

PLAYING UP

MANUAL FOR PRESENTERS AND SETUP CREW

PLAYING UP

Playing Up is a flexible concept. It can be adapted to take place inside and outside or a combination of both, it can be on a single location or multiple locations.

Concept:

Playing Up is an art game for families. It consists of historical performances described and printed on cards with instructions that explain how you can reenact them. Each card is exhibited along with the necessary props or objects that enable you to recreate the performance with your family or friends.

Game Cards:

The original collection consists in 36 cards. Live Art Denmark has developed a Nordic Expansion pack including additional Nordic performances to the game. In 2021 we were part of the collaboration with Fundus Forschungstheater, Hamburg, adding a gender themed expansion pack. There is a total of 60 game cards available at this point.

We have tested the cards on several occasions and under different conditions, and we always carefully select the cards that we think will work for the specific venue and context.

Card station:

Each card has its own station. We have stands that display each card, typically in 2 languages (English+ Danish or the local language). Some stations require props or materials to work. The different requirements of each station are described in more detail below.

Guides:

Part of Playing Up is also to engage a group of young local guides to help the audience at the stations. We spend time with the guides before the setup of the event. After the event, they will be experts in performance art and guiding audiences. The local guides are instrumental in engaging audiences. Guides who speak the local language are crucial to including all age groups in the best possible way.

It is important that the guides have the needed time and are committed to the event. Especially during the event, it is essential that the guides are present and on time. We suggest that guides are recruited from school-classes; ideally perhaps some who already have an interest in the arts.

Background:

PLAYING UP is produced and published in a collaboration between the Live Art Development Agency (LADA, UK), FUNDUS THEATER/Theatre of Research (Germany), Tate Early Years and Family Programme (UK), Best Biennial (Sweden) and Live Art UK, with the generous support of the Goethe-Institut London. PLAYING UP forms part of LADA's contribution to the Collaborative Arts Partnership Programme (CAPP) supported by Creative Europe Programme of the European Union.

Age group:

We recommend that age group is set from minimum 4 years and up and that children of 12 years or less are accompanied by an adult.

Implementation:

Below is a case on how Playing up was implemented at the Nordic House in Torshavn followed by links to additional resources for setting up an event.

CASE:
Nordic House at Thorshavn, Faroe Islands
<https://www.nlh.fo/en/>



The following is a description of how the Playing Up concept was implemented at the Nordic House in Thorshavn, Faroe Islands. It is an example of Playing Up being spread out throughout a culture house utilizing the building both inside and outside. We presented a selection of 12 international works and 12 new Nordic works with artists from Faeroe Island, Greenland, Denmark, Norway, Sweden and Finland.

Involved parties

The Nordic House

The Nordic House is run by the Nordic Council of Ministers. The Nordic House's primary function is as an open and vibrant cultural showcase for Nordic art and culture in the Faroe Islands and to raise awareness about Faroese art and culture across the Nordic regions.

The house is a Nordic institution of art and culture with a diverse program of music, literature, theatre, film, visual arts, lectures, conferences and much more. They produce and co-produce several festivals throughout the year, among them festivals for children, film, literature and jazz.

Volunteer students

A teacher and local group of students from Listabreytin (Art program) at the Nám X school (10th grade) in Thorshavn. The group consisted of 15 students. However only 8 students participated consistently due to a bit of miscommunication regarding the need for the guides to be committed throughout the event. We were not able to communicate directly with the teacher beforehand, which would have been preferable.

Live Art Danmark

We were participating with a crew of 4 persons. Our artistic directors Ellen Friis and Henrik Vestergaard were responsible for teaching the students. The two other crew members were responsible for the setup of station, sourcing local materials and collaboration with local tech crew.

Preparations

Prior to the event artistic directors Henrik Vestergaard had visited the venue. The main preparation was the selection of cards and placement of stations. Then followed the agreement about what Nordic house was providing, and what we would bring. The Nordic house was also responsible for finding and making an agreement with the local students who worked as guides.

Schedule

The overall schedule was as follows:

February 10th Travel from DK

February 10th - 16th 2021 – local Covid 19 quarantine.

February 16th 2021 – Teaching students online.

February 17th 2021 – Set-up at Nordic House, Teaching students

February 18th 2021 – Continued set-up at Nordic House, Teaching students, Artist talk in the afternoon

February 19th 2021 – Time slots for event: 09.00-11.00, 12.00-14.00, 15.00-17.00

February 20th 2021 – Time slots for event: 11.00-13.00, 13.00-15.00, 15.00-17.00

February 21st 2021 – Time slots for event: 13.00-15.00, 15.00-17.00 – From 17.00 Packing our materials

February 22nd 2021 – Travel back to DK

The event was divided into 2-hour timeslots to control the number of participants due to Covid 19 precautions (there were no actual restrictions in the Faroe Island at the time).

