiFi connection zone. Lunch will be made available in the Library area.

The Library of Performing Rights is curated by Lois Weaver and Dominic Johnson in collaboration with the Live Art Development Agency. The website is designed by Tom Keene in collaboration with Gini Simpson. The project is supported by SPACE.

Manifesto Room

A space for issue-based discussions, practice-based presentations, informal performances and displays, with specially curated strands by John Jordan and The Otolith Group

Thursday 15 to Sunday 18 June
Free with Day Pass or conference I.D.
Octagon
10.00am-10.00pm daily



Long Table

10.00-11.00am
Daily

A long table with space for sitting and talking or standing and listening where participants can gather for informal conversations on serious topics.

Discussions

Activists, academics and practitioners discuss the place of performance in the understanding, enactment and sustenance of human rights.

Thursday 15 June
11.00am-1.00pm

The place of performance in enhancing international exchanges and dialogues. Contributors include Ali Zaidi, Guillermo Gómez-Peña and Miriam Guindani.

Friday 16 June
11.00am-1.00pm

The place of performance in war zones, contested sites and areas of conflict. Contributors include Ruth Holdsworth, and James Thompson.

Saturday 17 June
11.00am-1.00pm

The place of performance in communicating the experiences of exile, immigration and displacement. Contributors include Almir Koldzic, Nela Milic, and Milan Kohout

Talks

Artists and curators talk about specific projects and practices driven by issues of human rights.

Thursday 15 June
2.00-3.00pm
David A Bailey
Remember Saro-Wiwa – The Living Memorial

Curator David A Bailey and artist James Marriott of PLATFORM talk about a unique public art project dedicated to writer and activist, Ken Saro-Wiwa and his eight colleagues who were executed by the Nigerian government in 1995 because of their campaign against the devastation caused by the international oil industry in the Niger Delta. In recognition of this struggle, PLATFORM created the project *Remember Saro-Wiwa* in 2004 – an initiative to commemorate their lives, and to continue questioning the issues around (un)ethical practices, and corporate responsibility. This presentation will explore the issues behind the project, particularly the interrelation between ethics, art, and political change.
www.remembersarowiwa.com

3.00-4.00pm
Aldo Milohnic
How to Do Things with Performative Actions: On artistic and activist practices in Slovenia

Author Aldo Milohnic will talk about possible meeting points of human rights and performative actions, by referencing the most outstanding texts published in the last few issues of the Maska performing arts journal, and presenting illustrations of direct performative actions in the Balkans and some of Maska's own artistic projects dealing with human rights issues.

Friday 16 June
2.00-3.00pm
Paul Heritage
Love in a Time of War

Artist curator Paul Heritage and curator João André da Rocha ask a series of questions about performance strategies and human rights within peripheral spaces, with reference to a series of projects in Brazil.

3.00-4.00pm
Daniela Labra
Performance, Human Rights and Young Contemporary Visual Artists In Brazil

Curator Daniela Labra gives a presentation on the range of artistic activities in the Brazilian metropolis concerning human rights and social manifestations since 2000. Supported by the British Council, Rio de Janeiro.

Saturday 17 June
2.00-3.00pm
David Williams
Performing Citizenship: version 1.0's recent explorations into the sweaty armpits of the Australian body politic

Artist David Williams presents a talk on the theory and practice of version 1.0, the Sydney-based performance group whose work not only investigates, but also enacts, participatory democracy. Their work has, in recent years, taken as its starting points a range of defiantly non-theatrical public documents, with concerns ranging from refugee policy and governmental accountability, to the rhetoric of 'freedom' of 'democracy' used in the selling of the war on Iraq, to recent ideological re-imaginings of national identity and 'Australian values'.

3.00-4.00pm
Karen C Faith
Performing Among A People: serving communities in public ritual

Artist Karen Faith talks about making public work in service to specific communities, while inviting the viewers to create a community of themselves. Faith will focus on her own work with survivors; open up a discussion on cultural and social languages, ritual and ceremony as a point of spiritual connection and healing, and obstacles to communication in culturally and socially specific public work; and lead a small closing ceremony created collectively by those in attendance.

Guest curators

Sunday 18 June
2.00-3.00pm
Sara Raza
Contested Territories: The Built, Un-Built and the Un-Buildable

Curator Sara Raza talks about violation, trauma and dislocation of urban spaces in relation to performance and live art practices from the Middle East and Central Asia. Sara will be joined by Iranian artist Shahram Entekhabi.

3.00-4.00
Adrien Sina
Performance, War, Politics, Ethics and Eroticism

Curator and artist Adrien Sina talks about the continuing political resonance of the extraordinary women artists Valentine de Saint-Point (1875-1953), Olympe de Gouges (1748-1793), and Aspasia (- 469 BC).

Open Space

An open space for presentations, performances or whatever

4.00-5.30 daily

Propose your ideas and book your slot by seeing your Open Space host Dr Peggy Shaw in the Manifesto Room.

Thursday 15 to Sunday 18 June
6.00-8.00pm
John Jordan presents
While Rome burns: The question of performance at the end of the world.

Perhaps one of the greatest questions for human rights and performance is the threat of a generalised collapse of our present civilisation, brought on by the destruction of our life support systems. Given the enormity of the global environmental problem, questions about the role that performance can play, if any, will be explored during the four days of *Performing Rights*.

Thursday 15 June
Outlining the climate of collapse

A presentation mixing biography, violin playing, film and hard science by guest Aubrey Meyer, an accomplished musician and composer before he immersed himself in ecological campaigning and became a leading figure in the global negotiations on climate change with his unique campaign of Contraction and Convergence.

Friday 16 June
After the Carnival?

Are carnivalesque forms of resistance still relevant given the present social and ecological emergency?
Brian Holmes, Larry Bogad, James Leadbitter and Hilary Ramsden, theorists and art activist practitioners from different generations and at the forefront of many creative resistance movements, discuss whether new tactics are needed within this new cycle of struggle, or whether is there even more need for pleasure to be injected into radical politics in these dark and difficult times?

Saturday 17 June
The art of building lifeboats

Should our creativity be focused on creating models of sustainable living and surviving in a post collapse world?
Creative pranksters Kayle and Heath from irrational.org have been experimenting with ways to survive in a time of collapse, ranging from finding free food, surviving in the wilderness, and developing a series of manuals and buried survival pods. They present a workshop on the art of living lightly, and how they see the developing of survival tactics as part of their creative practice.

Sunday 18 June
Crude Interventions

A practical workshop to brainstorm an audacious act of creative resistance to the causes of climate change.
Mark Brown from climate justice direct action group London Rising Tide, and participants will look at a cultural event sponsored by a major oil company, and brainstorm different forms of intervention that could take place during it – the ideas generated from the workshop will be carried out later in the month. This workshop is part of London Rising Tide's *Art Not Oil* project.

Thursday 15 to Sunday 18 June
8.00-10.00pm
The Otolith Group presents
Images Sometimes Tremble: Video-Essays In The Age Of Telepolitics

In a contemporary context characterised by the resurgence in activist documentary and the turn towards documentary in contemporary artists moving image practice, *Images Sometimes Tremble* proposes an encounter with a more elusive tendency, one that exists within the domains of archive and poetics and between the zones of historicity and fabulation: the essay-film. Each work is accompanied by a presentation by theorists Kodwo Eshun, Nicole Wolf, Brian Holmes and Chris Berry that situate the work in a series of theoretical contexts that allow multiple entry points for discussion.

Thursday 15 June

Kodwo Eshun and Anjalika Sagar of The Otolith Group present a rare opportunity to see *Videogramme einer Revolution (Videogrammes of a Revolution*, Germany/Romania, 1992) by renowned essay-film maker Harun Farocki and media philosopher Andrei Ujica. The directors have assembled their account of the 1989 Romanian revolution from TV and amateur video footage of the events. *Videogramme* reflects upon the emergence of a telepolitics in which the camera does not merely report but instead catalyses and participates in the production of a new political space that comes into existence before our ears and eyes. Courtesy of Harun Farocki Filmproduktion, Berlin.

Friday 16 June

Screenings of Amar Kanwar's *A Season Outside* (India,1998) and *To Remember* (India, 2003) followed by lecture and discussion led by Nicole Wolf. Amar Kanwar achieved recognition when *A Season Outside* was screened at Documenta XI in 2002 to major acclaim. The film is a meditation on the poetics and politics of non-violence prompted by Kanwar's question: Can non-violence prevail in a context of persistent, intractable atrocity? *To Remember* is a portrait of Birla House, the site of Mahatma Gandhi's assassination on January 30, 1948. Against the backdrop of a surge in militant, Hindu nationalism, Kanwar's work is particularly telling. Clearly, the historical turn of events from non-violence to nuclear armament, suggest a deep ambivalence about Mahatma Gandhi's legacy. Courtesy Of Amar Kanwar

Saturday 17 June

A screening of Coco Fusco's *Operation Atropos* (2006) followed by a lecture by Brian Holmes. With eager art students in tow, Fusco signs up for an intensive field course in US military interrogation techniques. This demanding program involves an immersive simulation of the POW experience that makes for uneasy watching and raises difficult questions about the changing relations between femininity, militarisation and the privatisation of torture. Courtesy of Coco Fusco.

Sunday 18 June

A screening of Zhou Hongxiang's *The Red Flag Flies*, followed by a lecture by Chris Berry. A rare opportunity to see Zhou HongXiang's extraordinary video-essay screened here in its full 70-minute version. *The Red Flag Flies* restages the Maoist tropes of the Cultural Revolution as a theatre of provocation. Maoist poems, slogans and icons are reworked as incongruous tableaux that move across time and place with dazzling iconoclasm. Neither narrative nor documentary, *The Red Flag Flies* is a series of rhythmically arranged episodes whose cumulative effect is defiantly singular. Courtesy of Zhou Hongxiang.

Guest Curators' Statements

John Jordan

"Apocalypse is always easier to imagine than the strange and circuitous routes to what actually comes next" Rebecca Solnit – Hope in the Dark, Cannongate, Edinburgh 2005.

