



MUD LETTER NO. 10

AUGUST 2022

We hold this space on the unceded land
of the Kaurna people.

We acknowledge them as the custodians
of this wonderful place and will always
try to do our work in solidarity with the
anti-colonial struggle.

ALWAYS WAS, ALWAYS WILL BE.

LIVENESS

**A Manifesto for 21st century Performance Artists
IDA SOPHIA, 2022**

Liveness¹ is defined here as the active pre-planning, consideration and creation of an environment by the performance artist, which exists around a live performance in order to maintain its liveness.

Liveness is sensory, emotional, tangible and intangible.

Liveness is found not in one remaining relic of the live performance, but maintained in an environment. In sound recording(s), video² and photographs. In living memory (of the audience, institution, participant or spectator) and written testimony: both spontaneous and commissioned. Liveness is captured in physical objects used for or made during the live performance. Liveness is in the instructions, the conversations and interviews. Liveness is in the location, the clothes, the scents, the social media posts, likes and comments. Liveness is in the drawings and designs, patterns and digital files. Specs and rules. Liveness is in lists, instructions, recipes. These, and more, are the relics that hold space for liveness.

The creation of an environment of liveness is specifically motivated.

Liveness exists in durational time³. In the past ephemeral, in multiple presents and in the future. Relics perform us, perform themselves, perform time, perform the actions performed on them, perform as mirror to you. Liveness's character may change over time. This is expected, accepted. Liveness considers the educational value for future artists and academics looking to study, analyse and learn from previous performance works.

Liveness is a conceptual studio strategy that operates alongside (and after) the development and production of the live performance.

Liveness seeks to influence and contribute to unorthodox archiving practices⁴

Liveness is inherently co-maintained by the institutions/locations who showed the work and the people who saw and/or responded to it, therefore the breadth of liveness is not solely created by the artist. The artist facilitates its creation and curation through commissioning writers, leaving books for comments, collecting relics, etc.

Liveness is an aid for re-enactment of the 'original' performance.

Liveness is access.

Liveness is a performative environment⁵

Liveness creates a series of works for the performance artist desiring sustainable, economic viability as they work in late-capitalism with the perspective of 'profit-to-continue-our-work-without-other-means-of-capital'⁶.

Liveness acknowledges that 21st century performance artists make work as ancestors of 20th Century performance artists⁷ and that this liveness manifesto was written as a result of that legacy and 21st Century political/social, digital, economic and art historical contexts.

¹ A term used by Professor Anne Marsh, Amelia Jones and others in their critical writing about collecting performances and the archive.

² Video is not just about recording the performance as it was performed, but additional video created about the performance. For example, “MoMA attempts to capture video documentation of artists describing in detail how they want the works to be (re)performed in the future.” Philip Bither, in *Collecting 2016* intermsofperformance.com

³ Durational Time, or *La Duree* is described as “several conscious states are organised into a whole, permeate one another, [and] gradually gain a richer content” in *Time and Free Will*, p. 122 by Henri Bergson 1889. To paraphrase, one experiences the past, present and future all at once subjectively, rather than a single unit measurement of time objectively.

⁴ Already in practice by some collections such as the Walker Art Centre (see: *Living Collections Catalogue*) and the TATE (*Project: Collecting the Performative*). Unorthodox practices of ‘collecting’ include radical forms of archival material both tangible and intangible. They are formed with an ‘architecture of access’ that elevates the body-to-body transmission of liveness’ affect on a distant audience. See Rebecca Schneider, *Performance Remains Again*, 2012.

⁵ Performance relics are not simply records of past actions but are themselves performative, see Philip Auslander’s ‘Surrogate Performances: Performance Documentation and the New York Avant-garde, ca. 1964–1974’ 2014.

⁶ The concept of ‘profit-to-continue-our-work-without-other-means-of-capital’ is a term authored by Be Oakley in their ‘Manifesto for Survival’ Gender Fail Publications.

⁷ It is important to note that 20th C performance artists were working in a realm of institutional critique, to which, in the 21st century institutions have responded to, paving the way for radical forms of performance to exist in both public and institutional realms of practice. See footnote 4.





HEN VAUGHAN

AGAIN...

THERE IT IS...

THE CREATURE WITH NO SINGLE BODY.