Program

The program was free folded 4A handout given to all audiences. It contained a list of titles, a map with locations in the house, and a small text explaining the concept, plus crediting.

Instagram diary

As we had a 6-day quarantine that allowed us to go outside, as long as we were not in contact with others, we decided that we would create a Instagram diary consisting of different reenactments prior to the event:

<https://www.instagram.com/p/CLMRlj9hmn2/>

https://www.instagram.com/p/CLOicWOH_LX/

https://www.instagram.com/p/CLRSIP_Br0Q/

<https://www.instagram.com/p/CLT04-hh0tH/>

<https://www.instagram.com/p/CLWa-2jh833/>

<https://www.instagram.com/p/CLg-it7hIBw/>

<https://www.instagram.com/p/CLZHSSXhAXc/>

During the event the Instagram diary continued with excerpts from the event:

<https://www.instagram.com/p/CLojwmDhusU/>

<https://www.instagram.com/p/CLzqd8PBVDt/>

<https://www.instagram.com/p/CL1Otqgh67y/>

Set up

Following is the map of how the stations were placed and individual notes and images from each stand:



#1) Kirsten Justesen: Ice Hands (1991)

Description:

Some artists create marble or stone sculptures that last for thousands of years. Kirsten Justesen started working with her own body as a form from early on, and later with ice as a material. Her sculptures do not last forever, because the ice and the body, which are both shaped by nature's processes, change and even disappear altogether in time.

Instructions:

Hold an ice cube in your hand and watch it melt. You can also put an ice cube in a plastic bag and attach it to your clothing with a safety pin.



What we brought:

Stand, bags for creating ice cubes, small zip lock bags, safety pins.

What the venue provided:

Ice cubes from café ice cube machine, small bowls, regular table, trash bin.

Notes:

We did not use bags for creating ice cubes and therefore did not need access to a freezer, since the café at the venue gave us access to an ice cube machine.

#2) Henning Christiansen: Det grønne øre/The Green Ear (1984)

Description:

"You should listen to nature," said Henning Christiansen and painted one of his ears green – and then his violin, a beer and many other objects. He proclaimed 1984 'Green-ear-year' and took over a chair in a barber's shop in Horsens city for a whole day, where he painted green ears on anyone who wanted to hear the music in nature and its sounds.

Instructions:

Paint one ear green or have somebody else do it for you. Is it easier to hear green things? You can also go outside and listen to the trees.



What we brought:

Stand, green theater make-up, make-up sponge, Makeup, resemuligheder, aftøringspapir, svamp

What the venue provided:

Small table, 2 chairs, thrash bin, 2 small bowls to place clean and dirty sponges, bowl with water to use for cleaning hands, 1 watering can with clean water, 1 bucket for dirty water

Notes:

In order to save on cost, we did wash the make-up sponges with hot water in a sink during the day when the event was running. Image above is from different venue – we did not have a mirror.

#3) Essi Kausalainen: I and Other Letters (2012)

Description:

Is it only living beings that can communicate with each other? Can plants and stones also appear in performances? In Finnish artist Essi Kausalainen's works, stones and plants are co-performers that form part of circuits and communicate with sounds, colors and movements. In "Carnation and Quartz" (2015), a green worm, a diamond and a pink carnation flower all appear. In another performance "I and Other Letters" she put a plant under a table and tried to water it through the table!

Instructions:

Invent an action with three elements: yourself, a plant and something inorganic - metal, stone, water, earth or glass, for example. Maybe you can make a sound together?



What we brought:

Stand

What the venue provided:

Two regular tables, a sheet of wood, plants, various metal rods, stones, (plants).

Notes:

The venue had not actually prepared materials for this, so we sourced it by finding everything around the building, plus actually buying some plants. In order not to ruin the surface of the tables, they were covered with a sheet of wood. We would have liked to have more dissimilar objects of metal like cutlery, an old candlestick, etc.

#4) Roi Vaara: Grounding (2018)

Description:

Many performance artists explore how to work with sound and instruments differently to the ways musicians usually do. Guitars and pianos especially have been used in performances and have not always survived them! In the work "Grounding", Finnish artist Roi Vaara walks around with an amplifier on wheels from which an electric guitar is dragged on its cable. The sound comes from both the guitar and the street.

Instructions:

Try it! Use a guitar in a different way! Take it for a walk! If you film it and upload it to the internet, please tag it with #playingup21



What we brought:

Stand, Portable amplifier

What the venue provided:

Electric Guitar, extra strings and 4 pack (heavier strings are better), 2 meters of jack cable, 4 meters of wire and 2 closures for the wire (wire lock).

Notes:

Guitar cable is connected and fastened with strips and a metal wire to the amplifier. This was assembled by us at the venue. There is also a need to protect the guitar cable jack at the guitar. We used pieces of a perforated metal band. Heavy plastic and gaffa-tape were used to protect the speaker cone.

