

## BOBBY BAKER ON COOKING THE SUNDAY DINNER (1998)



BEINGS & THINGS

'Don't play with your food!' Does this sound familiar? In Live Art you can forget about that. In fact, loads of great things can be done with food apart from eating it. The artist Bobby Baker turned all the ingredients of a traditional Sunday roast dinner into an outfit. She strung large cabbage leaves onto elastic threads and wore them as a bonnet. She tied carrots together in a row and wore them as a skirt. Finally she turned slices of meat into a bra and used dishes of food as shoes.

**Instruction:** Find your own way to make clothes and accessories out of food. Display your design as if you are on a catwalk. Take photos.

**Note:** Many artists have experimented with dinners as very special events. So, how about bringing some Live Art to the next festive dinner you are invited to?



## MARCIA FARQUHAR ACTS OF CLOTHING (1999)



Do you own a collection of something? Of course you do. Just open a cupboard in the kitchen and there you are. In Live Art, collections can be a big thing, but unlike in a museum, it is more about what you can do with them. Collections can also be described as archives, as memories are usually stored here. That's even true for the 'collection' of items in your bin! You can turn any kind of collection into a performance by simply going through it. This is what Marcia Farquhar did in her piece *Acts of Clothing*. She dressed and undressed showing different parts of her wardrobe, she told stories that were connected to her clothes, and talked about the act of getting dressed for a specific occasion. How you dress often says something about who you are, whether you like it or not.

**Instruction:** Do you have a special collection that you would like to show to the team? If yes, do so. If no, choose three items of your wardrobe that are of some importance to you. Put them on while you are talking about their meaning. What memories are attached to them?

**Note:** Have you ever consciously gone through the 'collection' in someone else's bin? The role of waste in Live Art is, admittedly, another story to tell!

## MAMMALIAN DIVING REFLEX HAIRCUTS BY CHILDREN (2006)



DARE & DANGER



Have you often been asked what you would like to be in the future, when you are grown up? Why does nobody ever ask what you would like to be right now? For example an astronaut – why can't children be astronauts? At least they can be artists, just like everybody else. In Toronto, Canada there is a group of artists called Mammalian Diving Reflex, which consists of adults and youngsters, who work closely together. They found that Live Art gives kids a chance to take on roles they wouldn't usually have access to. The kids of that group have, for example, formed a jury of art critics and of restaurant critics. But it all started with them being hairdressers. In the piece *Haircuts by Children* they ran a salon and cut the hair of lots of adults.

**Instruction:** Adults, could your hair use a little trim?

Have the kids of your team cut your hair!

**Note:** Of course, how much hair is going to be cut is negotiable. Maybe just a tiny little bit?

## DENNIS AND ERIC OPPENHEIM TWO STAGE TRANSFER DRAWING (1971)



BODY & PERCEPTION



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.

**Instruction:** 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)*.

## SITUATIONIST INTERNATIONAL PSYCHOGEOGRAPHY (1953)



OUT & ABOUT



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...

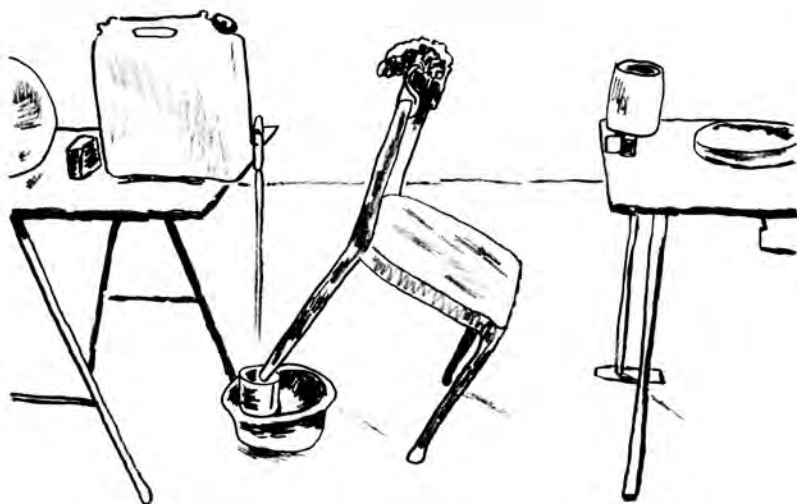
**Instruction:** Choose a place in a city that you would like to visit. It can be any place in any city, as long as you find a map for it on the internet. Apart from the site itself the map has to show a train station preferably a few blocks away. Now take the map, leave the house and pretend that you 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!

## PETER FISCHLI/DAVID WEISS THE WAY THINGS GO (1987)



SCIENCE & TINKERING



What do you think will happen next? 'What happens next?' might very well be the most important question in Live Art. A simple question, but one of the most exciting: How does one event cause another? Is it possible that you could do just one little thing different and start a chain reaction, that is ultimately changing the world? Maybe the adults in your team remember watching *Sesame Street* and the 'What Happens Next Machine' presented by Kermit. One of the most famous and most beautiful 'What Happens Next Machines' can be seen in the piece *The Way Things Go* by Peter Fischli and David Weiss. It is a documentary showing a beautiful and complex chain reaction of things setting each other in motion. Unlike Kermit's 'What Happens Next Machine' this one actually worked and went on for almost 30 minutes.

**Instruction:** Build your own What Happens Next Machine out of things around you. Create a chain reaction of at least five steps.

**Note:** Can you think of a chain reaction that includes humans and their way of reacting?