Perhaps one of the greatest questions for human rights and performance at the moment is the threat of a generalised collapse of our present civilisation, brought on by the destruction of our life support systems. It is no longer just radical environmentalists screaming from the edges of society that are pointing out that humanity is more at risk than at any other time in history, it seems even those at the heart of the establishment are accepting the fact that if we continue 'business as usual' we will experience an unprecedented global environmental catastrophe within our or our children's lifetimes. Even the Pentagon, not known for its ecological credentials, has been publishing reports describing European cities sinking beneath rising seas caused by abrupt climate change and a future where "warfare would define human life" as "desperate, all-out wars over food, water and energy supplies" erupt everywhere. The triad perils of climate change, peak oil (economic turmoil due to oil shortages) and ecological collapse are no longer imaginary doomsday scenarios from conspiracy theorists, but hard scientific facts backed by serious research. Already climate change is responsible (according to the World Health Organisation) for 150,000 deaths every year and some predictions estimate 150 million more refugees caused by crop failures and rising sea levels.

Given the enormity of the problem, what role, if any, can performance play? Can any art form initiate the radical changes that are necessary to overcome collapse or is it time to give up cultural practices altogether and get on with building lifeboats? Can performance provide the rebellious hope and subversive humour required to sustain struggle in these dark times? Do radical art practices help build community empowerment needed to navigate the storms ahead or is it simply fiddling while Rome burns?

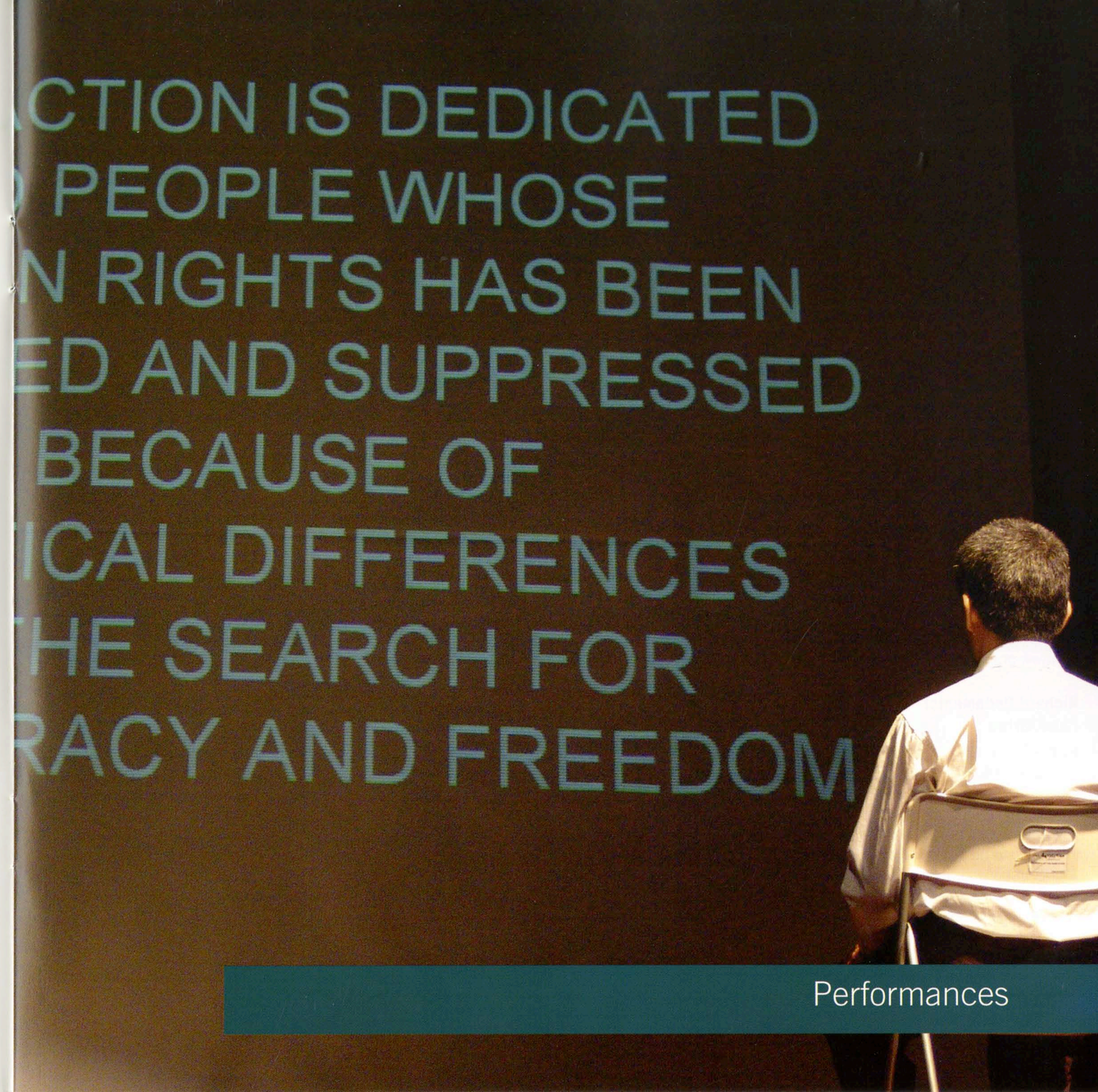
The Otolith Group

Images Sometimes Tremble: Video-Essays In The Age Of Telepolitics.

In a contemporary context characterised by the resurgence in activist documentary and the turn towards documentary in contemporary artists moving image practice, *Images Sometimes Tremble* proposes, over four nights, an encounter with a more elusive tendency, one that exists within the domains of archive and poetics and between the zones of historicity and fabulation: the essay-film. Strangely overlooked by critics, this interstitial, tangential tendency has retained a persistent popularity with generations of artists across the world.

Images Sometimes Tremble is best thought of as a discursive platform; its title is adapted from a sequence in Chris Marker's essay-film *A Grin Without A Cat* in which shuddering footage of demonstrations in Prague of 1968 offer the opportunity for a narrator to look again at the nervous tension that animates the image thereby prompting speculation upon the practice of filming an event as it is implicated in that event. The films and video-essays presented within *Images Sometimes Tremble* might also be thought of as a series of meditations upon the possibilities of testimony and the conditions of witnessing. Each one invites a reflection upon the question of the event through the image, in order to use images to provoke new events.

Images Sometimes Tremble invites viewers to encounter rarely seen classic works such as Harun Farocki's and Andrei Ujica's *Videogrammes Of A Revolution*, an extraordinary account of the 1989 Romanian revolution and *A Season Outside*, Amar Kanwar's audiovisual poem on non-violence in contemporary India. The Otolith Group is honoured to host the British premieres of the confrontational tableaux of Zhou Hongxiang's acclaimed *The Red Flag Flies* and *Operation Atropos*, Coco Fusco's controversial video-essay on female interrogation techniques.



Performances

Performances

Artists in Residence

Stacy Makishi, Richard Dedomenici, Bobby Baker and Adrien Sina instigate four days of actions and activities.

Thursday 15 to Sunday 18 June

Free with Day Pass or conference I.D.
See daily announcements for times and places or watch out for interventions.

Stacy Makishi
With Wan-Jung Wang, Song Chang and Juan Chin

You Are Here... But Where Am I?

Part interrogation and part ritual, *You are here...but where am I?* is an intimate one-to-one intervention that happens in the (terror)tory between here and there, within the border of Passport Control. Originally commissioned by Bluecoat for Liverpool Biennial 2002

Richard Dedomenici

Fame Asylum

Richard sets out to alter attitudes towards immigration issues among the difficult-to-reach opinion-influencing female adolescent demographic by inviting four young male asylum seekers to form a vocal harmony boyband, to be launched at *Performing Rights* in collaboration with celebrating Sanctuary, *Refugee Week 2006* (www.refugeeweek.org.uk).

Bobby Baker

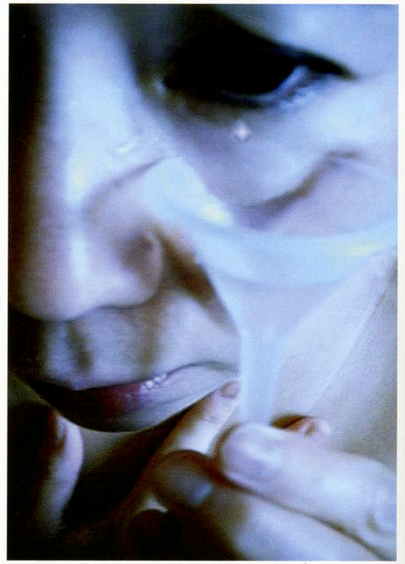
Ballistic Buns, Diary Drawings and Mad Meringues

Often involving food, Bobby Baker's work is mostly based on her own experiences and concerns, including issues of women's rights, daily life, the significance, complexity and the relevance of paying attention to daily details. For the past six years, she has been making work about mental health issues and rights and, as an AHRC Creative Fellow at Queen Mary, is exploring the notion of a 'Model Family' and its relation to mental health. For *Performing Rights* she will present three projects *Ballistic Buns, Diary Drawings* and *Mad Meringues.*

Adrien Sina

Declaration of Human Hearts

For the four days of *PSi*, Adrien Sina will invite participants to write on specially prepared napkins their own innovative rights, emotional rights – all the emergency rights that the too-abstract grid of human rights keeps in an inaccessible area never reached by any political system, even in western countries. The napkins and texts will be accumulated as a Declaration of Human Hearts for a collective performative Gun Amnesty Picnic Party where picnickers will be invited to bring along personal items which could, in other circumstances, be considered weapons.



Declarations

Artists respond to the Universal Declaration of Human Rights

Thursday 15 to Sunday18 June

Free with Day Pass or conference I.D.
Chapel
From 1.00pm daily

Thursday 15 June

Monica Ross
rightsrepeated

A recitation of the text of the Universal Declaration of Human Rights, The General Assembly of the United Nations; Resolution 217 A (111) 10 December 1948, as an act of memory. The work was prompted by events in London in July 2005 and is the artist's attempt, despite flaws and gaps in her recall, to both physically internalise the Declaration as part of her own consciousness, and respond to the largely unheeded first call of the Declaration. The audience are welcome to come and go, or take a seat at the meeting table. The Universal Declaration of Human Rights can be found at
www.un.org/Overview/rights.html

Friday 16 June

Rebecca Louise Collins
Untitled

One performer. Three hours. Thirty Articles from the Universal Declaration of Human Rights. A collection of objects related to the 30 articles from the Declaration of Human Rights. An open invitation to the audience to do as they desire.