Note that the guitar as well as the cable will be damaged or even destroyed.

#5) Stein Henningsen: NIAN Göteborg (2018)

Description:

A performance art piece can be just as beautiful as a painting or a ballet. Stein Henningsen worked in the advertising industry for many years before becoming a performance artist and moving back to Svalbard. He works with simple materials such as fire, the sea, rocks and large blocks of ice. His performances are both beautiful and impressive exertions. For a festival in Gothenburg in 2018, he created different situations with 50 meters of building plastic, which could represent ice and water. 1

Instructions:

What images can you create with a long piece of plastic in a natural environment? Or inside a building? Create some awesome situations with the piece of plastic and take photos. Feel free to tag them with #playingup2



What we brought:

Stand

What the venue provided:

50 meters of heavy plastic.

Notes:

This station was placed outside. The plastic should be a bit thick/heavy. The type we used here was the kind typically used as vapor barrier. Notice the handles cut in the end and reinforced with GAFFA-tape. Also the plastic was secured to a nearby sculpture to prevent it from flying away.

#6) Morten Holmefjord. Vicekongen af Fusa (2003)

Description:

What would you do if you ruled an entire country? Would you be a dictator? Or a wise and kind ruler? For many artists, their books, paintings or performances are like small worlds where they decide everything. In 2003, the Norwegian municipality of Fusa was transformed into a kingdom and the artist Morten Holmefjord made its viceroy. The kingdom had its own passport and money, the Fusian Crown, which was the same value as the Norwegian Krone. In 2005, a referendum was held on the whether the kingdom should continue. 57.2% of the votes were against, and Morten Holmefjord went into exile in South America.

Instructions:

Imagine you were a king or queen. What would your country be called? What would you call your currency? What is the climate like? What laws are there? Draw and describe it!



What we brought:

Stand, pen and pencils, paper (small notebooks)

What the venue provided:

Throne like chair or similar, small table, podiums.

Notes:

The venue had not really found a Throne like chair. We improvised by taking a regular chair and covering it with pelts that they had elsewhere in the house, and the chair was then placed on a small elevation with two 2 x 1 meter stage podiums.

#7) Kurt Johannessen: Øvelser (1986)

Description:

Isn't it strange that so many imaginary pictures can be created in one's head just from reading black letters on paper? A performance artwork can be a form of writing. Norwegian Kurt Johannessen "writes" his performances with little signs in space; a thread, a few stones and some dead flies. He also writes short poetic texts, which he calls "Exercises". In either case, he creates inner images in the viewer or reader.

Instructions:

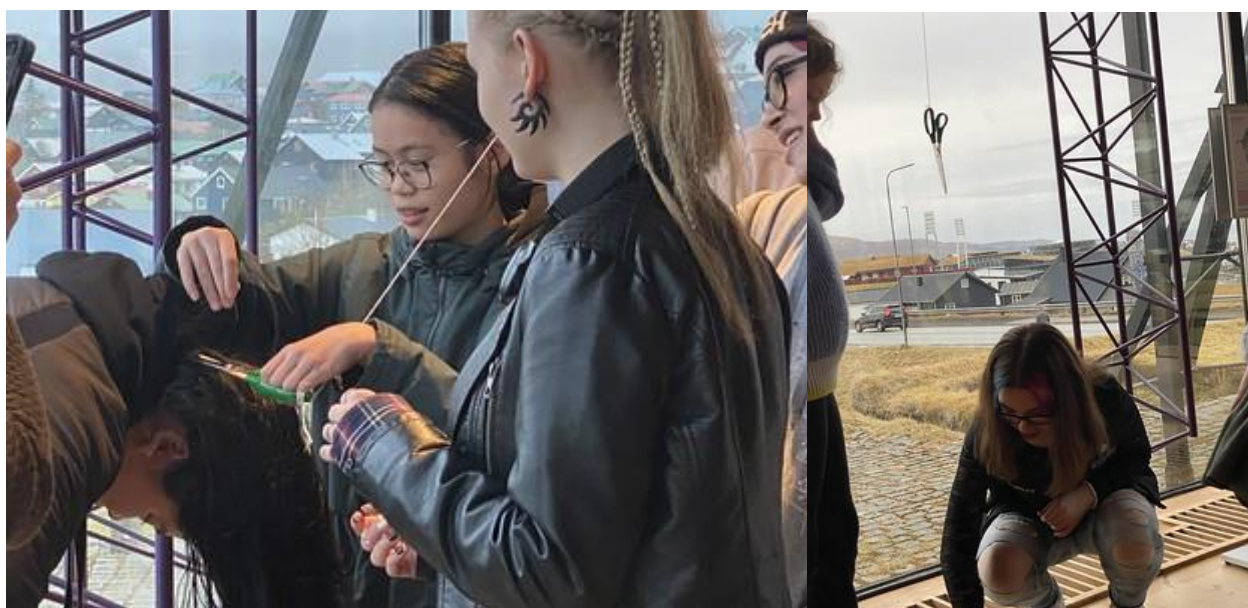
One of Kurt Johannessen's texts reads:

Think of something you don't know.

