2017 LIVE International Performance Art Biennale
October 03 – 08 Vancouver Canada

www.livebiennale.ca
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VIVO Media Arts Centre
2625 Kaslo Street $10.

Western Front
303 East 8th Avenue $10.

Unit/Pitt Projects
236 East Pender Street

Interurban Art Gallery
1 East Hasings Street

Patricia Hotel / Pat’s Pub
403 East Hastings Street

Bestway
21 East Pender Street
LIVE 2017 may be the 10th edition of the LIVE International Performance Art Biennale, depending exactly when and how the start of LIVE is demarked. In 1999 there was a one–off cabaret commemorating the legendary 1979 Living Art Festival, which itself celebrated the significant history of performance art in Vancouver. Everyone had so much fun that it continued in 2001 with a rambling city–wide festival produced and curated by the local art community, with LIVE as an umbrella promoting the disparate events. So successful was this collaboration, LIVE was incorporated as a performance art biennial. Around 2007 LIVE became a critical entity, assuming the curation and production of showcased local, national and international works, in collaboration with existing galleries, facilities and resources. This spirit of collaboration has grown to now include a developing global community and international networks.

Over the last two decades, LIVE has presented hundreds of local, national and international emerging, established and celebrated artists through collaboration with independent curators and dozens of partner art galleries, cultural centres, organizations, and institutions. Artists are offered unique access to cutting edge support, resources, technicians, and facilities. With minimal funding and infrastructure, LIVE continues through the passion and dedication of volunteer participation and community support. Key staff and crews are paid living wages. Artists receive substantial fees and production expenses.

LIVE’s vision remains specific to performance art. Our interest is to critical discourse of and around this genre. Performance art has, through a brief and storied history, continuously imploded and exploded notions of human engagement and intervention. The form is fluid in response to changing times and concerns. Artists constantly challenge rules of engagement and expression. Intellect and intent have become democratized and socialized. Artists everywhere are linking up and collaborating on new platforms of self-expression. From the streets, grass roots collectives, artist initiatives, to major international institutions, opportunity and context are thriving. Artists everywhere are embracing personal expression to address their own needs. Issues of personal, cultural, sexual, and political identity are all in the blender. Artists everywhere are going to unprecedented extremes to express themselves. Performance art is story telling. The stories reside in our DNA. In trying times, expressing freedom of expression and personal identity are risky, even dangerous for many. We are grateful to live in a privileged and just society where ideas and views can challenge status quo free from fear, suppression and oppression. Presenting other views is our challenge and responsibility.

I am again grateful to the participating artists whose commitment and passion are always inspiring. Thank you for sharing with our community your unique gift and experience. While with us, the artists also participate in a roster of emerging artist workshops, mentorships, talks, panels and pedagogy. ALIVE, the emergent artist initiative, proposes intensive

NOTE: Stein Henninsen’s performance is site-specific. Time and location TBA.

Program and schedule subject to change. Updates daily on www.livebiennale.ca
Stein Henningsen's work comments on contemporary political, social, financial or climate issues, in a manner that often can provoke and disturb the viewer.

Henningsen grew up in the harsh island of Svalbard, close to the North Pole, where he lives and works. A direct connection to nature, but also to life and death, that has surely influenced him in his artistic work. Henningsen has since continued to make works that deals with contemporary political issues. As the artist states, "contemporary society and the world we are living in is created on the values and choices of our mothers and fathers and earlier generations. We are all today creating the future of our children and of generations to come! Our choices run our lives... Still we are probably more affected by the decisions we do not make."

Henningsen is also the founder and curator of the performance festival Arctic Action

Stein Henningsen
Norway

Performance art is unpredictable. Artists generally need fluidity to their terms of engagement, In spite of best-laid plans things sometimes change. Stay tuned to the LIVE website www.livebiennale.ca for updates, additions, news, schedules, locations, and also ongoing documentation, texts, blogs, live streamed TV, and gossip. Join the world in watching.

Randy Gledhill
Executive Director / LIVE Biennale of Performance Art Society
first, class is a multimedia performance by Nile Koetting.