Saturday 17 June

Leibniz
The Book of Blood: Human Writes

A participatory performance installation exploring the status of human rights in relation to the realities, constraints and pressures experienced by the displaced and marginalised in the UK. Around a central mise en scene, and amongst a montage of performances, audiences will be received by a nurse and a scribe and invited to donate a drop of blood, which is used to write one letter from the Universal Declaration of Human Rights in a thick, leather-bound book. Throughout the performance the text progresses drop by drop and letter by letter.

Sunday 18 June

The Clod Ensemble
Red Ladies

Announcing their arrival at *PSi* by singing the Universal Declaration of Human Rights dressed in identical red scarves, trenchcoats, sunglasses and vanity cases, the Red Ladies will be keeping an eye on *Performing Rights* – watching, witnessing, circulating, gathering information; monitoring how people interact with each other, what they wear, how they move; locating the people with the power; recording speech patterns; decoding cryptic languages; counting surveillance cameras. They will regroup on the final day before making an emergency exit. Produced by Fuel and funded by Arts Council England, PRSF, Awards for All, The Hinrichsen Trust and Esmee Fairbairn Charitable Trust.

A Gallery of Utopias

Artists imagine different ways of seeing the places and spaces around us

Friday 16 to Sunday 18 June
Free with Day Pass or conference I.D.
Arts Pavilion, Mile End Park
1.00-8.00pm daily

Lisa Wesley and Andrew Blackwood
The Project
(Saturday and Sunday only)

A live durational installation mixing storytelling and architecture to produce a narrative on modern urban life. The artists will be in residence constructing a monumental model of a dystopian, frozen landscape which is partly imaginary, partly based upon memories of places, upon the failure of town planning, upon the clash of old and new. This culture-clash city will constantly evolve, each overhaul mirroring shifts in society. The Project was commissioned by The National Review of Live Art 2006, and was partly developed from *White Settlers*, a Bonington Gallery/Now Festival Commission.

Wrights & Sites
A Mis-Guide to Anywhere

Three years in the making, *A Mis-Guide to Anywhere* is like no other guide you have ever used before. Rather than telling you where to go and what to see, it gives you the ways to see your city or environment that no one else has found yet. It suggests a series of walks and points of observation and contemplation, and provides provocations for reader-walkers to make their own exploratory journeys in whatever environment they choose: metropolis, home town, countryside, holiday destination... anywhere. Unlike an ordinary guide book, it is guided by the practice of mythogeography, which places the fictional, fanciful, fragile and personal on equal terms with 'factual', municipal history. Author and walker become partners in ascribing significance to place. Financially supported by Arts Council England.

Graeme Miller
Held (an extract)

For two years, Graeme Miller has captured photographs of places around the world where people have fallen from the sky – stowaways who have hidden in the wheel bays of commercial airlines. *Held* is an installation of fragile, glass bowls of sky, each representing a lost life and acknowledging the political and social significance of their death. *Held* is not a static and monumental memorial. By the act of lifting the bowls we reach through our finger-tips to another person's life, acknowledging the political and social significance of their death. The exhibition, *Held* is an Artsadmin project, jointly presented with Cafe Gallery Projects at Dilston Grove, London, 4 June to 16 July.

Yara El-Sherbini
A Demonstration

A performance to video in which El-Sherbini playfully considers ideas around authorship and the production values of the artwork, through the making of a visual pun.

Chris Johnston and Saul Hewish of Rideout
The Creative Prison

An animated film describing the interior of an imagined prison that works from the premise that creativity and learning are essential to the development of the human. Working with a group of prisoners, prison staff and the architect Will Alsop, the project asks what would a prison look like if it was built to primarily rehabilitate rather than primarily punish?

The Laboratory of Insurrectionary Imagination
Utopia is in you (Graffiti, Oxford, Spring 2006)

The Laboratory of Insurrectionary Imagination (Lab of ii) is an ephemeral network of socially engaged artists and activists who believe that playful forms of cultural intervention in everyday life and the development of free convivial spaces that enable participants to cultivate full confidence in their own creative capacity are fundamental tools for social change. For the Lab of ii, Utopia is not an elsewhere or fictitious nowhere, it isn't a plan or blueprint for the future but a way of working in the here and now, a way of radically changing patterns of social and ecological relationship in the way we work and play together. the Lab of ii sees every one of its experiments as the creation of temporary moments of imperfect yet beautiful Utopias.

Lois Weaver
Domestic Terrorism

Lois Weaver commits acts of domestic terrorism by hanging laundry in public. Women spend their time washing and hanging laundry worldwide – a domestic act with universal resonance. This installation offers small domestic details for public consideration and provides the screens on which to project messages of urgency and visions of utopia. *Domestic Terrorism* includes *Trouble with My Sheets, Video No. 1*, created by Lois Weaver and Eleanor Savage.

See daily announcements for other Gallery of Utopias events.

Performances, Lectures, and Special Events

Performances, interventions, lectures, installations, and special events

Thursday 15 to Sunday 18 June
Great Hall, Arts Lecture Theatre, Drama Studio, Pinter Studio, Skeel Lecture Hall, and surroundings.

Chumpon Apisuk
Kumjing – an installation
Thursday 15 to Sunday 18 June
Drama Studio
From 6.30pm
Free with Day Pass or conference I.D.

Kumjing is an ongoing work in which Chumpon Apisuk transports dolls made by Burmese migrant workers internationally, and encourages audiences to adopt the dolls, which come with their own passports, and, in the process, to engage with the issues of immigration and displacement they raise.

Chumpon Apisuk
Silence – a performance
Saturday 17 June
Pinter Studio
8.00pm
Free with Day Pass or conference I.D.

The government of Thailand is committing innumerable abusive actions against its own people: allowing officials to assassinate more than 3,000 people in an anti-drugs campaign, killing innocent youth in the southern Muslim provinces, and oppressing community leaders and human rights activists. *Silence* is dedicated to those who have been effected and abused by the government's power, and especially the Muslim human rights lawyer Somchai Nilapaijit who was kidnapped and has been held by the Thai police since 2004.

Rabih Mroué
Looking for a Missing Employee
Thursday 15 June
Great Hall
7.30pm
Tickets £8 (£6 concessions)

Based on real events, *Missing Employee* centres on a notebook in which Mroué has collected everything published in local papers about the disappearance of a government employee in Beirut: an affair that started as a small announcement in the papers and ended, with the news of finding his body, on the front pages of every paper a few months later. The performance has been described as a 'surrealist saga' and an investigative performance in which the artist becomes a 'detective' interested in using actual documents to understand how rumours, public accusations, national political conflicts, and scandals act on the public sphere as shaped by print media. Performed by Rabih Mroué and Hatem Imam.

Rabih Mroué
Three Posters: A Lecture
Saturday 17 June
Skeel Lecture Hall
9.00pm
Tickets £8 (£6 concessions)

Rabih Mroue presents a lecture about his acclaimed and controversial work in which one actor, one resistance fighter and one politician search in front of a camera for their 'last' images before each one heads towards his own death. *Three Posters*, a performance by Elias Khoury and Rabih Mroue, represents a moment between fiction and truth by offering a voyeuristic view to the spectator of, on one hand a performance and on the other a real suffering, and questions the rhetoric of the role of the martyr within the context of the ideological disintegration of the Lebanese Communist Party (LCP).

Curious
(be)longing: a process in progress
Thursday 15 June
Skeel Lecture Hall
9.00pm
Tickets £8 (£6 concessions)

Curious present a showing of a process in progress of the *(be)longing* project, that is in part a film collaboration with sex workers and trafficked women in the east end of London and in part a performance of longing. Financially assisted by Arts Council, England, Awards for All, and The Women's Library. An Artsadmin Project.

People First and Powerhouse
A Mile in My Shoes
Thursday 15 and Friday 16 June
Pinter Studio
8.00pm
Tickets £8 (£6 concessions)

A collaboration between Ali Campbell (Queen Mary, University of London), Andrea Encinas-Meade (British Gospel Arts), and two leading Learning-Disabled groups, People First (Client-Led Advocacy) and Powerhouse (Learning-Disabled Women). In this interactive performance the collaborators celebrate their work in using performance and visual practice to train carers, staff, families and other Learning-Disabled people in Advocacy Awareness, which has had a profound impact in the field of Arts for Social Change.

Coco Fusco and Naeem Mohaiemen
A double bill of artist's talks
Friday 16 and Saturday 17 June
Arts Lecture Theatre
7.30pm
Tickets £8 (£6 concessions)

Fusco and Mohaiemen will talk about their respective current works. Fusco's new performances and video deal with the role of female interrogators in the War on Terror. Mohaiemen's work with Visible Collective (disappearedinamerica.org) looks at hyphenated identities and loyalty tests in post 9/11 security panic.

Karen Finley
George & Martha: an affair between George Bush and Martha Stewart
Friday 16 June
Skeel Lecture Hall
9.00pm
Tickets £8 (£6 concessions)

A lecture performance about Finley's new illustrated novella *George and Martha*, a political satire about a mythic, illicit, sexual, love-hate, ongoing affair between George W Bush and Martha Stewart. Finley will perform texts from the book and discuss issues raised by it in relation to the concept of parody, the ways in which America lives through the legends of George and Martha, and the appropriation of a collective knowledge for influencing critiques of a disastrous presidency. *George and Martha* is published by Verso, 2006.

Oreet Ashery
Welcome Home: a gathering for those who are not allowed to return.
Friday 16 June
Great Hall
From 7.30pm
Tickets £8 (£6 concessions)

The State of Israel was formed in 1948. Within fourteen months 369 Palestinian villages were eradicated and villagers dispersed as refugees mainly into the Middle East, where they are still denied the Right to Return to their homeland. *Welcome Home* is a gathering especially created for *Performing Rights* by Oreet Ashery to celebrate a symbolic home coming to all those who can not return home

Welcome Home includes *Memorial Service 369 Villages*, a voice and video performance by Oreet Ashery and Mikhail Karikis conceived as a commemoration of the villages and an imagining of the return of their inhabitants; and Palestinian Folk Dancing by the London based Al Zaytouna, Group who perform Dabke, the national dance of Palestinians since 1948 that is strongly linked to a sense of Palestinian identity and prevalent in refugee camps in Gaza and the West Bank.