Get a haircut. Put the hair in your shoes.

Wear them for a whole day.

Hint: A little bit of hair is enough!



What we brought:

Stand, scissor, sting

What the venue provided:

A place to hang the scissor

Notes:

None

#8) Anna Berndtson: Borg (2002)

Description:

Did you ever pretend that you were blind? Did you close your eyes and try to use a cane to help you move around? Performance artists also often explore the body's possibilities. The Swedish artist Anna Berndtson made her performance "Borg" about her own eyesight and as an homage to the famous Swedish tennis player. In the work, she is dressed in tennis clothes and walks through a room full of tennis balls.

Instructions:

With a cane and a pair of prepared goggles, you can experience Anna Berndtson's vision and navigate through 100 tennis balls. Look straight ahead and change your direction every time you hit a ball.



What we brought:

Stand, canes, blacked out goggles.

What the venue provided:

100 tennis balls

Notes:

The venue had used tennis balls donated from a local club.

#9) Bengt av Klintberg: 15 Orange Events (1962)

Description:

An “event score” is a recipe for a performance that anyone can perform. The format has been used by many artists, especially in the 1960s by members of the art movement called Fluxus. Bengt af Klintberg is a Swedish artist and folklorist who is interested in superstition and contemporary rituals. He was part of the Fluxus movement and wrote several “event scores”. Among other things, he created a series of actions that can be performed with oranges.

Instructions:

Orange Event number 16 is called “Look at two or three oranges for a long time”. Did you choose two or three oranges? Why did you choose them? How long did you watch them for? How did it feel?



What we brought:

Stand.

What the venue provided:

Table, 3 oranges, 2 chairs

Notes:

A small table is fine. The oranges need to be changed if they are getting mold.

#10) Jessie Kleemann: Orsoq III, Subartic Sushi (2015)

Description:

Some believe that theatre and performance descend from ancient rituals. Jessie Kleemann's performances are inspired by Greenlandic rituals, myths and objects, which she uses in very different ways to how it would be done traditionally in Greenland. Orsoq is seal lard that can be used in lamps or eaten. Beads and string are used for clothing. But in Subartic Sushi, Jessie Kleemann puts the lard on her legs, sprinkles it with pearls and wraps herself in plastic like a large sushi roll.

Instructions:

Jessie Kleemann has suggested this mini version of her performance: Put some raw fish on your hand or forearm and wrap it with cling film. How does it feel? How does it smell after a few hours?



What we brought:

Stand.

What the venue provided:

2 regular sized tables, trash bin, Cling film, paper towels, raw fish, platter for the fish, refrigerator to store the fish.

Notes:

The fish has to be slices that are resupplied throughout the event.

#11) Örn Alexander Amundason: Chews (2013)

Description:

Some think of performance art as a transgressing art form, in which artists use their own bodies and body fluids in dangerous and disgusting experiments. Icelandic Örn Alexander Ámundason plays with prejudices about performance art and the art world in general. For example, he presented an exhibition where only torn strands of canvases were hung and painted a picture with his bogies.

Instructions:

In the work “Chews”, Ámundason chews biscuits and creates sculptures with his mouth. Choose someone to be a model, and then try to make a sculpture of them with the chewed biscuit inside your mouth. Put the sculpture on a piece of paper and write the title and your artist name.

Image



What we brought:

Stand.

What the venue provided:

Plain biscuits (“Marie kiks”), plate, paper, pens, 2 tables, trash bin.

Notes:

When the tables are filled up, some of the sculptures are thrown out. Also, we cleared out everything at the end of each day during the event.

#12) Goodiepal: Trance Dance (2020)

Description:

A composer usually writes sheet music to create new music. But the Faroese-Danish artist Goodiepal also composes processes and actions to be performed based on instructions and signals. In this way, he creates new connections between people through different media. The organization Live Art Denmark showed the work “Trancedance” by GP & PLS (Goodiepal and Pals) at Kampnagel in Hamburg in 2020. Here you can dance a democratic protest, where each step stands for a statement such as “Open all borders” or “Stop sexism”.

Instructions:

Look at the steps in the booklet or scan the QR code. You can also invent your own dance, where each step stands for a sentence, like “I love icecream.”



QR code to booklet.



