



Oui Performance Papers

Issue One
July 2015

Performance Art in the City of York

by Victoria Gray & Nathan Walker



Rather than forfeiting political and aesthetic risk, Gray and Walker appear more content to program more conceptually challenging work that positively antagonises the limits of an art form, rather than protecting it. Innovative and trenchant, Oui Performance continues to survive and thrive in what I hope could become a permanent zone of autonomy¹

The Scene and Being Seen

Oui Performance was founded in 2010 by Victoria Gray & Nathan Walker, as an artist-led curatorial collaboration, based in York, North Yorkshire. At that time, the infrastructure for experimental performance in the UK was markedly different.² Critically, there were no artist-led platforms dedicated to programming the work of emerging artists who identified their work as performance art or action art. Indeed, live art and experimental theatre, in the UK at least, were already recognized categories with well-established venues, networks, infrastructures and thus, funding.³

Without wishing to fuel an unproductive and antagonistic debate about the differences between live art and performance art, we had experienced difficulty getting our own work programmed within the context of existing live art and experimental theatre venues and festivals. Shifting our awareness to our artistic peer group and other emerging performance artists in the UK, we found a similar unfit.⁴ This acute experiential awareness of 'not fitting in' served to highlight the underlying, and often invisible politics of representation, curation and funding within the ecology of experimental performance in the UK. Thus, the establishment of a new network for emerging performance artists, outside of the already established live art and experimental theatre frameworks was immanent.

Despite our desire to nurture the ecology of practices closer to home, our search for existing models of artist-led, performance art networks, led us to research national and international networks and groups. Organizations such as *Bbeyond* (Belfast, Northern Ireland)⁵, *PAErsche* (NRW, Germany)⁶ and *IPA* (International Performance Association)⁷ were formative to our development as an organization, and, to our establishment within an international network of peers. Our inception was therefore considered an *action*, in direct response to the lack of equivalent networks for performance art within the UK, but more specifically, within the Yorkshire region. Put simply, a context for our work didn't exist, so we made one. A network for our work didn't exist, so we made one.

1. Greenwood, M. (2012) *Action Art Now #3* Oui Performance Space 109, York, Living Gallery, [Online], <http://livinggallery.info/text/york1>

2. At the time of our inception, organizations such as]performance s p a c e[(London), festivals such as Buzzcut (Glasgow) and ACE funded consortiums such as Compass Live Art (Yorkshire), did not exist.

3. For example: venues such as the Greenroom (Manchester), Chelsea Theatre (London), Battersea Arts Center (London), and, Arnolfini (Bristol); Festivals such as NRLA (Glasgow), Spill Festival (London) and Fierce Festival (Birmingham).

4. See Gray, V. (2014) *For]performance s p a c e[*, Living Gallery, [Online], http://livinggallery.info/text/victoria_gray

5. Bbeyond is committed to promoting the practice of performance art and artists in Northern Ireland and further afield, <http://bbeyondperformanceartweb.wordpress.com/>

6. PAErsche, the working title of the Aktionslabor, was founded in 2010 and operates from the Rhineland / Ruhr regions of Germany and neighboring countries such as Belgium, the Netherlands and Austria, <http://paersche.org/>

7. IPA - International Performance Association, <http://www.ipapress.i-pa.org/>

The Work and How it Works

Our approach was to commission new, solo and collaborative works, by artists with diverse approaches to performance art.⁸ In addition, we were interested in performance work that existed at the intersection of practices such as performance art, actionism, live art, sound art, body art, intervention, choreography, writing, sculpture and drawing, for example. It became clear that such practices had fallen through the cracks in mainstream programming, precisely because they existed in the interstices.

As such, the artists and practices that we have chosen to work with are uneasy hybrids, and, are often underrepresented because they are unrepresentable within the spatial and temporal limitations of mainstream performance venues and certain large-scale festival formats. In *Bleak Actions* (2011), we worked with artists whose work challenged conventions of site and duration. Artist Bean realized a durational work beginning in a tattoo studio, whereby audiences were invited to watch her leg being tattooed⁹, and, artist Christopher Mollon performed a site-specific work on the banks of the river Ouse between the hours of sunrise and sunset. By eschewing black box, theatre or gallery-based contexts, and, by presenting day-long and sometimes week-long durational works, these artists demonstrated the need for presentational formats outside of common touring networks and performance festivals, both of which stipulate certain restrictions on site and duration.