Welcome Home is also an opportunity to see a selection of contemporary film and video works curated by Reem Fadda, Director of The Palestine Association of Contemporary Art, Ramallah, including Annemarie Jacir and Nassim Amaouche's *Quelques Miettes Pour les Oiseaux;* Nahed Awwad's *Lions*, Sharif Waked's *Chic Point*, Ayreen Anastas' *Pasolini Pa* Palestine*, and Ahmad Habash's *Coming Back* – films by Palestinian artists and filmmakers who go beyond the realm of the merely territorial to question the basic issue of rights and freedoms, of war, and of the right for an extended free cultural and actual existence. All this and music, drinks, party decorations, refreshments, and interactions.

Produced in association with London Artists Projects. R and D financially assisted by Arts Council, England.

Go Loko!
Touch and let yourself be touched!
Saturday 17 June
Great Hall
From 7.30pm
Tickets £12 (£10 concessions)

Celebrating Peoples Palace's long-lasting collaborations with Brazil and the exciting exchanges between artists and activists between Brazil and UK in recent years, Performing Rights presents a special night of performances, presentations, music and videos. And dancing! *Go Loko!* is an invitation to get to know part of the contemporary panorama of Brazilian Performance and Live Art – to discover, to dialogue and to dance in a celebratory festa tropicalista.

Gustavo Ciriaco presents *An Imaginary Lecture on my Whereabouts*. Out of private memories and popular clichés, a dancer invites his audience to follow him on a journey through a foreigner's view on Brazil. Nayse Lopez and Lia Rodrigues present a video lecture about performance art on the frontiers of Rio's divided city. They represent a new initiative by Brazilian artists not simply to speak about the marginalized sections of Brazilian society, but to mobilize themselves to locate the creation and production of their work on the urban peripheries. In his performance *O Samba do Crioulo Doido (The Samba of the Crazy 'Nigger')*, Luiz de Abreu contemplates the objectification of the 'black body' in Brazilian culture through the constitutive stereotypes of samba, carnival and eroticism, and embodies the resistance of the black population throughout Brazilian history.

Tetine take us into the night with their electro/rap/psychedelic creations, alongside graffiti banners on ideas of human rights created by local young people, and visuals by Gringo Cardia from Afroreggae's recent UK tour, *From the Favela to the World*.

Co-ordinated by João André da Rocha (People's Palace) in collaboration with Eduardo Bonito of Panorama Festival/Rio de Janeiro and the British Council/Rio de Janeiro. Graffiti banners project developed in partnership with the Shoreditch Trust.

Performing Rights
Closing Plenary
Sunday 18 June
Great Hall
11.00am
Free with Day Pass or conference I.D.

If you can imagine something you can make it. If you can make something, you can make it change. Artists help us imagine the future and Live Artists remind us of what it mean to be alive in the present. Performing Rights Artistic Director Lois Weaver and Karen Finley, Guillermo Gómez-Peña, Chumpon Apisuk, Monica Ross, Oreet Ashery and other participating artists perform manifestos of what it means to be alive and present in contemporary political and creative environments.

Guillermo Gómez-Peña and Roberto Sifuentes of La Pocha Nostra
Mapa-Corpo: Oppositional Rites for a Borderless Society
Sunday 18 June
Great Hall
7.00pm
Tickets £8 (£6 concessions)

Gómez-Peña and Roberto Sifuentes, in collaboration with local artists and audiences create a poetic interactive ritual that explores the post-9/11 'body politic.' Amongst a series of tableaux vivants, audiences are invited to participate in the colonisation and decolonisation of a body with 40 acupuncture needles, each representing a nation of the 'coalition forces'.

Yara El-Sherbini
Rights and Wrongs. A Pub Quiz And Performing Rights Closing Party
Sunday 18 June
Bar Med, Queen Mary
9.00pm
Free with Day Pass or conference I.D.

A conference is what type of fruit? Name one movie in which an Arab was not shown as either a bomber, a belly dancer, or billionaire? Join the quizmaster, test your knowledge and win a prize in this entertaining and irreverent pub quiz specially devised for *Performing Rights*.

The Performing Rights closing party features Bobby Baker's *Mad Meringues*, a special performance by Richard Dedomenici's Fame Asylum vocal harmony boyband, and other special guests.

Biographies

Luiz de Abreu had his first contact with dance within the African originated cult of 'umbanda' in Brazil. He worked with 'Primeiro Ato', among other companies, before he began his solo work based São Paulo, where he is pursuing his studies of the 'black body' in Salvador, Bahia and São Paulo.

Chumpon Apisuk works as a community agent, as a solo practitioner and as a member of Black Market. He is the co-founder of the Tap Root Society, an environmental art space in Chiangmai, the Concrete House, a center for the arts and social action in Bangkok, EMPOWER, a women's collective group working in providing education for sex workers in Bangkok and the Naam Chewit Project working in supporting People with HIV and AIDS. He has recently been conducting creative projects with communities affected by the 2004 Indian Ocean Tsunami.

Oreet Ashery is a London based artist, working in Live Art and digital media. Her work is shown extensively in international contexts, and is located in the slippage between art and life whilst considering the complex relationship between personal narratives and political realities. Ashery's work as her alter ego, the orthodox Jewish man Marcus Fisher, investigated many contested territories through public interventions, one-to-one interactions, videos and photographs. Since 2004, Ashery has created a number of events as part of a project entitled *Welcome Home*, in which she investigates the subject of Returning. These events have taken place in London, Palestine/Israel, Turin and Norway. She is looking to set up *Welcome Home* as an artists' collective exploring political, private and performative notions of one's relation to a sense of home. Oreet Ashery also lectures, mentors and organizes public art projects with various communities, particularly with people in and out of prisons.

David A Bailey is a photographer, writer, curator and lecturer whose work focuses on issues relating to black representations in the area of photography. He was actively involved in setting up Autograph: The Association of Black Photographers and the Institute of International Visual Arts (inIVA). He has worked on major international exhibitions including ICA's Mirage Season in 1995, Rhapsodies In Black, Art From The Harlem Renaissance in 1997 at the Hayward Gallery, and Back to Black-Art, Cinema and the Racial Imaginary, Whitechapel 2005.

Bobby Baker explores issues through art and performance which radically affect our daily lives. Subject matter ranges through health, shopping and motherhood, seemingly mundane subjects which are explored in an idiosyncratic and innovative performance style. The work is performed in a wide range of spaces from theatres to kitchens. Bobby Baker trained as a painter but soon found it hard to express her ideas in paint alone and turned instead to sugar and cake as more expressive media. She found that the best way of presenting these edible works of art to the public was through performance, including works such as *Cook Dems* and *Drawing on a Mother's Experience*. In 1991 LIFT commissioned Bobby Baker to create her Daily Life Series: a quintet of performance pieces, each exploring the universal humdrum of everyday life, including *Kitchen Show, How To Shop,* and *Box Story*. Her major production How To Live, on issues of mental health has been performed on stage and as a radio play for BBC Radio 4, and was released on DVD in 2006. In 2005 she was awarded an AHRC Fellowship in the Creative and Performing Arts with Queen Mary University of London. www.bobbybakersdailylife.com

Chris Berry is Professor of Film and Television Studies at Goldmiths College, University of London. He is the author, co-editor, and translator of numerous volumes including 'Island On The Edge: Taiwan New Cinema And After', 'Chinese Films in Focus: 25 New Takes', 'Memoirs from the Beijing Film Academy: The Genesis of China's Fifth Generation', 'Mobile Cultures: New Media in Queer Asia', 'Perspectives on Chinese Cinema', 'Maidenhome', 'Postsocialist Cinema in Post-Mao China; The Cultural Revolution after the Cultural Revolution ', and 'China on Screen: Cinema and Nation'.

Andrew Blackwood qualified from Glasgow School of Art with an honours degree and diploma in architecture but after several years grew disillusioned with work finding that it involved designing 'bijoux' (ie. matchbox) residences, abattoirs and 'big sheds'. Shortly thereafter he was fired.

Larry Bogad teaches political performance at the University of California at Davis. He has worked as an organizer, playwright, essayist, and performer across the US and the UK. He recently wrote the book Electoral Guerrilla Theatre: Radical Ridicule and Social Movements, and his play, Haymarket (1998) was the first full-length drama about what he calls the ongoing Haymarket Square Confrontation of 1886-now. Haymarket calls attention to that event's all-too-relevant themes of terror, immigration, xenophobia, social amnesia, and the battle of historical commemoration that states and social movements wage, especially through monuments. Bogad is a veteran of the Lincoln Center Theatre Directors' Laboratory and the Clandestine Insurgent Rebel Clown Army.

Song Chang is a painter, actor, and director, born in Taiwan and based in London since 1998. He formed Song Theatre in 2000 and works include *The Self Unseeing*, Hoxton Hall and *Irreversible*, Camden People's Theatre. He had his first UK painting exhibition, *Songs of Yesterday*, at CPT gallery in 2005.

Juan Chin is a shifting islander who loves everything from sitting by the water, screaming over the sky, and to studying a PhD degree in London.

Gustavo Ciríaco is a former political scientist now working as a solo dancer-choreographer and in collaboration with the Brazilian performance collective Coletivo Improviso and Austrian artist Andrea Sonnberger, amongst many others. He is artist in residence at Centro Coreográfico da Cidade do Rio de Janeiro, developing the dance/visual art project with Brazilian and Norwegian artists.

The Clod Ensemble was formed in 1995 by Suzy Willson and Paul Clark. Their work combines live music and highly visual performance and productions include: *Kiss My Echo, Greed, Lady Grey, Silver Swan* and *it's a small house and we lived in it always* (A collaboration with Split Britches). They also create performance events and workshops for the elderly (*Extravagant Acts for Mature People*), for students, doctors, musicians and performers as well as collaborating on Peoples' Palace Projects *Staging Human Rights* project in Brazil. Director Suzy Willson has been teaching at Queen Mary since 1998. Between 2002-2005 she was an AHRC Fellow in Creative Arts researching the uses of arts in medicine and medical training. The *PERFORMING MEDICINE* project is now being developed into a three-year programme across London Medical Schools. www.clodensemble.com

Rebecca Louise Collins is a graduate of Queen Mary University and is currently based in London. Her work maintains an even balance between performance and facilitation aiding to further her investigations into aspects of the self and sexual and cultural identity. Rebecca's practice centres around the issues of the female subject as sexual being and is often interactive and experimental.