The piece deals with the relationship between economic systems and leisure time. In this sense, it is both a musical and audiovisual composition, as well as a performative investigation about time and labour. The body of the artist in the piece is just a part of an elaborate time and space system. The human and non-human elements on stage are choreographed under an intricate structure of images, which together form symbolic narratives of leisure time, relaxation, holidays and exotism. They become part of what is known in capitalism as the tourism industry.

The origin of the piece can be traced in the artist’s experience of encountering the commodification of free time in this industry. His body (in the piece actually a working body) was foreign to the imagery of commodified leisure, and in the performance he experiences it. From his Japanese background—where the labour market has one of the shortest minimum annual leave in the world—the body has to adapt to the overwhelming input of a postfordian consume of a commodified experience.

Sound of Desires

Collaboration with John Brennan, percussion.

Sound of Desires is a video shoot recording executed as a performance. I as a director will talk with a percussionist about desires, and film how his performance changes along our conversation. He plays his percussion considering what we talked. This will be a kind of documentary recording the process of music about desires is emerging.

Maiko Jinushi investigates the concept of analogical reasoning often used in storytelling as a means to disclose differences of perception and interpretations of the world. “I have produced a new type of literature, a combination of video art, installation and performance, which strongly relates to traditional forms of literature such as poems and novels. In my definition, a new type of literature is the mixture of speech, reading scripts, dialogues and writings, which compose the structure of a story”.

Western Front Wed Oct 04 7:00

Maiko Jinushi
Japan

Western Front Wed Oct 04 7:00

Nile Koetting
Japan / Germany
Jörn J. Burmester  
Germany

Performance art to me is a strategy or an attitude rather than an art form or genre. I value the fact that there are no rules or techniques mandatory for performance making. The most valid definition for me is that performance art is whatever an artist claims it is.

I have been claiming that certain things I do are performance art since 1997. Back then, I was heavily influenced by, but disenchanted with traditional theatre. I wanted to do my own thing, which included life presentations, but none of the hierarchy, narration, mimesis and "as if" of traditional theatre. I wanted to create situations that feel real, to myself and to my audiences.

I consider each performance a collaboration. While I strive to carefully prepare my work, there is always room for development during the action itself. Whether I use participatory elements in a specific work or not, the living presence of the spectators always massively influences what happens. The actions I actually perform depend wholly on this situation of encountering one another in the free and safe space of the performance arena, outside the confines of social conventions: Anything can happen here.

Margaret Dragu  
Canada

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Evanescing This Harrowed Strata is a new collaborative multimedia performance piece by multidisciplinary artist Tanya Doody and Kanien’kehaka (Mohawk) multimedia artist Jackson 2Bears. With the artwork we want to talk about stories written on the land, and the conflicted histories layered on the earth in this territory; we endeavour to immerse ourselves in troubled narratives, and we want to explore strange and complicated encounters and perform alternative vocalizations. In this performance we work with multiple projections and use live and pre-recorded sound; we use a bed of clay ‘strata’ and ceramic objects with guitar effect pedals. A small tree tied to a ceramic ball and chain is present, as is a ceramic mask, a ceramic shoe, and lots of soil -- all of which are activated with gesture and sound.

Evanescing This Harrowed Strata marks a return to working collaboratively for 2Bears and Doody, bound together in a process that incorporates individual practices while extending beyond the familiar.

Niimi:Dance:Dans durational performance created is sound, beats, drum, fringes, masks, spinning, video projections, sensors, live composition and demo-improvisation of two cultures, Romanian and Native.

This performance project starts with the aesthetic and conceptual overlaying of two traditional dances: the Native fancy shawl dance and the Romanian pagan Chiparus dance. The Chiparus Dance is a pre-Christian funeral dance through which the bad spirits of the death are chased away. Women’s fancy shawl is known to resemble a butterfly. Through its resemblances to a butterfly coming out of its cocoon the fancy shawl dance celebrates life. A fancy shawl dancer’s main part of the regalia is the bright beautiful shawl made with long flowing ribbons.