KEPT ALIVE

BY THE PULSE OF MOMENTS SHARED

AND BY THE QUIET HUM OF INBETWEEN TIMES, WHERE MEMORIES GATHER DUST.

BECOMING ITS OWN LOOKING GLASS

FROM AN EXPERIENCE FORGED BY

ANY HANDS

IT IS THE CULMINATION OF AN ENTIRE SPECIES, CONTAINED WITHIN A SINGLE MOVEMENT OF THE BODY.

A SINGLE INHALE OF AWARENESS.

IT IS SPEAKING NOW

AND SO IT EXHALES

ITS TENDRILS OF COMMUNION REACHING IN AND OUT

SOMEHOW

THE

NOW

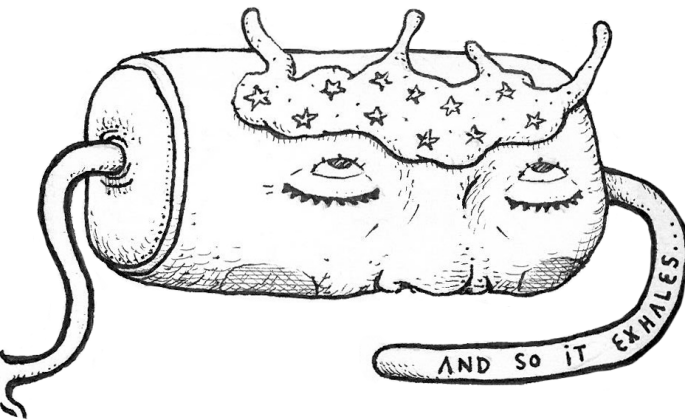
BLAKE BROGGI-EDHOUSE (ROARKIJ)

Blake is an emerging artist living on Kaurna land, working primarily in painting and drawing. By embracing a process-based approach, they navigate unknown imaginal realms that are brought about through spontaneity, uncertainty and a curious tendency towards complexity. The results tend to evoke an unusual blend of organic forms possessed with an otherworldly presence.

They graduated from The Adelaide Central School of Art in 2021 and have spent the subsequent time dwelling in the space between people, quietly tinkering with new avenues of expression. Most recently they have become quite fascinated by the possibilities of the comic book medium. As part of MUD, they are excited to pursue this new medium and see what unfolds.

Currently, people can find them on Instagram @roarkij. They are in the process of creating a website for the purpose (other than as a personal art repository), of creating gateways and the keys necessary for accessing other dimensional worlds. Stay tuned.

Roarkij wishes all who are currently inhabiting this planet to have a safe and pleasant journey :)





What is it to sit and wait,
To slide aside ego,
To warm to silence.

Learning to absorb, leaning into others, sourcing knowledge,
support, interest. Sucking, stretching out the corners of realms
to reveal each detail. Details you thought you'd covered.

Wait a while.

Sink deeper into wet, swelling minds. Guilded in golden slime,
leaving behind residue, cracking through flesh. Landing silently
in my body.

MUD. Hmmm yes, there you are.
Thank you.

LILY POTGER

CURATORS PICK

MANIFESTO FOR SURVIVAL

BY BE OAKLEY

PERFORMANCE RITUAL DOCUMENT BY

ANNE MARSH

EVERY BODY

BY OLIVIA LAING

ACROSS THE ART/LIFE DIVIDE:
PERFORMANCE, SUBJECTIVITY AND
SOCIAL PRACTICE IN CONTEMPORARY
ART

BY MARTIN PATRICK

COLLECTION OF SAND

BY ITALO CALVINO



CREATIVE REFLECTION

THOMAS MORAN ON THE MUD HYPERREAL SHOW

Theatre and Prison¹

“All theatre on Earth takes place in a Prison.” This was what our director taught us. He repeated it over and over again. We thought it was merely a trick to keep us taut. But now that he has disappeared and the work of the CGTT has been outlawed we are beginning to think otherwise. We are beginning to glimpse the outline of the bars.

We shall refer to our vanished director as F2. “Theatre is the passion of a prisoner who escapes just long enough to erect stage. Or to open a portal.” In our little Southern city, theatre only ever took place in an old building by the river-that-did-not-flow. There the State’s own company rehearsed plays that nobody ever saw.