Curious is an award winning London-based production company, co-directed by the writers, performers and filmmakers Leslie Hill and Helen Paris. Over the last ten years they have created and toured over 30 performance, film and video projects in Europe, North America, Australia, Brazil, China and India. Hill and Paris's publications include *Performance and Place* (Palgrave Macmillan), 2006 and *Guerrilla Performance: How to Make a Living as An Artist*, (Continuum), 2004. Leslie Hill is a NESTA Dream Time Fellow. Helen Paris is Director of the MA in Contemporary Performance Making at Brunel University, London, UK. www.placelessness.com

Richard Dedomenici is a one-man subversive think-tank. By approaching the limits of conventionally acceptable behaviour, his poetic acts of low-grade civil disobedience forcibly ask pertinent questions of society, while his subtle anarcho-surrealist interventions create the kind of uncertainty that leads to possibility. www.dedomenici.co.uk

East End Collaborations (EEC) responds to the professional development needs of graduates and emerging artists working with Live Art and based in London by offering information, advice and expertise and the opportunity to showcase work in an annual open submissions platform. East End Collaborations is collaboration between Queen Mary, University of London and the Live Art Development Agency.

Yara El-Sherbini lives and works in London. A graduate of Slade School of Fine Art, London, her work is interested in using humour to engage her audience and has been shown nationally and internationally, including the ninth Cairo International Biennale, Egypt and Inbetween Time Festival, *Arnolfini. Sheikh 'n' Vac*, an artists' book commissioned by Book Works, was published in July 2005. www.yaraelsherbini.com

Kodwo Eshun was born and lives and works in London. He studied English Literature at University College, Oxford University. His published work includes critical analysis, catalogue essays, magazine articles as well as film, video and curatorial projects that coalesce around the notions of the audiovisual archive and archeologies of futurity. He regularly presents papers at international conferences and symposia and has chaired discussions, moderated dialogues and debates. Eshun is author of the acclaimed *More Brilliant Than The Sun: Adventures in Sonic Fiction* (1998 Quartet) and is co-founder of the artists collective Otolith Group who will curate the first Retrospective on the Black Audio Film Collective in 2007. Eshun is a regular contributor to *Frieze Magazine, The Wire, Sight and Sound* and *Groove*. He is a Trustee of Artangel and The Longplayer Trust. Eshun is Course Leader of the MA in Aural and Visual Cultures at Goldsmiths College, University of London.

Reem Fadda was born in Kuwait. She is now the Director of the Palestinian Association for Contemporary Art (PACA) and has curated a number of shows in London and Ramallah. She previously worked at the Khalil Sakakini Cultural Centre, Ramallah as the Programs and Activities Coordinator. Fadda writes proficiently in the field of contemporary art and has valid experience in teaching and translation in the field. She is a board member of Al Kamandjati Association in Ramallah and is an active participant in the cultural sector.

Karen C Faith was born in Mississippi and raised in a violent and sexually abusive Southern Baptist family, and performed her first works from the pulpit on Sunday mornings. These performances brought her first into her work with identity and ceremony, and later,as a seven-year-old, to the study of classical music. She studied performance intensively with the guidance of mentors Werner Herterich (The School of the Art Institute of Chicago) and Lin Hixson (Goat Island Performance Group) among others. Her work can be described as reverent, spiritually-based collages of both sacred and vernacular ritual, ceremony and memorial. She believes in a performance with serves the people who experience it, and is committed to a practice which meets a need for collective nowpresence which is free of religious affiliation and cultural or social exclusivity.

Karen Finley is a visual and performing artist. Her visceral, transgressive performances and installations have been exhibited internationally. She is also an author of seven books; including *Shock Treatment, Enough is Enough, Living It Up, Pooh Unplugged, A Different Kind of Initmacy, Aroused* which Finley edited, and most recently *George and Martha*. Besides the visual arts Finley has recorded dance and techno beat music with her seething lyrics. There are numerous recordings and musical collaborations, theatrical productions to her credit. She has appeared in film and television and has written commentary and articles for leading journals and blogs. Finley has been involved in various American institutions with the 1998 Supreme Court case, NEA VS Finley with three other artist plaintiffs, a pictorial for *Playboy*, and Ms Woman of the Year. She has been awarded a Guggenheim, and many other fellowships. Finley is an Arts Professor in Art and Public Policy at Tisch School for the Arts at New York University.

Coco Fusco is a New York-based interdisciplinary artist and writer. She has performed, lectured, exhibited and curated around the world since 1988. She is the author of *Bodies That Were Not Ours and Other Writings* (Routledge/inIVA, 2001) and the editor of *Corpus Delecti: Performance Art of the Americas* (Routledge, 1999) amongst many other books. Fusco's recent projects combine electronic media and performance in a variety of formats, from staged multi-media performances to live performances streamed to the internet. She is currently developing a serious of new performances and videos about the role of female interrogators in the War on Terror. www.cocofusco.com

Guillermo Gómez-Peña was born and raised in Mexico City, and moved to the USA in 1978. His work, which includes performance art, video, audio, installations, poetry, journalism, and cultural theory, explores cross-cultural issues, immigration, the politics of language, 'extreme culture' and new technologies to the national radio news magazine *all things considered*, a writer for newspapers and magazines in the US and Mexico, and a contributing editor to the *drama review* (MIT). He has been described as 'among the most significant of late-twentieth-century performance artists' (*Village Voice*) and 'a peacemaker in the world's culture clash' (*Vanity Fair*). www.pochanostra.com

Paul Heritage is Professor of Drama and Performance at Queen Mary, University of London. He is one of the founders of the Theatre in Prisons and Probation (TIPP) Centre in Manchester and People's Palace Projects in London and Brazil. He has devised and implemented a series of arts-based human rights programmes in the Brazilian prison systems reaching over 20,000 prisoners and guards. For over a decade he has been working on a range of socially engaged arts projects across Brazil, *Love in Time of War* project in four of Rio de Janeiro 's favelas. www.peoplespalace.org.br

Ruth Holdsworth is pursuing an AHRC-funded collaborative PhD with University of Bristol and Arnolfini on 'Curating Risk: Dramaturgy around live art, experimental theatre and interdisciplinary Practice'. Her PhD also incorporates her research interests in contemporary interdisciplinary arts practice in Beirut, Lebanon. She has worked as Administrative Producer with LIFT and as trainee Arts Administrator with Artsadmin. She works freelance for Corali, a London-based performance company made up of adults who have learning difficulties.

Brian Holmes is an art and culture critic, translator and political activist, living in Paris France. He has a doctorate in Romance Languages from the University of California at Berkeley, writes for *Parachute Magazine* (Montreal), *Springerin* (Vienna), *Bruarmria* (Spain) and *Autonomie Artistique* (France), contributes frequently to *Net-time* and has worked with the French graphics arts group Ne Pas Plier (Do Not Bend) and the conceptual art group Bureau d'etudes.

Zhou Hongxiang was born in 1969, in Dongtai, Jiangsu province. He graduated from the Huadong Normal University of China in 1994. Hongxiang currently teaches at Shanghai Normal University. He participated in film festivals in the UK, Korea, Norway, Germany, China, USA, Italy, Thailand.

irrational.org are radical net, real life and retired Artists and creative pranksters Kayle and Heath who have been experimenting with ways to survive collapse, ranging from finding free food, surviving in the wilderness, and developing a series of manuals and buried survival pods.

Dominic Johnson is Lecturer in Drama in the Department of English and Drama, Queen Mary, University of London, and is currently completing his PhD at the Courtauld Institute of Art. Recent publications include an essay in Slava Mogutin's monograph, *Lost Boys* (PowerHouse, 2006); essays on Manuel Vason and Raimund Hoghe in *Dance Theatre Journal*; and writings on Ron Athey and Vaginal Davis in *LA Art Land* (Black Dog, 2005). He is the editor of a forthcoming monograph on Franko B (Pack, 2006). Dominic has performed solo works at festivals and other events around Europe.

Chris Johnston and Saul Hewish of Rideout specialise in creative arts for rehabilitation working with participatory drama based programmes with those in custody in the UK. Rideout's policy is that personal change and personal development involve the use of the imagination and the creative abilities of the individual, to perceive choices and act upon them in a way which is informed and pro-social. Their processes involve generating alternative realities within which life choices can be represented and discussed and they have led training of prison officers, probation officers and other criminal justice staff both in the UK and abroad. www.rideout.org.uk

John Jordan merges the imagination of art and the social engagement of politics. Co-director of social practice art group Platform (1987-1995) he then went on to be a co-founder of the infamous cultural resistance collective Reclaim the Streets (1995-2000). He is interested in the role of the artists dissolving into social movements, applying creativity directly to activism and social change. He has written and lectured extensively about the space between art and activism, and the global anticapitalist movements of the last decade - including at the Museum of Contemporary Art Barcelona and the Tate Modern, London. In 2003 he co-edited the book *We Are Everywhere–the irresistible rise of global anticapitalism* published by Verso and now being translated in seven languages. He was senior lecturer in fine art at Sheffield Hallam University from 1994 until 2003, when he gave up academia to go to Argentina to work on the film *The Take* with Naomi Klein. Most recently he co founded the Clandestine Insurgent Rebel Clown Army (CIRCA) and the Laboratory of Insurectionary Imagination that toured the UK leading up to the G8 summit in Scotland in 2005. He has now gone AWOL from CIRCA and is presently searching for ways to build lifeboats that will take us through the coming ecological collapse of civilisation.

Mikhail Karikis is a London-based sound artist and performer with a background in architecture and visual art. He exhibits and performs in the UK and internationally. His multi-disciplinary practice encompasses composition, music performance, film, drawing and installation and is dedicated to the development and performance of innovative music and the exploration of auditory culture. He is completing his first solo album, to be released in 2007, and is working on a performance collaboration with artist Sonia Boyce and the vocal consort Alamire, in association with the Ruskin School. Mikhail Karikis lectures on sound art and performance at Central Saint Martins College of Art and Design, Middlesex University and other institutions.