Through the two dances the grotesque and the beauty mirror each other in the realm of sound and movement.

VIVO Thurs Oct 05 8:00

VIVO Thurs Oct 06 8:00
Raeda Saadeh  
Palestine

The woman as an occurring subject in my installations or performance work is represented as living in a state of occupation. The occupying force has many facets: it can take the shape of physical tangible realities of the everyday, such as in a wall of concrete, a fence, a checkpoint, a curfew, a barrier of stone - or it can reassign it’s force unto a face of a child, a home, a language, and cultural, traditional expectations. There are limitations on her personal freedom as well: the woman, the mother, the lover, the guide, the protector. She seeks justice and longs for change. She is not blind to the opponents around her and pushes forward with enduring strength – and at times, she feels that it is almost as if she has to assume a sort of madness in her behavior so that she can live unharmed by oppression, in an attempt to always protect those she loves from negative forces of fear. In my art works, the woman I represent lives in a world that attacks her values, her love, her spirit on a daily basis, and for this reason, she is in a state of occupation – and her world could be here in Palestine or elsewhere; and despite all, she looks towards her future with a smile.

Louise Liliefeldt  
Canada

Still In There

The topic that spawned this piece is Dementia. It is a big subject and has been on my mind for some time now. I have a parent in their ninth year of suffering from the disease. Unlike victims of murderous deaths where lives are taken in a short period of time many illnesses, like Dementia feel as though someone living with the disease has been sentenced in a way to stretching out the pain of the loss of memory and stretching out the act of dying. I wonder what it is like inside the mind of a person suffering from Dementia. I wonder about what is remembered and why. There are too many questions to answer so in this performance I am simply creating images and actions that are representations of the many thoughts, experiences and confusions I have relative to the above mentioned subject matter. I will also be incorporating some new actions, some of which are animal-like in nature. “Her images are complex, invoking what is present but unseen, while at the same time evoking absences that generally go unacknowledged. These qualities provide the depth and layers of meaning that set her work apart.” Paul Couillard

VIVO Fri Oct 06 8:00
The NO!!!BOT is a performance that glitches the dizzying code of the Cult of the Techno-Logic. It is impossible desire, a body bypassing the supersonic technological rail driving us deeper into a militarized neo-colonial hell. It opens up collective imaginaries for hacking destructive code makers, and generating our own deviant electric dreams.

Praba Pilar will premiere her own exoskeleton in this performance. Not an acquiescent programmed Robot or a despicable malicious Bot, the NO!!!BOT is an Exoskeleton created out of the impossible desire of a body resisting the supersonic technological rail driving us deeper into militarized neo-colonial relations. This performance is part of a series of experiments hurtling into our own collective imaginaries, hacking these destructive code makers, and generating our own deviant electric dreams.

“The Empire of Creation is a polyphonic writing project that portrays the voice of ambitious marginal artists whose destiny has not yet been played. Performative intrigues, manipulations of art, transformations of states. It is through a choral and visual work, an installation and an epic soundtrack that an unorganized territory unfolds into a living picture, almost alive.

“Controlled, under the influence and in the service of, the creators are mostly put aside from any form of power. if it were otherwise? What if creation was the foundation of the history of our world? By writing a dramatic text that appeals to poetry, opera, theater and visual arts, a dozen characters at the crossroads are brought into play. “

Do you have a special relationship with your sculptures? If they were performing? How would they do that?
ARTISTS

Jörn J. Burmester
Jörn J. Burmester is a Berlin performance artist, curator and organiser. He came to performance art through independent theatre, followed by studies of Applied Theatre Studies at Justus-Liebig Universität in Gießen, Germany and the Graduate Center of the City University of New York. He is the recipient of several grants and residencies, including the Senate of Berlin and Hauptsstukulturfonds, a DIVA residency with liveart.dk in Copenhagen and a Saari residency by KONE foundation in 2013.
www.joernburmester.de

