

Sharp Kisses

box and card

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. Among other things she danced with meringue ladies, recreated the history of modern painting in sugar and in 1976 made a life-size cake family in a sugar decorated prefab entitled *An Edible Family in a Mobile Home*. After the birth of her two children she returned to performance in 1988 and has since created an extensive repertoire of works mining the aesthetics of the domestic. Following *Drawing on a Mother's Experience* which has been performed over 200 times around the world, she began her *Daily Life* series, a quintet commissioned by LIFT. The first three parts of this work, *Kitchen Show*, *How to Shop*, and *Take a Peek!* have been shown in Europe, Australia, New Zealand, Canada and the USA. Critical responses to Baker's work have appeared in *TDR*, *Theatre Heute*, *Art and Design*, *Contemporary Theatre Review* and *A Split Second of Paradise* to be published by Artsadmin and Rivers Oram in 1997.

Untitled

plastic baby and text

Lenora Champagne is a writer, director and performer. A Louisiana native, she moved to New York City in 1972 to become a painter. Instead, she received a Ph.D. in Performance Studies from New York University and took to the stage. Since then she has created numerous works including *Dr. Charcot's Hysteria Shows*, *Getting Over Tom* and *Isabella Dreams the New World*. The text of her piece for *Shattered Anatomies* is excerpted from her 1996–7 performance *Wants*. Champagne's publications include her edited volume *Out From Under: Texts by Women Performance Artists*, published by TCG in 1990. She is a contributing editor to *American Theatre* and teaches playwriting and solo performance at New York University.

Leer

book

Ethyl Eichelberger (1945–1990) was best known as a drag performer for his gallery of solo plays based on the lives of the 'great women' of literature, history and myth. Author, director and star of thirty-two original plays, Eichelberger helped define the explosive New York East Village art scene of the 1980s. He toured his works world wide and appeared on Broadway. *Leer* was his first male drag and was created for his fortieth birthday.

with **Portrait of Ethyl Eichelberger as Leer**

Peter Hujar (1934–1987) was a New York-based photographer who captured and chronicled the life and leading personalities of the East Village. His formally strong black and white photographs and his subject matter have seen his work compared to that of Brassai. Eichelberger was one of his most frequently photographed subjects.

and **Afterword: The Eichelbergerization of King Lear**

Joe E. Jeffreys lives in New York City where he serves as a consultant for the New York State Council on the Arts and a professor of dramatic literature and theatre history. He has written for *The Village Voice*, *The Drama Review* and *Theatre History Studies*.

Repeat Forever

book

Tim Etchells is writer and director with the performance ensemble Forced Entertainment. Based in Sheffield, UK, the group have been working together since 1984, creating theatre performances, installations, site-specific projects and collaborative works in photography, publication and digital media. Forced Entertainment's work explores contemporary experiences of identity, urban life and the media culture. Etchells has also published fiction, theory and criticism in a wide variety of contexts. His collection of stories *Bad Lives* and a collection of theory, criticism and performance texts are due for publication in 1998.

Stumbling and Falling: An Interview

sheet

Since 1968, when he founded the Ontological-Hysteric Theater, **Richard Foreman** has written designed and directed over thirty original works which have been performed in the USA and throughout Europe. Additionally he has collaborated with composer Stanley Silverman to create a number of musicals, and has designed and directed works by Kathy Acker, Brecht, Buchner, Philip Glass, Vaclav Havel, Arthur Kopit, Mozart, Moliere, Gertrude Stein and Botho Strauss. He has won six Obie awards and in 1995 received a MacArthur Fellowship. His published works include *Reverberation Machines: The Later Plays and Essays*, Station Hill Press, 1985, *Love and Science: Selected Music-Theater Texts*, TCG, 1991, *Unbalancing Acts: Foundations for a Theater*, Pantheon Books, 1992, and *No-body: Richard Foreman*, Overlook, 1997.

Here Lies the Body

acetates in envelope

Goat Island, a Chicago-based collaborative performance group, has been in existence since 1986. They have created and toured five performance works, *Soldier, Child*, *Tortured Man* (1987), *We Got a Date* (1989), *Can't Take Johnny to the Funeral* (1991), *It's Shifting, Hank* (1993), and *How Dear to Me the Hour When Daylight Dies* (1996). They have co-published three performance-related books: *Hankbook — Process and Performance of its Shifting, Hank, It's Shifting, Hank Flipbook*, and *Schoolbook — Textbook of the 1996 Goat Island Summer School*. Their Summer School, an annual project in affiliation with the Centre for Contemporary Arts in Glasgow, explores alternatives in collaborative education. Members include Karen Christopher, Matthew Goulsh, Lin Hixson (director), Mark Jeffery, and Bryan Saner. The *Shattered Anatomies* project is their third publication collaboration with artist and designer Dolores Wilber, who also creates collaborative performances.