Milan Kohout is originally from The Czech Republic and is now based in the US. He was a signatory member and activist of the dissident human rights organization CHARTER 77, was forced by CZ security police to leave his country in 1986 due to his political art activism and was granted asylum in the United States. Since 1994 Milan has been a member of the Mobius Artists Group and has created many collaborative and solo performances. His work concentrates mostly on the subject of human rights (recently rights of Roma/ Gypsies) and politics (critique of totalitarian capitalism and fundamentalist religions) As Mobius Artists Group member he has participated on numerous international art exchange programs and festivals around the world and has been the recipient of number of awards and grants. He teaches Performance Art and politics at TUFTS University and video at The New England Institute of Art and Newbury College in Boston. www.Mobius.org

Almir Koldzic was born in former Yugoslavia, and has lived in Britain since 1995. Since his arrival to the UK, he has studied literature and anthropology, translated two books of fiction and a number of essays and articles for various independent art magazines in Serbia. He has written short stories, and initiated a number of exhibitions in London. His long-term interest is to create better links between art and refugee sectors, and hopes that his current role of Refugee Week UK Co-ordinator will allow him to do exactly that. www.refugeeweek.org.uk

Daniela Labra is a curator, writer and teacher from Brazil who often collaborates with Galeria Vermelho, São Paulo. She is particularly engaged with activist practices within the contemporary political context of Brazil. www.artesquema.com

The Laboratory of Insurrectionary Imagination (lab of ii) is an ephemeral network of socially engaged artists and activists whose work falls in between resistance and creativity, culture and politics, art and life, and whose working context is the new anticapitalists movements of the last decade. The Lab's projects have included gathering 100 international artists and activists around a free potlatch breakfast to share tools of creative resistance before going on actions together (*Experiment 1: European Social Forum*, London 2004); touring to nine cities in the UK with a caravan run on chip fat; infiltrating department stores with 'prayers to products'; and training several hundred rebel clowns for civil disobedience at the G8 summit (Experiment 2: The Tour, 2005). www.labofii.net

James Leadbitter began working as the vacuum cleaner at the beginning of 2003, since then he has made varied solo and collaborative interventions and performances in numerous multi-national stores and contested spaces throughout the UK and USA. Documentation of his work has been shown in galleries and museums, including the Museum of Contemporary Art – Chicago and the ICA – London. More recently James has created new works of hacktivism, including his spoof website starbuckscoffee.co.uk, and video documentation, including the 'Works from 2003' DVD which is currently being screened internationally. www.thevacuumcleaner.co.uk

Leibniz is a collaboration between Ernst Fischer and Helen Spackman, and for *PSi#12*, Fabrizio Manco, Pamela Lanyero, and Charlie Fox amongst many others. Ernst Fischer was born in Germany and relocated to London in 1979. Between 1986 and 1997 Ernst produced over thirteen performances in his flat in South London, – Brixton heArtRoom – and his PhD thesis attempted to map 'the queer space of living-room theatre and domestic performance'. Ernst's performance work has been heavily influenced by Butoh, but more recently the focus of his work has shifted to collaborations with exiled writers and asylum seekers on issues relating to race, diversity and Human Rights.
Helen Spackman is a mother, performance artist and senior lecturer at London Metropolitan University. Her research focuses on body politics, which directly informs her teaching practice, together with an ongoing series of performance projects and critical articles, including articles in *TDR: The Drama Review* and *The Contemporary Theatre Review*.
Fabrizio Manco is an artist working across the disciplines of video, drawing, physical theatre, improvisation, movement, site-specific performance and installation, sound/acoustic ecology and sci-art. In his performance practice he has explored the concept of framing and boundaries, as well as that of site and 'place'.
Pamela Lanyero was born in Uganda, has a degree in Performing Arts from London Metropolitan University and has previously worked with Leibniz on *The Book of Dust* (2005) and *Piet(r)a*. Charlie Fox currently works as artistic director for the London based company Counterproductions and is studying for a PhD in The Event of Laughter. www.leibnizlab.co.uk

The Live Art Development Agency is the leading development organisation for Live Art in the UK and works in partnership with practitioners, venues and institutions on artist and programme initiatives; develops strategies for increasing popular and critical awareness; provides practical information and advice; and offers opportunities for dialogue, debate, research and training. www.thisisLiveArt.co.uk

London Rising Tide (LRT) takes creative action on the root causes of climate chaos, and promotes socially just, ecological alternatives to the fossil fuel madness that we're living through. It is part of the wider Rising Tide UK network, and seeks to be part of a growing European and worldwide movement of groups working to dismantle the oil industry. www.londonrisingtide.org.uk

Nayse Lopez is a cultural journalist and dance critic from Rio de Janeiro and co-director of Panorama Rioarte Dance Festival. In 2003, she created the first professional website for contemporary dance in Brazil, www.idanca.net, and continues to be its editor. She also works as a writer and researcher for journalistic programmes for Brazilian, North American and European TV, such as Discovery Channel and National Geographic. She organized the International Dance Conference in Rio de Janeiro and São Paulo about networks and strategies of cooperation in 2005.

Stacy Makishi is an Hawaii-born artist who works in a variety of media including site-specific installations, video, new writing, physical theatre and live art. She is currently working on a new show called *Bull: The True Story*. She is currently working with Joshua Sofaer on international presentations of the city wide participatory project *Scavengers*.

Aubrey Meyer has, since 1990, campaigned at the UN to win acceptance of the framework to avoid dangerous climate change known as 'Contraction and Convergence' (C&C). Awarded the Andrew Lees Memorial Award for this in 1998 and the Schumacher Award in 2000, in 2005 the City of London made a lifetime's achievement award to him, "in recognition of an outstanding personal contribution to combating climate change at an international level through his efforts to enhance the understanding and adoption of the principle of Contraction and Convergence."

Nela Milic is the coordinator of London's Refugees and the Arts Initiative which was launched in 1999 to support and develop the artistic and cultural activity of refugee artists, and bring them together with organisations and individuals who share an interest in and a commitment to the work of artists in exile. The activities of the Initiative have grown and developed under the coordination of a Steering Group made up of refugee artists, arts organisations and practitioners, funders and refugee agencies. Over the last four years they have worked to develop access for refugee artists to training, employment, resources and creative exhibition and to develop links with mainstream arts bodies. The focus is around the key themes of networking, communication and information, and activities include the Artists' Exchange Days and the quarterly *Passages* newsletter. www.artsinitiative.org.uk

Aldo Milohnic is a sociologist specialised in cultural theories, a researcher at the Institute for Contemporary Social and Political Studies (Peace Institute) in Ljubljana, a member of the editorial board of the *Maska* performing arts journal and editor of the Politike book series. He is the co-author of several books, including the most recent *Culture Ltd. Material Conditions of Cultural Production* (2005). www.maska.si

Graeme Miller is a theatre maker, composer and artist, whose work reflects a sense of landscape and place. His best known works include the acclaimed theatre work *A Girl Skipping*, the Artangel/Salisbury Festival commission *Listening Ground, Lost Acres* with Mary Lemley, and the permanent public sound installation *Linked*. www.artasdmin.co.uk

Naeem Mohaiemen is a filmmaker, writer and media activist. His documentary *Muslims or Heretics* looks at the role of image politics in struggles between 'progressive' and 'radical' Muslims. His forthcoming essays include 'Islamic Hip' (*Sound Unbound*, MIT Press) and 'Invisible Migrants' (*Men of the Global South*, Zed Books). He is Editor of *Shobak* and Associate Editor of *Alt.Muslim*. His research on ethnic cleansing of Buddhist Tribal Minorities in Chittagong Hill Tracts is used by Amnesty International. In the UK Naeem's work has been featured in Channel 4 and New Internationalist. www.disappearedinamerica.org

Rabih Mroué is an actor, director, and playwright from Beirut. Continuously searching for new and contemporary relations among all the different elements and languages of the theatre art forms, Mroué questions the definitions of theatre and the relationship between space and form of the performance and, consequently, questions how the performer relates with the audience. His works deal with the issues that have been swept under the table in the current political climate of Lebanon. He draws attention to the broader political and economic contexts by means of a semi-documentary theatre. From theatre practice to politics, and from the problem of representations to his private life, his search for 'truth' begins via documents, photos, and found objects, fabricating other documents, other 'truths': it is as if the work becomes a dissection table for the dubious processes of Lebanon's war society.

The Otolith Group was founded by Anjali Sagar and Kodwo Eshun in 2002 to create platforms for production, curation and dialogue that relate to the moving image, aurality, documentation and the archive . The Group is interested in the relationship of the archive to different modes of audiovisual culture; their work emerges from a preoccupation with the condition of futurity and processes of fragmentation. The Group's ongoing engagement with these concerns results in single and multiple channel work and performative lectures. Their work has been shown in numerous international exhibitions and festivals including *Fly Utopia*, Transmediale International Media Arts Festival Berlin (2004); *Luggage - Dai/Nai*, Nanjing Arts Institute, Nanjing China (2004); *Prologue* New Europe, New Feminism, Cornerhouse, Manchester (2005); *Our House is a House That Moves*, Skuc Gallery, Ljubljana, Slovenia (2004) and *Living Art* Museum, Reykjavik (2006); *Homeworks III*, A Forum on Cultural Practice, Beirut (2005); *Videobrasil*,State of the Art, Sao Paolo, Brazil (2005);*/MIR - Dreams of Space*, Stills Gallery Edinburgh (2005); Tate Triennial: New British Art at Tate Britain, London (2006), The Whitstable Biennial, UK (2006) and Ecotopia: The International Centre Of Photography, New York (2006).

Performance Studies International (PSi) is an international powerhouse of innovation for academics, artists and activists founded in 1997 to promote communication and exchange across the international field of performance studies. www.psi-web.org

People First and Powerhouse are two of London's foremost Learning-Disabled groups. People First is a user-led self-advocacy organisation, based in Newham, East London and running a wide range of activities and training around rights, employment, housing and other issues affecting the lives of Learning-Disabled adults. Powerhouse is a Newham-based organisation dedicated to the empowerment, training and support of Learning-Disabled women. People First and Powerhouse, facilitated by Ali Campbell (Queen Mary, University of London) and Andrea Encinas-Meade (British Gospel Arts) created a performance-based programme, run by L-D adults themselves, which reached hundreds of staff, carers and other L-D adults across East London and delivered an experiential training in Advocacy Awareness.