One-night F2 convinced a handsome usher-type to sneak him inside. “It was dreadful”, he moaned, “so much money and so little sap!” That night F2 stood on an overturned milk crate and cried out to the stars that The (C)osmic (G)uerrilla (T)heatre (T)roupe would be the most notorious group the State had ever seen.

F2 wandered through the aisles of our Market singing disfigured ghazals, spilling songs into the ears of our confused citizenry. I came to the South in search of a Garden/And all I found was a Prison/You Southerners toil in the perilous soil/Within walls that sparkle and glisten/But there is a way to exit the day and reach the night of decision/Our cell is a



portal it hums out immortal and summons the Goddess of Vision.

“We propose that theatre appears between the poles of fascination and disgust. These quarreling twins whose discord dances through our cell.” Such esoteric nonsense did not sit well with the citizens of our city. We were proud of our little patch. We were proud of it because it was all we had. Who was this foreigner-type-being who dared to disturb our fragrant rest with his hyperbolic howls? This was no Prison. This was fair Adelaïdia!

Yet F2 was not alone in this mission. In the second decade of the 21st century an image began to appear on poster and polo. It seemed a musico-cultic program had emerged from the melodious ooze. Whispers had been heard of an experiment in the growth of a collective-aesthetic-organism known only as Mud. It was said that Mudders had been cultivating a shared gut enzyme through the digestion of improvisatory auditory phenomena.

As if in response to these stirrings a long-forgotten swamp sent out a message. It appeared that certain powers had divined that 28/07/22 was numerologically sound for the beginning of a new phase in the program. The Flower Committee had met and decided. Ritual magic was to be unleashed.

An account was found in CGTT archive under the heading Collaboration01.

Codename: A Home in the Hyper-Real.
Operatives:, Potger, Moran, Stefanou, Woud.
Objective: Unclear.
Sap: Unbridled.

a) Inside the bar Woud establishes light bouncing surfaces and reverses the roof-ground relation in suggestive ceiling reflexology. b) Act One begins with harness hung Potgerian tension. A manifestation of ooze-ological movement. A back and forth between body, strap and fluid, to grow movement from a post-limb position. c) Act Two: unburial of matriarchial archetype. Playlet 4 in Garden City Cycle. Beware Baka snatchers! d) Finale: Stefanouian loopology ensnares all with ears to hear. Grecian lamentation with distinct thanatological stirrings. Grim portent from a gorgeous golden throat. Meanwhile urchins disrupt the dirt and the audience are impelled to purchase and sample brackish liquidity. Elemental realism with swampocratic tendencies. Total disintegration into character-form achieved. e) We await the Ida Sophian month with breath baited for new developments in the growth of Mud-organism! Sap still surges in our State it seems...Perhaps this prison will grow a Garden City yet?

Intrigued? Do write to
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or @sanpellishowers

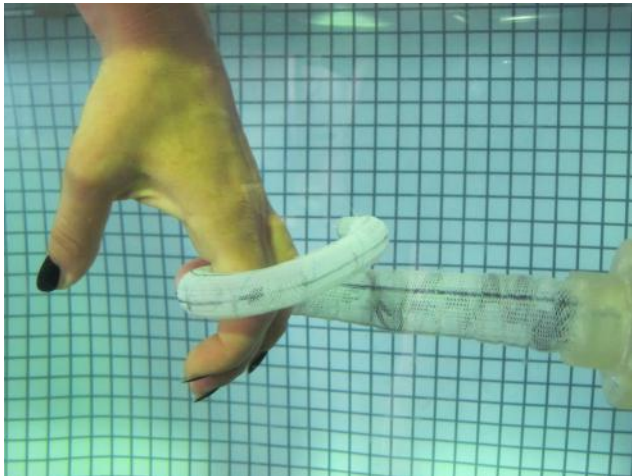
Patronage or Passion!

¹ Jelena Jurkovič, Excerpt Memoirs of a Guerrilla: From the Battlefield to the Stage and Back Again (2060).

We would like to thank Ida, Hen, Blake, Lily,
Thomas and Kat for their contributions to
this months MUD

If you would like to contribute to the newsletter
and the MUD community,
email mudmusicart@gmail.com

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OCTOPUS IP Photo taken at The BioRobotics Institute, Scuola Superiore Sant'Anna
(Pisa, Italy) - <http://www.octopus-project.eu/>