In *Live Series* (2010 – 2011), we programmed artists whose work questioned the politics and representation of the body (both human and animal) in artistic, social and political contexts. The actions, gestures, materials and objects employed were often controversial and challenging for audiences due to their visceral nature and the way they foregrounded sensitive issues of power and violence. For example, artist Mark Greenwood held a pair of scissors to a woman's throat, until palpable tensions caused the woman [Victoria Gray] to reverse the action and hold the scissors to his. Referencing this severing action, Greenwood held the head of a found, dead bird in his hand, whilst a sheep's skull watched from a plinth in the corner of the room.

Other artists questioned the politics of the body, violence and power through a more playful critique of the representational codes of performance art itself. Ewa Rybska and Wladyslaw Kazmierczak confronted each other holding a real bow and arrow and plastic machine guns in a critique of Ulay and Abramovic's 'Rest Energy' (1980). Later the pair constructed a painful image, binding each other's faces in raw red meat¹⁰.

8. See Gray, V. (2013) *Beyond Necessity: Can we save performance, or, can performance save itself?* In: Keidan, L & Wright, A, (eds) *Live Art Almanac Volume 3*. UK: Live Art Development Agency & Oberon Books; and, Gray, V. & Walker, N. (2011) *Out of Time: Group Action and Temporary Autonomous Zone, almost*, [Online], <http://www.ouiperformance.org.uk/files/outoftimeouiperformance.pdf>, and, *Oui Book One* (Oui Performance Press, 2011).

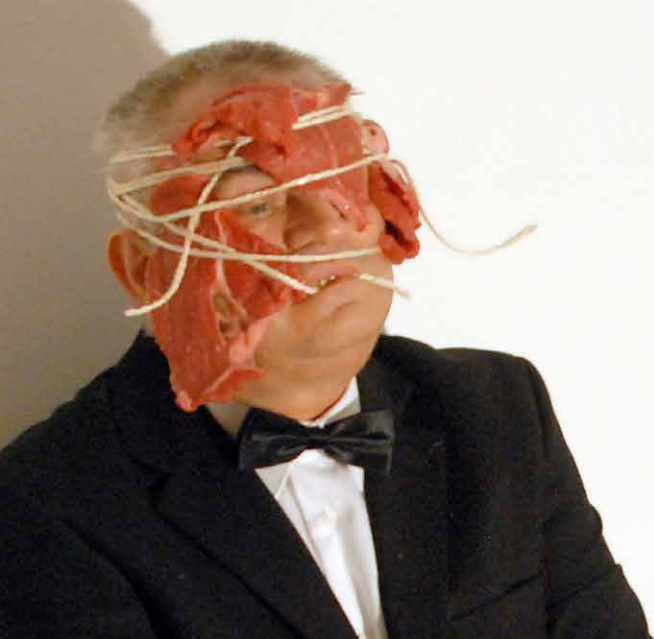
9. Gray, V. (2010) *Shattered Scattered: Bleak Actions in York*, [Online], <http://www.ouiperformance.org.uk/files/beanbleakvgray.pdf>

10. Kazmierczak, M. (2011) *The transcendental deduction / relation in time*. An interview with Wladyslaw Kazmierczak about two performances, Living Gallery, [Online], <http://livinggallery.info/text/kazmierczak>

Photo (from top to bottom):
Ewa Rybska & Wladyslaw Kazmierczak 2011 at
OUI #3 by Jonathan Turner