PLATFORM has been working for 21 years, bringing together environmentalists, artists, human rights campaigners, educationalists and community activists to create innovative projects driven by the need for social and ecological justice. This interdisciplinary approach combines the transformatory power of art with the tangible goals of campaigning, the rigor of in-depth research with the vision to promote an alternative future. *Remember Saro-Wiwa* is a coalition of UK-based organisations and individuals encompassing the arts and literature, human rights and environmental and development issues, led by PLATFORM. www.platformlondon.org

La Pocha Nostra was founded in 1993 by Guillermo Gómez-Peña, Roberto Sifuentes and Nola Mariano, and is an ever-morphing trans-disciplinary arts organization based in San Francisco with branches and factions in many other cities and countries. With an international performance history that spans more than 500 events, La Pocha Nostra seeks to provide both a support network and forum for artists of various disciplines and ethnic backgrounds. La Pocha Nostra is neither an ensemble, nor a troupe, but more of a conceptual laboratory; a loose association of rebel artists thinking together, exchanging ideas, fears and aspirations and jumping into the abyss together. www.pochanostra.com

Queen Mary, University of London, is a campus university in London's East End, only twenty minutes by tube from the city centre. Arts and Humanities research at Queen Mary is regarded as some of the very best in the UK. Drama at Queen Mary has a particular emphasis on live art, contemporary performance and theatre for social change. www.qmul.ac.uk

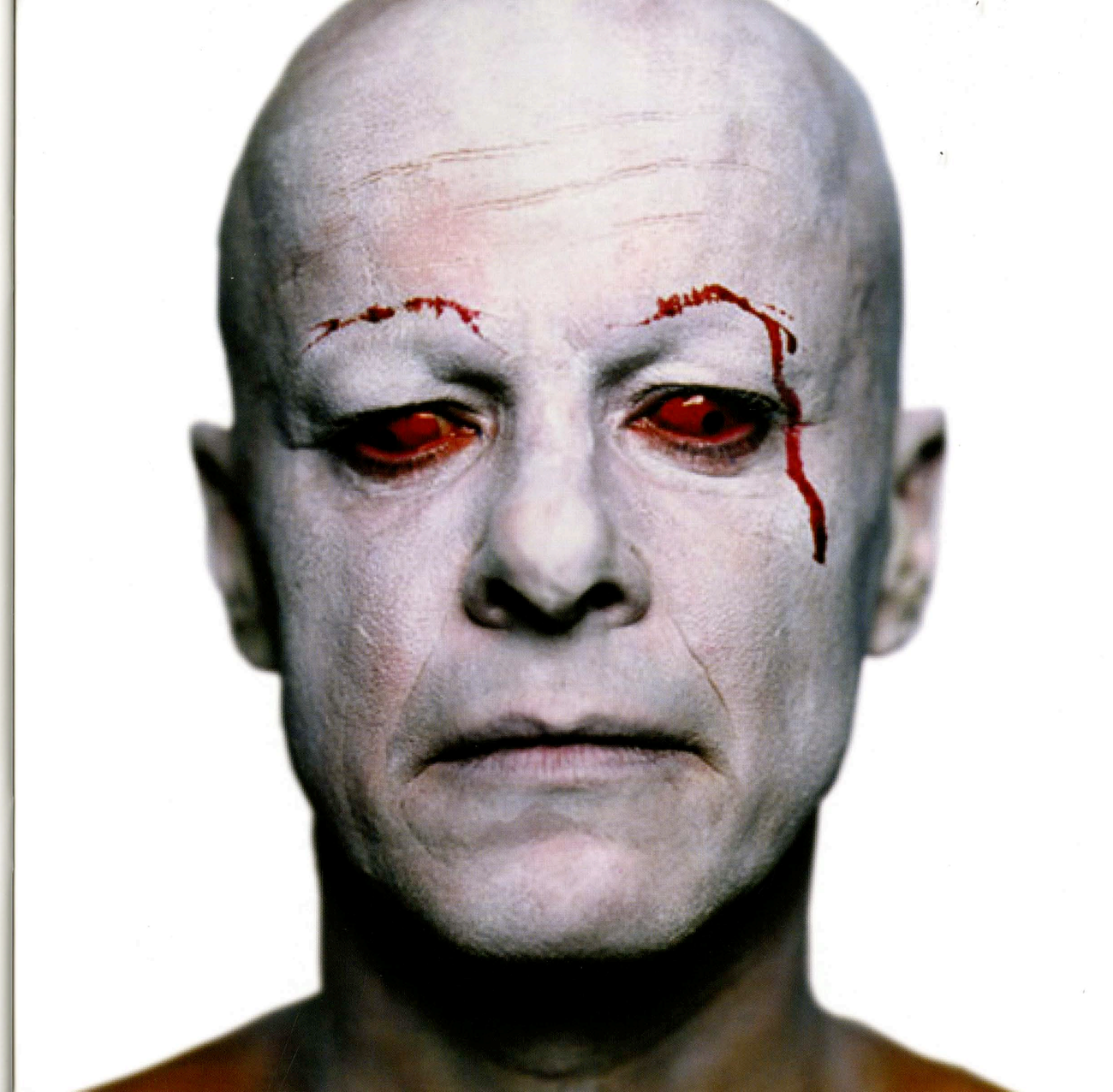
Hilary Ramsden is a performer and co-artistic director of Walk and Squawk Performance Project and a member of the Laboratory of Insurrectionary Imagination. She sees her work as a particular (and possibly peculiar) blend of live and relational art, rebel clown, movement and artivism, which is a result and expression of her belief in the power of art to transform our lives on both a personal and political level. Currently completing an MA at Goldsmiths College, she will be starting practice-based research exploring walking and civic dialogue at the University of West of England, Bristol. www.walksquawk.org

Sara Raza is writer and curator on contemporary visual art practice and Assistant Curator: Public Programmes at Tate Modern, London. She curated In the Shadow of Fallen Heroes for the second International Contemporary Art Exhibition in Bishkek, Kyrgyzstan 2005 (Central Asian Biennale) and is editor for *West and Central Asia for Art Asia Pacific Magazine*.

João André da Rocha is a lecturer in performance at the Catholic University of São Paulo and Visiting Lecturer in the School of English and Drama, Queen Mary, University of London. He is also a Director of People's Palace Projects (PPP) in Brazil. He worked regularly in the juvenile justice system in São Paulo which is the basis for a new project with PPP that he will develop in Azerbaijan for the Soros Foundation. He was an Associate Producer on *From The Favela To The World* at the Barbican Centre, and has recently worked at Theatre Centre and the Lyric Hammersmith in London. In June he begins a new project on Brazilian Popular Culture with the Young Vic.

Lia Rodrigues graduated in classical ballet at the Escola de Bailado in Sao Paulo. In 1977 she founded the Grupo Andança which, in the following year, received the Arts Critics Association of Sao Paulo award for 'Best New Company'. In the eighties she moved to Europe, where she worked and danced with Compagnie Maguy Marin. In 1990 she returned to Brazil, settled in Rio de Janeiro and established the Lia Rodrigues Companhia de Danças. Her choreographies have been presented in Europe, the US, and Israel and she is considered one of the country's most accomplished avant-garde, innovative choreographers. Lia Rodrigues was also the founder of the Rio international contemporary dance festival Panorama RioArte Danca.

Monica Ross has been producing collective, solo, and durational artworks since the late 1970s, in addition to works in print, video, text and installation. Recent performance works include *Women with Red Umbrellas*, a group event for Gropiusstadt, Berlin, 2005, and *humanmaterial*, with Jorn Ebner, eta project space, Brighton, 2005. *humanmaterial* is one of a series of works which transcribe a physical process into digital media. Aspects of these works, 2001-2005, can be seen under the title transcription at www.justfornow.net



Anjali Sagar was born and lives and works in London. She studied Social Anthropology (BA Hons) at The School of Oriental and African Studies, University of London and studied for her MFA at Middlesex University. Her work includes curatorial projects, moderation, essays, production and film and video works. She is interested in the relations between sound, text and image, archive and the legacies and potentials of the essay film. Sagar has produced numerous projects including *No Arrival No Parking* with composer Heiner Goebbels. She is co-founder of the artists collective The Otolith Group who will curate the first Retrospective on the Black Audio Film Collective in 2007, founder of Multitudes, the guerrilla news network established in 2000, and moderator of the Undercurrents listserve.

Peggy Shaw is a Practicing Doctor Of Performance:(PDP) She got her Elder Body-On-The-Line practical training with 32 years on the boards from New York to Taiwan, 25 years as an individual artist and collaborator with Lois Weaver in The Split Britches Company, endless awards despite being a bandit and numerous attempts to fill the endless void of Lesbian new writing for performance. www.splitbritches.com

Roberto Sifuentes is an interdisciplinary artist whose work fuses charged cultural and political issues with a cutting edge pop culture aesthetic, often combining live performance with interactive technologies and video as a presentation medium. A founding member of La Pocha Nostra, Sifuentes has collaborated and performed with Guillermo Gómez-Peña and La Pocha throughout the United States, Europe and Latin America. Since 2001, Sifuentes has also been Artistic Director and Lecturer of The Trinity/La MaMa Performing Arts Program in New York.

Adrien Sina is an artist and curator who lives and works in Paris and London. In 1995, Sina began a long-term series of projects engaged with issues of ethics, human rights and political representation. In particular *Matrix of a Planetary Ethics* and the *Planetary Parliament of Peoples and Minorities* used performances, video-installations, online actions and publications to propose a radical rethinking of juridical and institutional structures. In 2003 Adrien Sina was advisor to Tate Liverpool for *Art, Lies and Videotape: Exposing Performance.* As part of the development of *PSi: Performing Rights* Adrien has worked with the Live Art Development Agency as a Thinker In Residence considering issues of Performance, Politics, Ethics and Human Rights. As part of his residency he has developed a website which provides an historical overview of the development of the question of Human Rights and illustrates the historical and contemporary strategies undertaken by artists.
www.adrien-sina.net/ethics

Tetine are Bruno Verner and Eliete Mejorado. Since 1995 they have been creating a multitude of sound works from atonal orchestral pieces to electro punk/bailefunk/miamibass-driven tunes. Their latest baby is called *L.I.C.K MY FAVELA.* James Thompson is Professor of Applied and Social Theatre at the University of Manchester and a Director of the Centre for Applied Theatre Research. He is currently the co-director of In Place of War – a major research project exploring performance and war funded by the UK's Arts and Humanities Research Council. He has worked on theatre projects in Brazil, Indonesia, Sri Lanka and in prisons and with refugee communities in the UK. He was Guest Editor of the 2004 *TDR Social Theatre edition* (T183) and is author of *Applied Theatre: Bewilderment and Beyond* (2003) and *Digging Up Stories: Applied Theatre, Performance and War* (2005). Wan-Jung Wang is a theatre teacher, director, scholar, writer, actor and volunteer worker for the elders who works in community-based applied drama using theatre to effect change. She has published books: *The Art of Peter Brook, Stage Vision* and *I Fly Across Darkness With Wings in Taiwan.*

Lisa Wesley works across the disciplines of performance, video, installation and text. She qualified from Valley Comprehensive School in Worksop with one 'O' level – Grade C in Religious Education. Since then she has tried a bit harder and become more focused.