What we brought:

Stand, printer booklets

What the venue provided:

Small table for booklets, (projector/monitor)*

Notes:

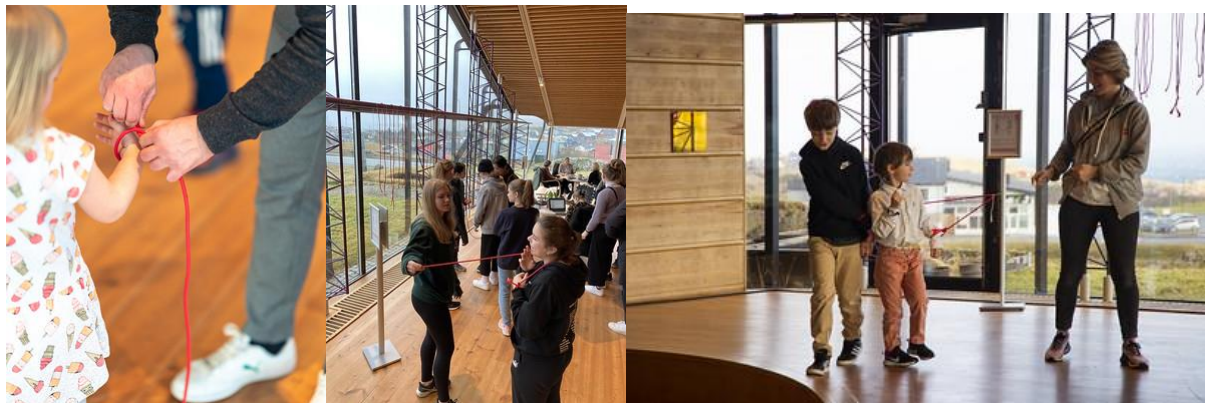
This station works best if there are guides attending the station and actually prepared to dance or show the movements.

* There is an instructional video, however at Nordens Hus we did not have a projector or monitor.

#13) Tehching Hsieh: One Year Performances (1978-1986)

Description:

Instructions:



What we brought:

Stand, string.

What the venue provided:

None

Notes:

Audience is welcome to take the string with them. Heavier string works better. We used mason cord.

#14) Joseph Beuys: Fedthjørnet (1982)

Description:

Most works, you can experience today by Joseph Beuys, are leftovers from his performances. He often worked with fat, like margarine or butter. He was interested in the material because it reacts to heat. A melting sculpture is almost a performance work in its own right. In several of Beuys' performances so-called "fatcorners" play a role. They consist in a lot of butter or margarine that was kneaded into a big mass and used to fill a corner in the room.

Instructions:

Form a large sculpture of margarine together with others! Wait for a long time, preferably some years, and watch what happens to the sculpture.



What we brought:

Stand.

What the venue provided:

Butter/margarine (30 pcs), disposable gloves (a lot), coffee table, paper towels, sanitizing napkins, plastic to cover table/floor/walls, trash bin.

Notes:

Since this station was placed in a room with wooden wall panels and floor, we decided to cover everything with plastic (The type we used here was the kind typically used as vapor barrier). The margarine was placed on a platter and was continuously replaced during the event. As an afterthought disposable apron could also be a good idea.

#15) Dennis and Eric Oppenheim: Two Stage Transfer Drawing (1971)

Description:

Live Art deals with the everyday, the domestic, with games, food, tinkering, misbehaving and all of that. So, doesn't this sound like children would have been involved from the beginning? Strangely, that is not the case. In fact, very few works of early Live Art were made together with children. One of them is Two Stage Transfer Drawing (Towards a Future State), a piece made by Dennis Oppenheim and his son Eric Oppenheim in 1971. Usually only Dennis Oppenheim, the father, is credited for it, though Eric was drawing through his father in this piece. What is that supposed to mean? You will see.

Instructions:

The adult(s) of the team take off their shirts. They sit on the floor, each facing a big piece of paper attached to the wall. Kids then sit on the floor behind the adults. Adults and kids are equipped with felt tip pens. Now the kids slowly draw a picture on the bare back of the adults. The adults try to reproduce the drawing on the paper in front of them. Note: Is there a gap between the two pictures? How are they different? Why? Would you like to take turns now? This would be part two of the piece called (Returning to a Past State



What we brought:

Stand, markers

What the venue provided:

2 Flip overs, 4 stools/chairs

Notes:

None

#16) Aaron Williamson: Barrier Man (2009)