Christopher Mollon 'HOME' 2011 at OUI #2
Bleak Actions by Tim Hunt

Dominic Thorpe 'The Cavity of the Mouth' 2011
at Action Art Now #3 by Tim Hunt





In *Action Art Now* (2011-12), we programmed regional, national and international artists who were also involved in artist-led organization of performance art in their own localities. For example: Poppy Jackson (*Liminal Bodies & Transatlantic Performance Practice*, London, UK); Leo Devlin, Alastair MacLennan, Hugh O'Donnell (*Beyond*, NI, UK); Ieke Trinks (*Performance Art Event*, Netherlands); Maria Dos Milagres (*Epiderme*, Lisbon, Portugal); and Dominic Thorpe (*Unit 1 & The Performance Collective*, Dublin, Ireland). Through the presentation of these artists' works, the program surveyed the current networks whilst forging new connections within an international network of performance artists. As a result, the artists we presented in *Action Art Now*, and in our other programs, became a strong network. Critically, this network has been maintained, and, in the last five years, the network has grown on an international scale.¹¹

Since 2013, we have instigated longer-term, one-to-one relationships with artists, inviting durational and site-sensitive performances in historic sites in the City of York. In *SOLO SITE* (2014), artist Sandra Johnston presented work in Bedern Hall, a 14th century building originally part of the College of the Vicars Choral of York Minster. Our most recent project with artists Denys Blacker and Lee Hassall is presented in York's 15th century Guildhall. This project is especially sensitive to the shifting politics of a site, given the current scrutiny regarding proposals to redevelop the Guildhall, making it a Digital Media Arts Centre. In May 2015, the City of York council was to be

11. For an extended list of our performance art network, see: <http://www.ouiperformance.org.uk/links>

Photo: Sandra Johnston 'Still Pending' 2014 at SOLO SITE, Bedern Hall, York by Nathan Walker

run by a Tory-Lib Dem coalition. Since then, the Guildhall redevelopment along with other York arts initiatives have been labelled “vanity projects.”¹² Situating performance art in *this* space, and at *this* time, is strategic and critical. The invitation is not only to witness art work, but to offer artists and audiences time and space to reflect in-situ, on the value of art in our current socio-political context.

Now Action Art

Reflecting on the disciplinary infidelities and institutional resistance articulated above, we have both playfully invented and seriously adopted “new” terms to articulate the radical hybridism of the practices within our network; *technotextual*, *subsociochoreohybrid*, *phonobjectactionism*, and, *biosculpturalsubjectivism*. As neologisms, these strange hybrid terms positively emphasize the ongoing struggle to represent such practices in already known languages, and, to situate such practices in already existing performance networks and presentational frameworks.

Our ongoing desire is to support artists that are unafraid to question these entrenched disciplinary boundaries, thereby antagonizing the limits of their art form, and, the “markets” for experimental art in the UK.¹³

Echoing this, at our inception in 2010, Oui Performance articulated these core values in the following manifesto-like statements:

Work Against Performance Arts Disappearance Under
Commerce and Normative Hierarchies Covertly Operating
Within Contemporary Art Culture // Actively Encourage
Difficult Modes of Artistic Production and Consumption //
Focus on the Local Situation // Create Makeshift Temporary
Shelters for the Post-Spectacle Generation of Prosumer
Actionists // Disorganise Organised Systems, Self Organize to
Decentralize // Make a Social Space, Physical and Conceptual
for Transitory Actionists to Meet¹⁴

In the present, and in the face of a newly “elected” Conservative government, these values must hold true. With a proposed “earn or learn” budget mandate, affecting a continued rise in tuition fees and the replacement of student maintenance grants with repayable loans, we are on the cusp of further inequality and worrying reforms in the arts, culture and education sectors.¹⁵ On the ground, these changes will continue to make funding and supporting marginal artists, non-institutional pedagogy and artist-led organizations such as Oui Performance all the more difficult. However, for that reason, the *action* of doing so, against the austere odds, becomes all the more critical.

12. Other important key York arts organizations affected are, York Arts Barge, <http://theartsbargeproject.com/>

13. For example, our project *Temporary Market* (2010) and our involvement in the national project, *Adhocracy: An Un-Fair of Benevolence* (New Work Network, UK, 2011), addressed creativity, activism, DIY culture and collective action through “market-stall” style economies of exchange. Our manifesto being that Oui Performance were “in the market for art, not in the art market.”