David Williams is a performer, technician, director and writer. He was a participant in the hybrid performance laboratories Time_Place_Space 1 & 2, and has worked with Sidetrack, Sydney Theatre Company, Blast Theory, Bonemap, pvi collective, and Platform 27. In 1998 he was awarded the Marten Bequest Travelling Scholarship for Acting, with which he pursued training in the USA and Europe. David holds an Honours in Theatre from UWS Nepean, and will complete a PhD at UNSW in 2006. He is a founding member and artistic director of version 1.0, and has co-devised all of the company's work since 1998 including *The Wages of Spin, CMI,* and *The Second Last Supper.* Most recently he produced and directed version 1.0's *From a distance...*(2006).
www.versiononepointzero.com

Nicole Wolf researches, writes and teaches on the moving image in cinema, gallery and activist spaces. With an interdisciplinary background she has a specific interest in the South Asian region and documentary modes and explores notions of the political and verisimilitude as well as entanglements of image making and transformation. Since 1997 she has been involved in curatorial projects and film festivals. She is currently teaching in the Visual Cultures Department at Goldsmiths' College in London.

Wrights & Sites is a group of four practitioner-researchers committed to producing work that responds to space and place, and the people who live, work and play in various sites and landscapes. Formalised in 1997 and based in Exeter (UK), the four core members are Stephen Hodge, Simon Persighetti, Phil Smith and Cathy Turner. Wrights & Sites work across a range of media: site-specific performance, published *Mis-Guides* and *Mis-Guided Tours*, themed drifts, mythogeographic mapping, and public presentations & articles. The group's published *Mis-Guides* are created in collaboration with visual artist Tony Weaver. www.mis-guide.com

Ali Zaidi is the Artistic Director of motiroti, which he co-founded with Keith Khan in 1996. Working across diverse art forms, including film, live art, installation and digital technologies, Zaidi creates fresh participatory experiences for new audiences. Zaidi's work is reflected in all motiroti productions. However, he feels particularly close to recent video-triptych cutout; award winning *Alladeen; Mix & Match*, a live performance presented at Romaeuropa Festival; and *Fresh Masaala*, an installation that toured world-wide. Most recently he has designed two cinemas for Rich Mix, a new arts centre in East London. www.motiroti.com

Al Zaytouna London Dabke Group aims to reflect the cultural journey of Palestinians through dancing Dabke and includes many members from Palestinian villages that no longer exist. Dabke is the national dance of Palestine and is often seen in festivals, celebrations and weddings. Since the British occupation in Palestine in 1917, Dabke became a representation of Palestinian identity and was associated with political and national aspirations, particularly after the disaster of 1948 when the state of Israel was declared and hundred of thousands of Palestinians were deported from their land. group aims to show this cultural journey of Palestinians throughout dancing Dabke. The Al Zaytouna London Dabke group recently performed as part of *How Palestine Became Israel* show in memory of the Deir Yassin Masacre and will be performing at the WOMAD festival 2006. www.londondabke.com

Information

Address
Queen Mary, University of London
Mile End Road,
London E1 4NS

www.psi12.qmul.ac.uk

Information and ticket desk
Arts Building
9.00am-10.00pm daily

Tickets
The Conference Plenaries, The Library of Performing Rights, the Manifesto Room, the Gallery of Utopias, and all daytime performances and installations are free with a Day Pass or with conference registration ID.

Tickets for evening performances can be purchased online (www.drillhall.co.uk) and if available on the day at the Queen Mary Box Office.

Please note that conference registration and day passes do not include performance tickets which must be booked and paid for separately.

Day Passes
£10 and can be purchased online (www.drillhall.co.uk) or on the day at Queen Mary, University of London Box Office, Arts Building, Mile End Road. The Box Office for Day passes opens 8.30am.

Performance Tickets
£8 (£6 concessions)

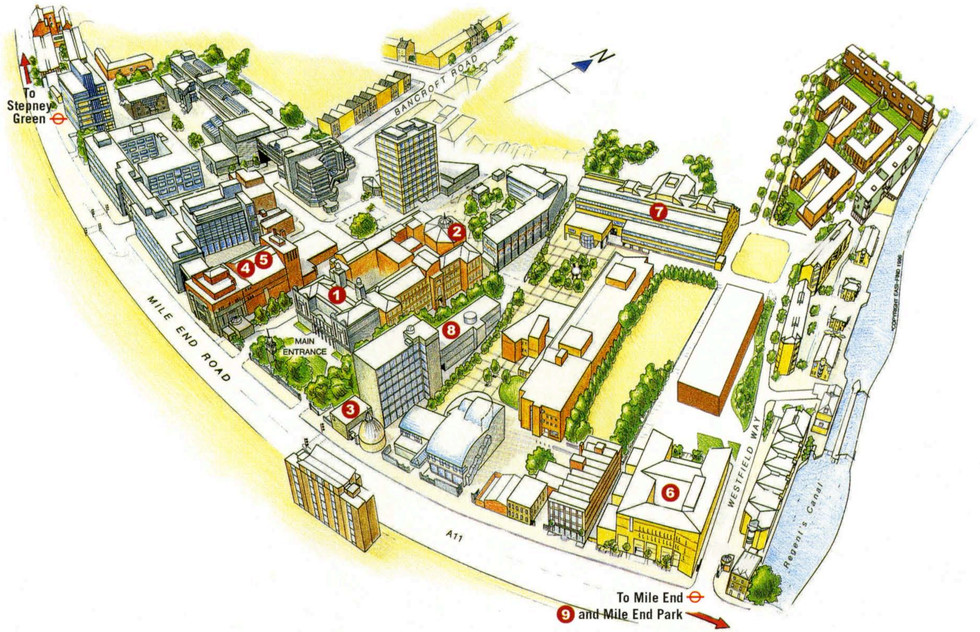
Go Loko! tickets
£12 (£10 concessions)

Concessions – students, unemployed, OAPs.

Transport
By tube: Mile End and Stepney Green Underground stations
By bus: 25, 277
By car: there is a limited amount of metered parking in surrounding roads.

Access
All venues are wheelchair accessible with the exception of the Boiler Room. Please contact + 44 (0)207 882 5196 in advance to make access arrangements.

Site map



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Credits

Performing Rights

Artistic Director Lois Weaver

Manifestations

Curated and Produced For EEC Lois Weaver and Rose Sharp

For Live Art Development Agency Lois Keidan and Daniel Brine

Assistant Producer Emmy Minton

Library of Performing Rights

Librarian Dominic Johnson

Designer William Bock

Coordinator Helen Idle

Co-Producer Gini Simpson, Space

Website Designer Tom Keene

Manifesto Room

Guest Curators John Jordan Anjalika Sagar and Kodwo Eshun of Otolith Group

Gallery of Utopias

Coordinator Shabnam Shabazi

Artists in Residence

Coordinator Susannah Hewlitt

Artist Liaison Rebecca Louise Collins

Artist Project Coordinator Sandra Freio

Post Graduate Liaison Megan Mc Donald

Volunteer Co-ordinators Georgina Whitehouse Lucy Dear

Production Assistants Louise Owen Charlotte Bishop Kate Marchant Cassie Orhan Lorena Rivero de Beer Andrew Mitchelson

Production Management Greg Turbyne and Tracy Hammel for Queen Mary Simon Myers and Gaia Productions

Live Art Development Agency Company and Resource manager Andrew Mitchelson

Conference

Conference Director Lois Weaver
Administrative Producer Rose Sharp
Assistant Producer Sarah Hussain

Conference Committee Jen Harvie (Queen Mary) Nick Ridout (Queen Mary) Martin Welton (Queen Mary) Paul Heritage (Queen Mary) Adrian Heathfield (PSi) Lois Keidan (Live Art Development Agency) Daniel Brine (Live Art Development Agency

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Websites:
Queen Mary, University of London
www.qmul.ac.uk

Live Art Development Agency
www.thisisLiveArt.co.uk

Photo Credits

Front Cover (clockwise)
Coco Fusco
Leibniz, photographer Manuel Vason
Clod Ensemble
Oreet Ashery

Back Cover
Curious, photographer Hugo Glendinning

Inside Cover
Naeem Mohaiemen,
photographer Anandaroop Roy

Page 2 Luiz De Abreu, photographer Gil Groffi.

Page 4 From *You are Here...* by Stacy Makishi, photographer I. Blackman

Page 9 The Octagon Library, Queen Mary, University of London.

Page 11 Curious, photographer Hugo Glendinning

Page 12 John Jordan

Page 17 Chumpun Apisuk.

Page 18 Stacy Makishi, photographer Vic Ryder

Page 21 Clod Ensemble

Page 25 Bobby Baker, photographer Andrew Whittuck

Page 35 Leibniz, photographer Manuel Vason

Page 39 Guillermo Gómez Peña and Roberto Sifuentes.

Page 41 Naeem Mohaiemen, photographer Anandaroop Roy.

All other images are courtesy of the artists.

PSi PERFORMANCE STUDIES INTERNATIONAL

Live Art Development Agency

[space]

Queen Mary University of London

ARTS COUNCIL ENGLAND

the drill hall

collaborations EAST END collaborations

LCACE London Centre for Arts and Cultural Enterprise

PSi #12 PERFORMING RIGHTS

NOVEMBER 2005

Nobel laureate and University of Chicago Economics professor Gary Becker advocates racial profiling to prevent admission into US of students and skilled workers from countries like Saudi Arabia and Pakistan. In an editorial for *The Wall Street Journal*, he writes, "terrorists come from a relatively small number of countries and backgrounds, unfortunately