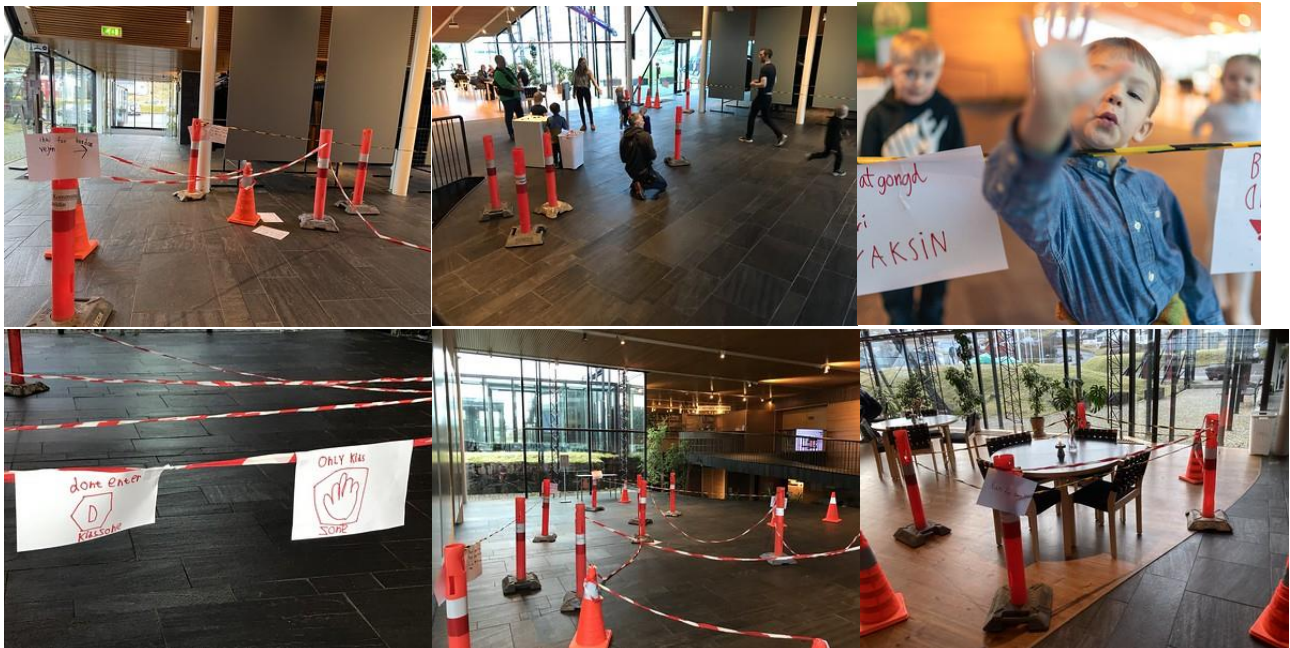
Description:

In recent years artists working with Live Art and disabled people found that they have much in common: Live Art often shifts perspectives on what seems to be normal and makes it questionable again. Disabled people often have a very different perspective on what is normal anyway. For people in wheelchairs, for example, the city is full of obstacles that nobody else even notices. They often have to take detours and therefore see life in the city from a different angle. The artist Aaron Williamson wanted non-disabled people to share this experience. He used barrier tape to create temporary barriers in public space: 'Sorry, you can't go through here today. You have to go that way, please.' To some extent, what is true for disabled people might be true for children, too, as many places are only accessible for adults and not for children.

Instructions:

Go to a DIY-shop and buy some barrier tape. Now create temporary barriers in public spaces and watch what situations might occur. You might also want to create a sign that reads: 'Sorry, no access for adults today, this way is "children only!"'

Note: Be careful not to create dangerous situations in traffic through your temporary barriers! Don't leave your barriers behind after you are gone.



What we brought:

Stand, traffic cones, barrier tape.

What the venue provided:

Stand for paper, paper, pens, tape, traffic stands.

Notes:

This was placed in the entrance and café area, which worked really well.

#17) Marina Abramovic: Freeing the Voice (1976)

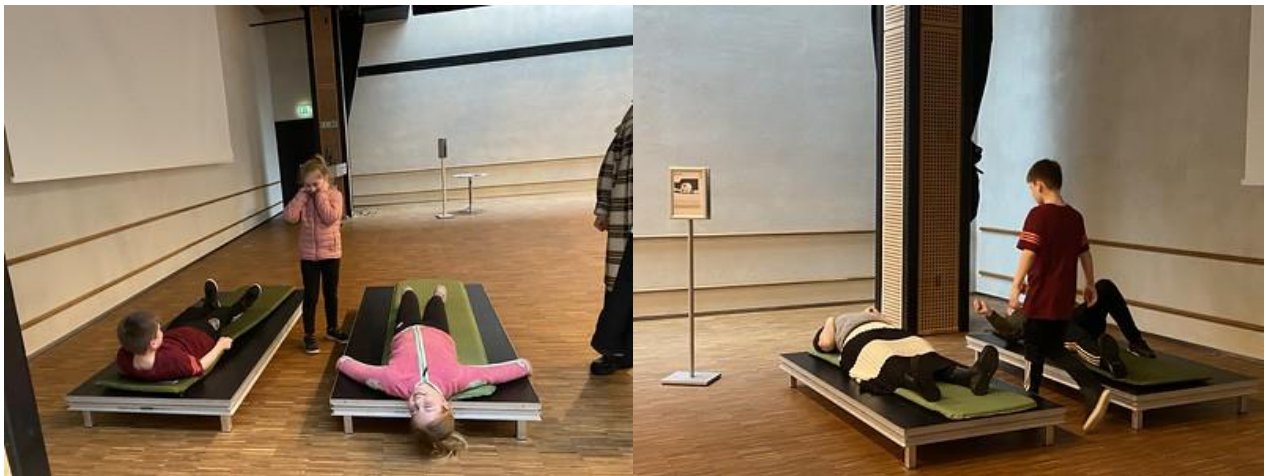
Description:

When was the last time you screamed at the top of your lungs? Growing up is about learning not to scream anymore. We learn to control our voices. But even though we might control what we tell others using our voices, at the same time our voices still say a lot about us. So, how about letting the voice go wild for a change? It turns out that it is not so easy to let go after all. In her piece *Freeing the Voice* the artist Marina Abramović lay on her back with her head tilted backwards so that her mouth was the highest point of her body. In this position she screamed until she couldn't scream anymore.

Instructions:

Set an alarm to go off in five minutes. Lie down on the floor with your heads tilted backwards. Start screaming, and don't stop until the alarm goes off.

Note: Was it hard? How did it make you feel? How did you experience your own voice and those of the others? Imagine: Marina Abramović did this for 45 minutes.



What we brought:

Stand, inflatable sleeping pads

What the venue provided:

Two 1 x 2 meters standart podiums.

Notes:

Strictly speaking the podiums are not a must, but it is preferable.

#18) Yoko Ono/John Lennon: Bagism (1969)

Description:

Surely you know a few words with 'ism' at the end? The history of art is full of those – Impressionism, Realism, Surrealism... . But none of them are as easy and fun to do as Bagism, the only 'ism' that is named after a thing. Bagism was invented by Yoko Ono and John Lennon in 1969, when they gave a press conference in Vienna while they were hiding in a bag. It has yet to be explored what Bagism is really about. As for now we only know that it involves people hiding in a bag in public.

Instructions:

Find an old duvet cover as a bag, preferably white. Choose a spot in public, where many people pass by. Decide which members of your team go inside the bag first. The others stay close and observe the reactions of people passing by. Take photos. Swap roles after a while.

Note: Whatever you'd like to say out loud while you are inside the bag is likely to get the attention of the people passing by. Would you like to use that to convey a message?



What we brought:

Stand, clothe line, clothespins, duvet covers.

What the venue provided:

Stand holding the clothe line.

Notes:

We bought the duvet covers locally. Also, to keep it more covid-19 safe duvet covers where used only by related people, and we used a dryer on high heat to disinfect the covers during the event.

#19) Chris Burden: Trans-fixed (1974)

Description:

Some pretty crazy things have been done in the name of Live Art. For example by the artist Chris Burden. He had himself shot in the arm and crawled through broken glass. His work can be seen in the form of grainy black and white photographs. They are somehow beautiful, but you can't see much on them. Only after you read all the different stories about what really happened, the pictures suddenly seem to have an aura: the less you can actually see, the more you see in them. Chris Burden's actions were often only witnessed by very few people. He knew that Live Art is about this gap between what happens now and what happens later when people start to talk about what happened. The drawing on this card is based on a photograph that shows Chris Burden lying on top of a car in a beautiful pose. We have been told that he was actually fixed to the car with nails driven through his hands.

Instructions:

Lie on top of a car. Don't drive nails through your hands! Remove your shoes and be very careful not to leave a bump or a scratch. This can be ridiculously expensive, especially if it's not your own car. Watch the sky for ten minutes.

Note: You could do a whole version of this game without really doing the instructions, but creating the evidence that you did them. What does good evidence look like? Maybe not too perfect, if you think about it.



What we brought:

Stand.

What the venue provided:

Car.

Notes:

In this case the car was placed inside the venue, but this station works just as well outside.

#20) Situationist International: Psychogeography (1953)

Description:

Have you ever sat in a café outdoors, maybe on a square, and watched what is going on around you? Sometimes real life in the city can be better than theatre. Most people on this planet are living in cities now, and so the urban space is the stage for most of our own life's adventures. It is definitely the place where anything can happen. But sometimes it doesn't look like it at all. Instead it is utterly boring: the same route to school or work every day, familiar places full of people who wish to be somewhere else. Once in a while we need some exercise to help us see the city in new and unexpected ways. Artists have suggested many ways to do that. One of the first was invented by the Situationist International, a group of artists living in Paris in the 1950s, and was called Psychogeography. It is fairly simple...

Instructions:

Choose a place in a city that you would like to visit. It can be any place in any city, as long as you find a map for it on the internet. Apart from the site itself the map has to show a train station preferably a few blocks away. Now take the map, leave the house and pretend that you have just arrived at the station. What does the site look like when you finally arrive there? Take a nice holiday photo.

Note: Maybe you can ask a passerby for the way to the site, just to check if you are on the right track. If there is some confusion, just show them the map!