14. See *Sweat Equity Manifesto* (2011), available in-print and online, <http://www.ouiperformance.org.uk/files/se.pdf> [please copy and distribute freely].

15. Oui Performance are especially keen to establish alternative, non-institutional forms of pedagogy in the coming years. Since 2010, we have initiated workshops, group performances, talks, and in-formal “curricula” under the name *P.A.I.R.S (Performance Action Improvisation Research School)*. P.A.I.R.S represents a challenge to the problematic economy of existing pedagogical models, developing alternative strategies for self-education and free education through performance art, <http://www.ouiperformance.org.uk/vn-01>

An early version of this essay was originally published in, Carmichael, Y, & Crouch, A. eds, (2014), *Unruly Utterances: Participation, Criticality and Compass Festival 2014*, published by Compass Live Art and Live Art UK.

Lee Hassall



Lee Hassall interviewed by Victoria Gray & Nathan Walker

What is the relationship between making objects and sculpture and your performance works – do they have a different status?

I see them as being non-hierarchical. The making of sculpture and performance constitutes *praxis*. By praxis I mean that critical reflexivity and practical methods proceed *in dialogue* via bodily and material practices. One possibility might therefore be a dialogical relationship, established through formal experiments to do with materials and surfaces. What I'm trying to do, I guess, is, stumble, grope and fumble my way into some sort of consciousness.

Can you tell us more about the concepts you are working with in your PhD research?

Currently, I'm undertaking PhD research at Aberystwyth University, Wales. The title of my research project is 'I Have Played the Fool; Fissuring the Picturesque: Performing Whiteness in the drawings of Thomas Rowlandson's *A Tour Through North and South Wales, in 1797*'.

In 1797, the writer Henry Wigstead undertook a tour of North and South Wales with English artist, watercolourist, caricaturist, engraver and draughtsman Thomas Rowlandson. Rowlandson is generally thought of as a satirist, the majority of his studies are moderately mocking, and in certain instances detached readings of urban and bucolic life. His studies are usually epitomized by a profusion of picaresque episodes, and are often considered in relation to the novels of Laurence Sterne (Anglo-Irish novelist and Anglican clergyman) and Henry Fielding (English novelist and dramatist), which Rowlandson illustrated in 1808 and 1809.

Rowlandson was engaged as a companion and as an artist by the writer Henry Wigstead, to illustrate a publication of a short tour through Wales. The publication was titled, *Remarks on a tour to North and South Wales* and was published by Wigstead in 1799. The tour, undertaken by Wigstead and Rowlandson, resulted in what would then have been a type of 'guidebook' of the time. With the exception of a few aquatints, the majority of topographical drawings Rowlandson made during this tour did not make it into the final published guidebook. These unpublished drawings, and most importantly a



number of incomplete drawings, are the main focus of my study.

Through a focus on Rowlandson's work, I am examining the key themes of landscape, the picturesque and modes of representation. I am also considering how contemporary art practice can reveal and unwrap notions of the picturesque. A major focus of my study is the 'whiteness' that is increasingly apparent in Rowlandson's drawings as he advances into Wales, evident in the disquieting pictorial caesurae in his drawings. I am interested in how this caesurae can be addressed and inhabited through performative interventions, through the inclusion of figures that 'fissure' landscape.

My methodology develops the concepts of 'fissuring' and 'performing whiteness' by drawing upon the work of philosopher's Jean-Francois Lyotard, Maurice Blanchot and Jean-Luc Nancy. These philosophers all explore what it means to 'fissure landscape' in a conceptual language. This has provided a conceptual framework within which I have located my practical investigations. My aim, if indeed I have one, is to achieve a performative reflection upon the mediated operations of movement in a fissured landscape.

How do you inhabit/negotiate the threshold between performer and audience?

My approach in developing performance work is to combine a meditation upon, and use of, specific objects. These objects are made during initial 'field work.' Then, in the performance, the objects facilitate revelatory optical experiences through in-the-moment encounters with an audience.