The I of the Beholder: Annie Sprinkle Revisited

sheet and photograph

Gerry Harris is a lecturer in Theatre Studies at Lancaster University. She has published on female performers in 19th Century French popular theatre as well as contemporary female performance. She is currently completing a book entitled *Staging Femininities* to be published by Manchester University Press in 1998.

Event-Text

and

Facing the Other: The Performance Encounter and Death

sheets

Adrian Heathfield writes on experimental theatre and live art particularly in relation to issues of sexuality and identity. He lectures in Theatre and Performance Studies at Warwick University, UK.

Fugacity: Some Thoughts Towards a New Naturalism in Recent

Performance

sheets

Simon Jones has taught Theatre Studies at Lancaster University and now teaches Drama at the University of Bristol. He has published critical works on chaos and theatre, as well as theatre texts and prose. He is director of Bodies in Flight theatre company, based in Bristol and Nottingham, UK.

with **Design for Brace Up!**

Jim Clayburgh is a founding member of the Wooster Group and has been the resident designer since 1976. For his work with the company he received an Obie Award for Sustained Achievement in design. He has also designed theatre pieces at the PepsiCo Festival, The New York Shakespeare Festival, The Ontological-Hysteric Theater, Creation Company and Second Stage in the USA, including work directed by Richard Foreman, David Rabe, Des McAnuff, Wilford Leach, Matthew Maguire and Jeffrey M. Jones. Additionally he has designed lighting for dance pieces by Belgian companies Rosas, Michele Anne de May, and Compagnie Pierre Droulers.

Shuttered Anemonies

cards in envelope

During the 1970s and 80s **Alastair MacLennan** made long durational performances in Britain and America of up to 144 hours, non-stop, usually neither eating nor sleeping, and dealing with the subjects of political, social and cultural malfunction. Since 1975 he has been based in Belfast, Northern Ireland, and is a founder member of Belfast's Art and Research Exchange. During this time he has taught at the University of Ulster where for 11 years he ran the graduate Fine Art programme, and where he is now a Research Professor in Fine Art. He travels extensively in Eastern and Western Europe, America and Canada presenting actuations (performance / installations) and is a member of the European performance group Black Market International. In 1997 he represents Ireland at the Venice Biennale.

Untitled

sheet and bricks

Julian Maynard Smith is the director of Station House Opera a London-based performance company founded in 1980 who make touring and site-specific works. Over the years Station House Opera have produced many performances which generate spectacular and complex forms from simple materials. A series of performances, beginning with *A Split Second of Paradise* in 1985, consisted of continuous manipulations of lightweight building blocks by the performers, to provide an ever-changing architecture. Performers were raised up, imprisoned, clothed, undermined, crushed and supported each other. *A Split Second of Paradise* used 400 blocks, *Bastille Dances* (1989) 8,000, and the production for 1998, 24,000. The drawing illustrates combinations of the 16 model blocks included in this box.

The Strange Arts of Ambivalence

sheets

Susan Melrose leads the MA programme in Performance Studies at Central School of Speech and Drama, London. Concerned with "theories in practice" and "new performance", her writing is widely published in specialist journals, in her *A Semiotics of the Dramatic Text* for Macmillan, 1994, but also in her collection of prose *Eating Out* for Freemantle Arts Centre Press, 1991. An earlier version of this article was presented at Cameraworks Gallery, London, in response to Orlan's own conference presentation.

Shattered Anatomies

outer box and sheets

Lewis Nicholson is a graphic designer specialising in print work for clients in culture and art. He lives in Toronto, Canada.

Troubling Practices: Opening Writing, Place and Identity

sheet

Andrew Quick is a lecturer in Theatre Studies at Lancaster University. His research focuses on the connections between continental philosophy and experimental practices. He has published articles in *Contemporary Theatre Review* and *Performance Research* and is currently completing a book *The Politics of Experimentation* and editing a volume with Scott Lash on *Time and Value* for Blackwell which will be published in 1998.

Charm

cassette

Rachel Rosenthal, Artistic Director and performer with the Rachel Rosenthal Company, is a Los Angeles-based interdisciplinary artist who has developed a performance technique that integrates text, movement, voice, choreography, improvisation and scenic elements into unique theatrical experiences. In the last twenty years she has presented over 35 full-scale pieces nationally and internationally. She is an N.E.A., J. Paul Getty Foundation and California Arts Council Fellow, and recipient of numerous awards, including an Obie for *Rachel's Brain*. She has lectured and taught widely in the USA. Rosenthal's new book *Tatti Wattles: A Love Story* is published by Smart Art Press, 1997. A monograph of her work, published by The John Hopkins University Press will be available in the fall of 1997.

Pieces of the True Cloth

cloth and negative in envelope

Caroline Rye is an artist who uses performance and recorded imagery to make multi-media works. Her most recent piece *The Turin Machine*, of which this contribution is a document, is a touring photographic performance-installation which has been shown at Arnolfini, Now '97, and the South Bank in the UK. Previously she has exhibited single screen video and performance works nationally and internationally and has won awards for animation, and for theatre work with The Engine Room, a company which she co-founded. She is currently working at Napier University, Edinburgh on a practice-based Ph.D.