What we brought:

Stand.

What the venue provided:

Table, print out of maps.

Notes:

The local guide group was choosing the maps

#21) Valie Export/Peter Weibel: From the Portfolio of Doggedness (1968)

Description:

Somehow we all are performers in our own lives and follow rules and scripts we often aren't aware of. Live Art plays with these rules of the everyday and makes them look strange again. For example, walking the dog seems to be the most common thing, but on the other hand, isn't it strange to control another living being by having it attached to you with a leash? In 1968 the artist VALIE EXPORT put her friend Peter Weibel on a leash and walked him down the busiest street in the centre of Vienna. Of course, Weibel had to crawl properly. By treating Weibel like a dog, EXPORT did not only question the power that people have over animals. She also questioned how power is distributed between men and women. How do you think power is distributed between children and adults?

Instructions:

Walk the adults of your team like dogs down the street.

Note: For this exercise in doggedness adults should – unlike Peter Weibel – not wear their best trousers!



What we brought:

Stand, collars.

What the venue provided:

Stand to hand dog collars

Notes:

None

#22) Jana Sterbak: Remote Control (1989)

Description:

Do you sometimes feel like losing control? Live Art often explores, what can be controlled and what can't. For example, when it comes to bodies, many artists are interested in what happens if we change the way we control ourselves and others. In 1989 the artist Jana Sterbak created a huge metal skirt on wheels and equipped with a motor. The skirt is so big that the person who wears it is not able to reach the floor with their feet. Instead, the skirt – and the person wearing it – can be moved around with a remote control.

Instructions:

Use mobile phones as a remote control. Let the children of your team control the adults. Create a distance: ideally the adults will leave the house and stand outside on the street, while the children can still see them from a window. Now give instructions to the adults over the phone. What do you want them to do?

Note: Control comes with responsibility. You wouldn't want the adults to hurt themselves or others. Maybe the adults would like to wear a sign saying: 'I'm remote controlled by children!'

What we brought:

Stand.

What the venue provided:

None

Notes:

At Nordens hus this station was placed near the windows and next to a door in the main, this way the kids could be inside controlling the adults on the outside.

#23) George Brecht: Drip Music (1962)

Description:

Is Live Art a little bit like music? For one thing, it is more concerned with doing things than with making objects, just like music is. In fact, Live Art started when artists pushed the limits of what might be seen as a concert. In those very strange concerts everything that made a sound could be used as a musical instrument. In 1962 the artist George Brecht invented Drip Music: he stood on a ladder and let water from a can drip into a vessel.

Instructions:

Make your own performance of Drip Music. Be very serious about every detail. Listen to it in complete silence.

Note: If you like, you can create a more complex form of drip music by combining different sources of dripping water and different vessels. Think of other things which make a distinct sound, like for example trolley cases on pavements. Would you like to invent your own kind of 'thing' music?



What we brought:

Stand, watering can

What the venue provided:

Small ladder, small basin.

Notes:

This station was placed outside at Nordens hus. We only had one basin here, but actually pots of different sizes is preferable. Image not from Nordens Hus.

#24) Guerrilla Girls: Aktivisme (1985-)

Description:

Is Live Art a good way to change the world? That's a tough question. What do you think about it? For sure Live Art proved helpful when it comes to protest against something. When, for example, the economy collapsed a few years ago many people wanted to protest against the way bankers used their power. In those days there happened to be a lot of snow in London's financial centre. So, the artists from the Laboratory of Insurrectionary Imagination invited everybody to a snowball fight The People vs. the Banksters, in front of the Oil and Gas Bank. Or think of the Guerrilla Girls, a group of women artists who were fed up with the fact that in all the big museums there are many more artworks by men on display than there are by women. So, they decided to show up at these institutions in gorilla masks to protest against it. But ultimately, when it comes to protest, Live Art is not about artists anymore. Instead everybody is invited to use it as an art of action that allows you to make your point and possibly have fun at the same time.

Instructions:

How many artworks of children are on display in important art museums? Do you think this should be changed? Surely the Guerrilla Girls wouldn't mind if you made an appearance as Guerrilla Kids in a place like that! Get your masks, write your demands on a big piece of paper and don't forget the tape!

Note: Maybe there is a different, much more important thing on your mind that needs to be changed? Guerrilla Kids can operate in many ways and, of course, they can include adults.



What we brought:

Stand, posca makers.

What the venue provided:

Thin wood, wooden poles, paint, cardboard.

Notes:

The venue was supposed to produce the empty signs, but we had apparently not communicated this clearly. It was quite time consuming having to do this on the spot. There are different ways to go about this, the signs with poles work best, but in order to have enough we needed to paint them over. At some point there was not enough time for this, so we also cut up big pieces of cardboard.

Many guests like to bring the signs they made with them. Therefore, it is necessary to have plenty.