I see the performances that I make as part of my on-going experimentation with fragmented images, epigrammatic pieces of writing, the performer's body, and the live presence of the body outside the documentary image frame. By these means I seek to counterpoint the 'closure' of the live body with the open-endedness and ambiguity of represented fragments. The research imperative is to create imagery which points beyond the picturesque, and which moves, instead, towards whiteness.

Increasingly, 'whiteness' plays a key role in how I 'inhabit/negotiate the threshold between performer and audience.' I am not using the term 'whiteness' as an attempt to generate a sense of racial unmarkedness. I have no interest in purging the whiteness from

a body, a performance or any signifying economy. That said, I have no intention of being colour-blind. I use the term 'whiteness' to assign, in an *aesthetic* sense, what philosopher Jean-Francois Lyotard calls the 'sublime' or the 'inhuman.' Or, what philosopher Maurice Blanchot calls, 'the catastrophe of thought.'

In my interpretation then, the term 'whiteness' indicates the 'unrepresentable' object, subject, experience and process, in which all colours are absorbed. On encountering a 'whiteness' of this kind; both spectator and artist are confronted by absence. White is therefore both medium and material. White becomes a disquieting space, a space of loss; such as white noise, a specter, a troubling and a dazzling lightness.

Therefore, the performances might at times be publicly experienced as 'unsettling' by evoking a 'presence of absence.' I am trying to research what it means then to be 'covertly discernible,' simultaneously – but impossibly - there and not there...

What other activities, techniques or practices inform your making process, but aren't necessarily "art" related?

I am interested in manual labour, parody, self-satire and questioning notions of the sanctified space. I walk, read, watch films, tell stories, draw, bird watch, cook and meditate.

My aim is to figure out my relationship with landscape. Looking at whiteness as an imaginary field in which to move and think.

Photo Page 8: Lee Hassall 'Fettle' 2014 at Drafting, Baltic 39, Newcastle, by Nathan Walker

Photo Page 9: Lee Hassall 'Y ffordd i Bont Aberglaslyn', [ca. 2013]. The Way to Pont Aberglassin

Denys Blacker



Denys Blacker interviewed by Victoria Gray & Nathan Walker

What is the relationship between making objects and sculpture and your performance works – do they have a different status?

The objects and sculptures that I make are intimately linked to my performance by function. I often submit objects to a process of transformation which takes place in the performance. Broken, cut or burnt, they absorb the history and energy of what has happened to them. They are damaged, imperfect, and like witnesses or relics, contain and transmit a disjointed history in their remains.

Sometimes I have the urge to totally destroy those things that I have spent many hours creating. There is something archaeological about this process, as if through the making and breaking of objects, I were excavating my own materiality. I hoard the remains and keep them with other sculptures in boxes in my studio; unseen and worryingly permanent.

Can you tell us more about the concepts you are working with in your PhD research?

I am a PhD candidate at Northumbria University (Newcastle upon Tyne), and the title of my research project is, *Consciousness, Subjectivity and Synchronicity in Improvised Live Art Practice*.

Consciousness is difficult to define and as yet, there are no physical mechanisms to explain it. Maybe, as some think, it is actually impossible to try to define something that we are actually immersed within. Synchronicity is one of the manifestations of the so-called “hard problem” of consciousness, that about which science has no conclusive explanation. It is one of the aspects of consciousness that most interests me.

Over the past years, while working with groups of performance artists, I have had the experience of entering into a porous space, where our thoughts and imaginings become connected. There is a rapid transmission of ideas, images and concepts between the participants suggesting a connection that does not rely upon the ordinary senses. Synchronicities abound – in the materials, in the actions and in the execution. Is this meaningful coincidence or just random chance?

At this stage of my research I'm asking many questions; How are we connected? Is it really possible to call our ideas our own? Did this idea begin in your mind or mine? Hard to answer, these are the questions that I'm beginning to address within the performance work itself and in particular in the process of improvisation. I am exploring the fine line that separates yet connects us, where you end and where I begin.