Tanya Doody
Tanya Doody is a multidisciplinary artist working at the intersection of ceramics and performance. Her work revolves around craftivist strategies, performative acts, and poetic gestures as she works within cultural contexts to explore traditional craft media beyond its historical roots. She has exhibited work across the continent in galleries and festivals, most recently at the Southern Alberta Art Gallery and in Calgary a part of the festival WILD: Fabricating a Frontier.
www.tanyadoody.wordpress.com
www.tanyadoodyceramics.com

Margaret Dragu
Dragu works in video, installation, web/analogue publication, and performance. Spanning relational, durational, interventionist and community-based practices, her performances have been presented in galleries, museums, theatres, nightclubs, libraries, universities and site-specific venues including parks, botanical gardens, and public parade routes across Canada, USA and Europe. An innovator and pioneer in Canadian art, Dragu was named the first of FADO’s Canadian Performance Art Legends in 2000, Co-Emminence Grise with Nobuo Kubota of 7a11’d Performance Festival in 2012, and was the recipient of the Governor General’s Award for Visual and Media Arts in 2012.
www.margaretdragu.com

Geneviève et Matthieu
Geneviève et Matthieu créent depuis la fin des années 1990 un univers strident dans lequel happening musical et installation performative s’entrechoquent avec désinvolture. Inspiré de l’art et la vie, le duo évolue dans un cul-de-sac artistique en tentant de repousser constamment les limites du médium. Impliqués à L’Écart, centre d’artistes en arts actuels et directeurs de la Biennale d’art performatif de Rouyn-Noranda, ils s’investissent activement dans leur communauté.
www.genevieveetmatthieu.com

Stein Henningsen
Lives and works in Svalbard, Norway.
Stein Henningsen has presented his work at different biennials, festivals and events in Scandinavia, Europe, North America and Asia since 2005. Henningsen is also the founder and curator of the performance festival Arctic Action, with its third edition this year.
www.arcticaction.info FB: Arctic Action

Maiko Jinushi
Maiko Jinushi was born in Kanagawa, Japan. Her most recent solo shows are A New Experience of Love (HAGIWARA PROJECTS, Tokyo, 2016); Big Mouth, Small Hands or Small Mouth, Big Hands (Art Center Ongoing, Tokyo, 2015). Recent group exhibitions include RETURN TO: TWS Creator-in-Residence 2015-2016 (TWS Hong, Tokyo, 2016); Zero Gravity: El Ranchito Korea-Japan (Matadero Madrid, Madrid, 2015); Fictive Communities Asia - Koganecho Bazaar 2014 (Koganecho area, Kanagawa, 2014).
www.maikojinushi.com/

Nile Koettering
Nile Koettering (b. 1989, Japan), is an artist currently lives and works in Berlin. Koettering works with a diverse range of media, including text, film, performance, sound, and installation. His work is connected through the constant presence of the theme of “resonance” and “sensing”. After completing studies in media, sound art, performance art in Tokyo and Helsinki, Koettering became active in performance, sound and installation work. Koettering’s work has been presented at “New Sensorium” (ZKM, Karlsruhe), “Roppongi Crossing 2016” (Mori Art Museum, Tokyo), “Liaisons Ambigues” (Maisons Hermès, Fondation d’entreprise Hermès, Tokyo). And 7th Moscow Biennale and “Made in Germany Drei” at Kunstverein Hannover this year.
www.nileschaw.org

Louise Liliefeldt
Louise Liliefeldt is a prolific and committed performance artist with an impressive professional exhibition history. Her work has developed consistently over the past decade, driven by disciplined research into the possibilities of live presence coupled with a willingness to take intelligent risks. The hallmarks of Louise’s performances include a powerful visual style; a complex consideration of the personal, social and political issues surrounding identity; and an ongoing passion for the rigours of duration, endurance and physical resistance.
www.ccca.concordia.ca/artists/Louise_Liliefeldt

Theo Pelmus
Theo Pelmus is a performance artist who has received several awards, including an emerging artist grant and integrated arts grant from the Ontario Arts Council (2006; 2009), the Dennis Tourbin Fund for emerging artist in performance art (2007) and an emerging artist grant from the City of Ottawa (2009, 2012). He has exhibited nationally and internationally, including shows in New York, Copenhagen and the Bucharest Biennial. Theo has a BFA and MFA from the University of Fine Arts in Bucharest and a second MFA at the University of Ottawa. He is an active participant in the Ottawa arts community, most notably as a programming member of Available Light Screening Collective. He is represented by La Petite Mort Gallery in Ottawa.
www.heopelmus.com