Vulva's School

sheets

Carolee Schneemann originally worked as a painter but now creates in varied media. She has been concerned with archaic visual traditions, pleasure wrested from suppressive taboos, and the placement of the body of the artist in a dynamic relationship with the social body. The New Museum of Contemporary Art, New York City, recently featured a retrospective of her work from 1963 to 1996, entitled *Up To And Including Her Limits*. During this time her work has been shown extensively in many contexts including the Whitney Museum of American Art, The Museum of Modern Art, The Museum of Contemporary Art, Los Angeles and the San Francisco Museum of Modern Art. Schneemann has published widely. Her books include *Parts of a Body House Book* (1972); *Cezanne, She Was A Great Painter* (1976); *ABC — We Print Anything — In the Cards* (1977); *Early and Recent Work* (1983); *Video Burn* (1992); *More Than Meat Joy: Complete Performance Works and Selected Writings* (1979 & 1997). Forthcoming Publications include *Body Politics: Notes and Essays of Carolee Schneemann* for MIT Press (ed. Jay Murphy) and a selection of her letters (ed. Kristine Stiles) for John Hopkins University Press.

Spectacles

cards and glasses

Stuart Sherman is a performance artist, film and video maker, sculptor and writer who has presented his work extensively in the USA, Europe, Australia and Japan. *The Eleventh Spectacle (The Erotic)* was first performed in 1978, and *The Twelfth Spectacle (Language)* in 1979, both at Artists Space in New York. *The Thirteenth Spectacle (Time)* was first performed in 1980 at Le Plan K's Refinerie in Brussels. Subsequent venues for these spectacles have included Centre Georges Pompidou (Paris), the Performing Garage (NYC), The Walker Arts Centre (Minneapolis), The Mickery Theatre (Amsterdam), which also produced his *Hamlet* in 1981, and Arnolfini (Bristol). He has received numerous awards including a Guggenheim Fellowship, the Prix de Rome and a Village Voice Obie Award. Several of Sherman's films are in the permanent collection of the Arts Council of England and several of his videos were recently featured at The Serpentine Gallery in a video series curated by Anthony Howell.

Untitled

sheet

Gordana Stanisic was born in Belgrade in 1969. She arrived in the UK in 1991 where — as a consequence both of the war in Yugoslavia and international immigration law — she has stayed ever since. Her first solo exhibition which this work documents was at The Showroom gallery. Gordana Stanisic lives and works in London.

with Addenda

Tony White is a writer and artist. From 1991 to 1994 he established and curated the live art programme at The Showroom gallery, London, where Stanisic's performance took place. Since then he has published Piece of Paper Press: a series of low-tech, collaborative publications, each produced with one or other artist or writer. His novel *Road Rage!* was published in 1997 by Lowlife Books and has been described variously as, "A sign post to the fantastic worlds of a Michael Moorcock or an Alan Garner" (*i-D*), and "A waste of good trees" (*Big Issue*).

From Psycho to Cyber Strategies

and

Parasite Visions

sheets

Stelarc is an Australian performance artist. In the past he has visually probed his body and enacted 25 suspension events with insertions into the skin. Having defined the limitations of the body, he has developed strategies for augmenting its capabilities. He has performed with a third hand, a virtual arm, a virtual body and a stomach sculpture. He has used medical, robot and virtual reality systems to extend and enhance the body's parameters. In 1994 he developed a touch-screen interface for multiple muscle stimulation that enables the actuation and choreography of a remote body. The internet performances, *Fractal Flesh*, *Ping Body* and *Parasite* explore the telematic scaling of experience and the construction of an external, virtual nervous system for the body. His work has been included in visual arts, new dance and experimental music festivals. In 1997 he has held residencies at the Studio for Creative Enquiry, Carnegie Mellon University, Pittsburgh, the Victorian College of the Arts, Melbourne University and at the School of Art, Curtin University of Technology, Perth. Stelarc's artwork is represented by the Sherman Galleries in Sydney. He is the recipient of a three year fellowship from the Visual Arts / Crafts Board, The Australian Council.

Apron Staging

sheet

Fiona Templeton is a Scottish artist who has lived and worked in New York for the last 15 years. She was a founding member of the influential London-based performance company Theatre of Mistakes in the 70s. She has written, directed and performed in her own work since then, ranging from solos to installations, to large-scale performance pieces. She is also a published poet and translator and has regularly published theoretical work on performance. Her books include *YOU-The City* with Roof Books, 1990, a documentation of her best-known piece, an intimate city-wide play for an audience of one performed in Manhattan and six European cities, *Cells of Release*, Roof Books, 1997, a documentation of her poem-installation in an abandoned panopticon prison in Philadelphia, and *Elements of Performance Art*, with Anthony Howell, Ting, 1976, due to be republished in 1998 by Routledge. In 1996–7 she was the Judith E. Wilson Senior Visiting Fellow at Cambridge University.