The idea of a collective consciousness is not new and has been expressed in the mythology and belief systems of many cultures around the world, as well as in spiritual practices and religious traditions. Neither is the idea of mind over matter a recent discovery. We only have to look at the practice of prayer, healing or divination. Over millennia, these are just some of the ways that we have engaged our minds with matter to increase well-being and order. The Post-Materialists call this a "lived transmaterial understanding."

I am particularly interested in the way these themes are developed in ancient Chinese philosophy and in practices such as meditation and Tai Chi. These practices grew alongside the philosophical ideas, integrating the potentials of sensitivity and awareness of body, mind and spirit.

I have no idea where this research will take me over the next two years, but I've already had to reconsider my ideas about time, space and presence – the pillars of performance art practice. There is an iceberg of potentiality in my mind, melting and freezing, rising and falling, revealing and concealing ideas and insights as they flow into and out of my conscious and unconscious mind.

As Dean Radin chief scientist at *IONS* (Institute of Noetic Sciences) writes 'reality is woven from strange, "holistic" threads that aren't located precisely in space or time. Tug on a dangling loose end from this fabric of reality, and the whole cloth twitches, instantly, throughout all space and time.'

How do you inhabit/negotiate the threshold between performer and audience?

My current research is radically changing the way I understand my relationship with the audience, and how I see the deep connections between the observer and the observed. Research carried out by Dr Marylin Schlitz (*IONS*) has shown 'measurable links

between one person's intention and another person's physiological activity, revealing an underlying entanglement between us' (Schlitz 2010).

Instead of thinking about audience and artists as *being with* each other, I have come to the conclusion that we are actually *being for* each other, in what I call a relationship of porous generosity. Being for the other is opening your space (mental, emotional, spiritual and material) to the possibility of a closer encounter *for* the other. It is about letting authorship and ownership slide. It is replacing these normative ways of functioning for a porous and amorphous cohabitation. Sharing is not a matter of choice, we are connected already, we just don't acknowledge it. How many of our thoughts can we really call our own? We are drenched with the ideas, thoughts, events, and experiences of others. We can never separate ourselves from this because these connections defy time and space. They infiltrate us on every level.

This could have profound affects on the artistic practice of improvisation, as well as the role of the onlooker. It would mean that the group itself exists as an entity and not of the individuals who make up the group. It would be impossible to disentangle the consciousness of each person from the others in the group and even beyond the group. The political aspects of this and the implications of unified group thought on such things as authorship, ownership and copyright are profound.

What other activities, techniques or practices inform your making process, but aren't necessarily "art" related?

Recently, I have become aware that my non-art making activity is actually a vital part of my work. Now that I think about it, I can see that the most important activity has been the construction of relationships, such as the following;

Relationships I – Body/Mind/Spirit

When I began to learn Tai Chi in 1987 I was given an entirely new vision of reality. The practice radically changed my way of understanding relationships. The dynamic exchange of yin and yang in movement and the delicate balance between thought and movement has definitely informed my work since then. I continue to discover new ways of inhabiting and connecting as well as developing a spiritual context for myself and my work in the present.

Relationships II – Family/Friends/Home

My love affair with my large and extended family, and friends (who I also see as family) is a rich area of my practice and research. We live in a way that challenges and blurs the limits of public/private and social/intimate life. This requires a constant negotiation with myself and others about values and ethics and an obsessive questioning of my own motivations. This in turn informs my critical process in the art work, as well as the way I communicate with others.

Relationships III – Facilitating/Social/Political

I have spent many years working as an organiser; planning, coordinating and producing events with performance artists such as; *Festival FEM*¹, *European Live Art Archive*,² *Corpologia*,³ *Cara a Cara*,⁴ *Theta*⁵ ... always with invaluable help from others too numerous to mention here.

I believe that the creation of a hospitable space for the realisation of performance art is an important challenge. I also believe that it is a good idea to create documentation of the work and to share this information. All this activity has created a network of artists with whom I have an intense and fruitful communication that informs my professional and creative projects. I have come to see that the festivals, workshops and meetings have been in their own way, a kind of improvised work and an inspiring continuation of my practice.

It seems to me now that, even if I wanted to, I wouldn't be able to disentangle myself from this strange web.

