

Creative Courses Workshops

A six-week course, which will last for Aprox 2 hours, each workshop will consist of-

Discussion/introduction 30mins

Performance creation 1hour

Watch performances and discussion 30mins

Synopsis - This six-week course will give you all the knowledge and confidence you need to make performance art. Working alongside Victoria Melody she will guide you through the fundamentals whilst creating an entertaining but challenging environment. You will get to make six different performances or work on one that will be developed through out the course. Workshops include The Live Art Developments-Performance Pack, documentation, site-specific, performance for camera, fitting a performance into a given theme, and performance in a public space

1. Performance Pack

We will create our own performances using the Live Art Development's and artist Joshua Sofaer's performance pack. This is a great introduction to performance art and all it's elements. Conceived and created by Joshua Sofaer, The Performance Pack is a signed and numbered limited edition artwork, a performance enabler, and an educational resource.

Drawing on works, which have been informed by performance in Tate's permanent collection and beyond, The Performance Pack is a ready-made kit containing all the audio-visual material, historical information and props needed to develop a lecture-based performance exploring the relationship between fine art and performance.

The Performance Pack is aimed at collectors, educationalists and advocates as an introduction to contemporary performance practices.

The Performance Pack features the work of Matthew Barney, Joseph Beuys, George Chakravarthi, Robin Deacon, Forced Entertainment, Franko B, Ronald Fraser Monro, Guillermo Gómez-Peña, Rebecca Horn, Tehching Hsieh, Zhang Huan, Oleg Kulik, La Ribot, Richard Layzell, Stacy Makishi & Vic Ryder, Piero Manzoni, Howard Matthew, Paul McCarthy, Bruce Nauman, Hayley Newman, Carolee Schneemann, Cindy Sherman.

2. Performance for Camera

We will look at how video can become a useful tool for performance. Not only for documentation purposes but how it can add more dimensions to your performances in a live context. We will also look at the camera becoming your audience and the best ways for making this work effectively. We will look at past and contemporary artist who use video and how framing is an essential part to the work.

3. Fitting a Performance into a Given Theme

Most artists know how it feels to endlessly apply for funding and opportunities. In this workshop we will not look down upon the "call out" but use it as a springboard for ideas.

4. Performance in a Public Space

We will go back to the original way of making performances. We will look at happenings, Fluxus and Dadaism, and make performances that don't need a budget, props, costumes, organisation and an invited audience. We will take to the streets and make work that can be huge or subtle performed to a passing audience.

5. Documentation

This session's emphasis will be placed on the documentation of a performance. We will look at which is the most effective method for our works this could include, trace, video, gossip, photography, or drawing.

6. Site-Specific

Our ideas will come from our location; I will find an indoor/outdoor space that will act as a story for us to make work from. The performances will be a response to how we feel in a different space.