Praba Pilar
Praba Pilar creates interventionist projects through performance art, street theatre, electronic installations, digital works, video, writing and activism. Her projects – such as BOT I, the Church of Nano Bio Info Cogno, the Cyborg Soap Opera, the Nano Sutra of Mathturbation, and Enigma Symbiote – have traveled widely in all kinds of spaces around the world, from the streets to galleries and museums.
www.prabapilar.com

Raeda Saadeh
Raeda Sa’adeh was born in Um El Fahem in 1977, and received her BFA and MFA from Bezalel Academy of Arts and Design in Jerusalem. She was the winner of the first Young Artist of the Year Award organised by the A.M. Qattan Foundation in 2000. Her work in photography, performance and video has been exhibited widely internationally in Europe and the US. Recent exhibitions include ‘Re-Orientations’ at the European Parliament, Brussels; ‘No Man’s Land’, at the GEMAK Museum, The Hague, Holland; ‘In Transit’, House of World Culture, Berlin; ‘Biennal Cube’, OK Centre, Lens, Austria (all 2008); Infr’action Festival International d’Art Performance, Se’te, France; and ‘About Time 2’, Kunstmuseum, Denmark (2007). Her work was included in the Sydney Biennial of 2006 and the Sharjah Biennial 8, 2007. She lives and works in Jerusalem. In 2015, Al-Monitor considered her among 50 people shaping the culture of the Middle East.
www.roseissa.com
Kristin Snowbird
My process of work can be described as a continuous questioning and understanding of the way in which my tradition as a first nation woman influences the way I conceptualize art. I am interested in creating art as a way of understanding the nature of being as a first nation woman artist. One pivotal aspect of the work I am creating is the traditional labor of beading and how it can be applied to different mediums of art. I am researching these approaches through film, photography, and performance. I am interested in art as a process of making a difference in the understanding of the culture I come from, with its stories, traditions, and the historical and personal trauma.

Jackson 2Bears
Jackson 2Bears is a Kanien’kehaka (Mohawk) multimedia installation/performance artist and cultural theorist from Six Nations who is currently based in Lethbridge, Alberta/Treaty 7 Blackfoot Territory. Since 1999, 2Bears has exhibited his work extensively across Canada in public galleries, museums and artist-run centres, as well as internationally in festivals and exhibitions. www.jackson2bears.net

CURATORS
Randy Gledhill
Randy Gledhill has a Canadian and International art history spanning three decades describing a plethora of activities. His ground breaking collaborative partnerships enjoy a rare precedent of accolade and influence. He is currently Executive Director and Curator of Vancouver’s LIVE Performance Art Biennale, and is independently researching new global performance art manifestations, movements, and networks.

Makiko Hara
Makiko Hara is an independent curator based in Vancouver. Hara served as chief curator at Centre A (2007-2013) and has curated numerous international art projects in Canada and Japan including Toronto Scotia Bank Nuit Blanche (2009), 2014-15 artist-in-residence at AIR Yonago, Japan, Koganecho Bazaar 2014 – Fictive Communities Asia 2014, and contributing curator for Mash Up: The Birth of Modern Culture, Vancouver Art Gallery 2016. Recently she has been appointed to Akita University of Arts as International Exchange Centre Advisor.

Daina Warren
Daina Warren is a contemporary Aboriginal art curator and artist of the Akamihk Cree Nation in Maskwacis (Bear Hills), Alberta. She received her Master’s in Art History at the University of British Columbia in 2012. Notable exhibitions include Home (2007), an online curatorial project with Rebecca Belmore and Don’t Stop Me Now (2010), produced while she was the Canada Council Aboriginal Curatorial Resident at the National Gallery in Ottawa. Since 2011, she has been director at Urban Shaman Gallery in Winnipeg.

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