1. Created in 2002, co-founded with Anet van de Elzen, *FEM* is an international festival of performance art and action featuring the works of women artists from around the world.

2. *ELAA* is the *European Live Art Archive*, which is based at the Chair of Contemporary Art and Culture, Girona University, Catalonia, Spain. An EU funded project in collaboration with Ruskin School of Art, University of Oxford, UK, and GlogauAir, Berlin, Germany. The aim of ELAA is to share knowledge, experience and documentation of live art throughout the European Union, <http://www.liveartarchive.eu/>

3. *Corpologia* is an independent and open group of people from many artistic disciplines who meet regularly to show their work. The group is open to anyone who is interested in exploring the themes of presence and action. The group is based in Catalonia, Spain and is coordinated by the non-profit making association *Gresolart*, <http://corpologia.hotglue.me/>

4. *Cara a Cara (Face to Face)* is a space for performance, academic interventions, workshops and other encounters with invited artists of national and international renown, <http://www.labonne.org/blog/tag/cara-a-cara/>

5. *Theta* is a community group of women artist performers, investigating the art of presence, performance and action. It is coordinated from the feminist cultural centre, *La Bonne – Centre de Cultura des Dones Francesca Bonnemaison* (Barcelona, Spain) with *Art Crucible*, <http://labonne.org/laboratori-performance/grup-theta/>

Photo: Denys Blacker 'Parallel Worlds, The Arctic' 2007 at Infr'Action International Performance and Poetry Festival, Sète, France, by Ana Rita Rodrigues



WHIPPIT

ART PERFORMANCE VIDEO SOUND

20TH FEB 2010 / 7PM - 11PM
SPACE 109 WALMGATE, YORK

6TH NATIONAL WHIPPIT NIGHT / WWW.WHIPPIT.ORG / WHIPPITNIGHTS@GMAIL.COM
BEAN, EMMA BENNETT, KATY CONNOR, STEPHEN CORNFORD, VICTORIA GRAY,
MARK GREENWOOD, RODDY HUNTER, CHARLOTTE SYKES, NATHAN WALKER

DESIGN BY NATHAN WALKER

YORK UNIVERSITY

TEMPORARY MARKET

**in the market
not in the art
market***

*Fruit Salad, Bingo Art, Interesting Bread, Cheese Board Memories & Encouraging Banners

Saturday 5th June
12 - 6pm
Parliament St, York
www.ouiperformance.org.uk

Artists
Jade Blood
Steve Humble
Catherine Scriven

YORK

O U I PERFORMANCE NIGHT #0
OCTOBER 9TH 2010 - 8:00 - 10:30PM
BANK LANE STUDIOS BASEMENT, MICKLESGATE, YORK
ENTRY £2

SOFIA GREFF
RODDY HUNTER
VICTORIA GRAY
NATHAN WALKER



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YORK

O U I PERFORMANCE EVENT #1
9 HOUR DURATIONAL PERFORMANCE WITH LIVE WEBSTREAM
NOVEMBER 13TH 2010 - 12:00 NOON - 09:00PM
BANK LANE STUDIOS BASEMENT, MICKLESGATE, YORK

JUDIT BODOR
VICTORIA GRAY
MARK GREENWOOD
JUSTIN MCKEOWN
KIM TAJIMA
NATHAN WALKER



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YORK

BLEAK ACTIONS
O U I PERFORMANCE #2
SUNDAY 23RD JANUARY 2011, 12 - 5 PM
PUBLIC INTERVENTIONS IN YORK CITY CENTER
MEET AT MICKLESGATE BAR AT 12 NOON

BEAN
COLM CLARKE
CHRISTOPHER MOLLON



O U I PERFORMANCE NIGHT #3
SATURDAY MARCH 17TH 2011 - 19:30 - 22:00 AT SPACE 109 WALMGATE, YORK
IN ASSOCIATION WITH COMPASS LIVE ART FROM WEST TO NORTH TO EAST TO SOUTH AND BACK

EWY RYBKA & WLADYSLAW KAZMERCZAK
JULES DOREY RICHMOND & DAVID RICHMOND



COMPASS LIVE ART

PERFORMANCE
ACTION
IMPROVISATION
RESEARCH
SCHOOL

P.A.I.R.S

MONDAY 24TH MAY
AT YSJU, YO31 7EX

11AM - 12PM LECTURE

1PM - 2.30PM WORKSHOP

3PM - 5PM PERFORMANCE

OUI

**SWEAT
EQUITY***

*Action Art Now: Work Against Performance Art's Disappearance Under Commerce & Normative Harassment. Operating within Contemporary Art Culture, Actively Encourage Difficult Modes of Artistic Production & Consumption. Focus on the Local Situation & Create Maleskiff Temporary Shelters for the Post-Spectacle Generation of Pre-emptive Activism, Disorganize Organized Systems, Self-Organize to Decentralize, Approach Under with Chaos, Consider Diffused Global Performance Communities a Strength, Not a Weakness, Make a Social Space, Physical and Conceptual, for Parallel Practice and Transitory Activities to Meet. Together, We Can Make Action Art Now!

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OUI

ACTION ART NOW

SPACE 109 WALMGATE, YORK



**EVA BARTO
ANGELA BARTRAM & MARY O'NEILL
MAURICE BLOK
HUGH O'DONNELL**


SAT 8TH OCT 2011, 6PM - 10PM

LOTTERY FUNDED

OUI PERFORMANCE

ACTION ART NOW

SPACE 109 WALMGATE, YORK



**GILLIAN DYSON
PAUL HURLEY
POPPY JACKSON
CHRISTOPHER MOLLON**


SAT 12TH NOV 2011, 6PM - 10PM

LOTTERY FUNDED

OUI PERFORMANCE

ACTION ART NOW

SPACE 109 WALMGATE, YORK



**SAM HASLER
ANNE SEAGRAVE
DOMINIC THORPE**

SAT 10TH DEC 2011, 6PM - 10PM

LOTTERY FUNDED

OUI PERFORMANCE

ACTION ART NOW

SPACE 109 WALMGATE, YORK



**LEO DEVLIN
JAMIE LEWIS HADLEY
MARIA DOS MILAGRES
IEKE TRINKS
MARCUS VINICIUS**

SAT 11TH FEB 2012, 6PM - 10PM

LOTTERY FUNDED

OUI PERFORMANCE

ACTION ART NOW

YORK ST JOHN UNIVERSITY




ALASTAIR MACLENNAN

SAT 16TH JUNE 2012

LOTTERY FUNDED

OUI PERFORMANCE


COPY //
◀ DOUBLE



Bloc Projects
Oui Performance

OUI PERFORMANCE

SANDRA JOHNSTON



Sunday 16th February 2014
Bodrum Hall, York
14:00 - 16:00
ouiperformance.org.uk

Oui Performance

Denys Blacker
Lee Hassall



York Guildhall
Sunday 26 July 2015
3pm - 6pm
Free
ouiperformance.org.uk

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5 Years

53 Artists

Eva Barto
Angela Bartram
Bean
Emma Bennett
Denys Blacker
Maurice Blok
Jade Blood
Amy Camsell
Colm Clarke
Katy Connor
Stephen Cornford
Lydia Cottrell
Lawrence Crawford
Jonathan Curd
Leo Devlin
Gillian Dyson
Nicola Forshaw
Victoria Gray
Claire Greenwood
Mark Greenwood
Sofia Greff
jamie lewis hadley
Elaine Harvey
Sam Hasler
Lee Hassall
Steve Humble
Roddy Hunter
Paul Hurley
Poppy Jackson
Sandra Johnston
Wladyslaw Kazmierczak
Alastair MacLennan
Justin McKeown
Maria dos Milagres
Christopher Mollon
Samantha Murphy
James Norris
Hugh O'Donnell
Mary O'Neill
Jules Dorey Richmond
David Richmond
Ewa Rybska
Catherine Scriven
Anne Seagrave
Charlotte Sykes
Kiran Tanna
Dominic Thorpe
Ieke Trinks
Sophie Unwin
Marcus Vinicius
Richard Wade
Nathan Walker
Devon Wells

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