

LIVE ART IN SCOTLAND

RESEARCH RESOURCES

LIVEARTSCOTLAND.ORG

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About this guide

This document is a guide to a range of archives, collections and other resources that might support research into live art, performance art and interdisciplinary performance in Scotland. Inspired by the Live Art Development Agency's Study Room Guides, it exists to help navigate researchers through a range of diverse sources while highlighting materials and connections that you might not otherwise encounter. It was created as part of the University of Glasgow and AHRC Live Art in Scotland project which aims to combine oral history interviews and archival research in contributing a 'missing chapter' of Scotland's cultural history. For more on the project, visit <https://liveartscotland.org>.

Using the guide

The guide begins with a short essay about the nature and limits of the collections included here. On the following pages, each entry offers information about the scope of individual resources along with brief suggestions of where to start, often by highlighting the presence of materials relating to specific Scotland-based artists or events – but also sometimes by calling attention to discoveries we've made in our own research in the hope they might be useful or interesting to you as well.

In compiling this guide, we've emphasised free resources and where public funding has enabled cataloguing or the digitisation of material so it can be accessed online. Every effort has been made to ensure access information is accurate at time of compilation but please contact the relevant archive or organisation before planning a trip in person, as provisions can sometimes change at short notice. Several collections are held by volunteer-led organisations who may need a little more time to respond to your request than organisations with full-time or employed staff.

If you have suggestions about a resource that could be included in this guide, please contact the Live Art in Scotland project's lead at the University of Glasgow: stephen.greer@glasgow.ac.uk

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On archives and inclusion

The resources described in this guide reflect a range of materials that might support research into the history of live art in Scotland, and the connections between live art practices here in Scotland to other parts of the UK and internationally. These resources illustrate the positioning of live art as a field of interdisciplinary practice spanning performance, visual art, film and dance, as well as the different contexts in which such work has been commissioned, developed, presented and written about. These materials evidence and are shaped by a range of institutional practices: records of building-based organisations and venues are positioned alongside those produced or gathered by festivals, artist-led initiatives, arts publications or individual artists. They describe personal, financial and curatorial relationships, carefully and consciously adopted artistic policies and practices, and – more often than not – the historical contingencies of cultural production.

Though varied in form, all the resources included here describe and constitute specific economies of value and meaning, and do so as much as through what they seemingly ignore as through the preservation they enable. This perspective involves recognising how archival collections - even in the form of 'living' resource rooms - offer a series of very specific snapshots of equally particular communities of practice, reflecting available resources at given moments in time as well as the interests of whoever was tasked with filing things away. Institutional, archival methodologies are premised on implicit and explicit agendas regarding what materials should be collected, and how. Deliberate decisions to retain, collate and order specific records run alongside less conscious and indirectly pragmatic logics of inclusion: perhaps this material is an important thing chosen carefully as a record of an event judged to be significant, or retained as part of a legal obligation relating to governance as a charity or receipt of arts funding, or perhaps it's only here because someone couldn't decide (or didn't have the time to decide) what to throw away? In more than one example in this resource guide, the 'archive' is a collection of whatever could be recovered at a moment of sudden closure or crisis: a mix of material accounting for an organisation's own institutional habits of record-keeping as well as whatever could be grabbed and stuffed into a bag on the way out of the door.

The word 'inclusion' (and its use in the phrase 'equality, diversity and inclusion') signals another set of more sharply focused concerns. One thing to grapple with is the whiteness of many of the UK's cultural archives. To be clear, the collections listed on the following pages include the trace and substance of work by many black and global majority, mixed-heritage and diasporic practitioners. Such material may serve to refute a white-washed history of live art and point towards the significance of artists from diverse backgrounds to the development of performance in Scotland. Nonetheless, collections from across the UK frequently reflect the legacy of arts and cultural practice by primarily white European artists and the programming and commissioning habits of institutions led by predominantly white practitioners, and the corresponding marginalisation or exclusion of artists from other contexts and backgrounds.

Ongoing efforts to 'decolonise the archive' cut across multiple disciplines – here, though, we might want to pay attention to how problems surrounding the documentation of 'ephemeral' practices may be compounded by Eurocentric definitions of performance art. As Michael McMillan once argued in the still-significant *Cultural Grounding* (1990) report for the Arts Council of Great Britain, these very definitions exclude interdisciplinary, experimental artists working within and between other cultural traditions.

An overlapping but not identical set of problems may frame our encounters with the trace of practices by queer, disabled and working-class artists (understanding, of course, that these and other facets of our identities intersect). And there's the problem of finding the work of minority and /or minoritised artists in a majoritarian haystack when existing languages and techniques of cataloguing have often not anticipated a need or desire to engage with those communities of practice. Thinking otherwise may require a priori knowledge that those communities and artists have existed at all and a belief that they have something to offer. These issues may be especially significant when we consider the claims made for live art as a space in which 'the disenfranchised and disembodied become visible, where the politics of difference are contested, and where new languages for the representation of ideas and identities can be explored' (Live Art Development Agency).

In their contribution to the book *Archives, Recordkeeping, and Social Justice* (2020), Renée Saucier and David A. Wallace argue that archives are both 'vital active sites of social justice and injustice' insofar as they 'both constitute and enact injustices but also are central to justice' (2020: 4, 6). How might the terms on which we engage with live art and performance art histories reflect this double existence? Or, put alternatively, what strategies can we bring to the resources listed below – and others like them – that recognise the partial, and sometimes violently selective qualities of archives, without surrendering their potential to expand the range of lives and practices that constitute our knowledge of 'culture'?

Dr Steve Greer, 2022.

Adrian Howells Collection

Location: Scottish Theatre Archive, University of Glasgow

URL: <https://bit.ly/3kvfmgp>

This collection includes correspondence, production files, notebooks, DVDs, posters, press cuttings, financial records and photographs relating to the work of pioneering performer and theatre-maker Adrian Howells (1962-2014).

Where to start?

Howells' practice involved a range of forms but he is perhaps best remembered for his one-to-one and intimate performance works staged at festivals across the UK and internationally. For a work developed at the conclusion of his AHRC Fellowship at the University of Glasgow, see materials relating to *The Garden of Adrian*. For an early one-to-one work as 'Adrienne', see *Adrienne's Dirty Laundry Experience*. For a work toured internationally with the support of the British Council, see *Foot Washing For the Sole*.

Access

This collection is in the process of being catalogued so access is currently restricted and by appointment only. Enquiries should be made regarding availability of material in advance of any visit. You can make enquiries about access via University of Glasgow's Archives & Special Collections - see <https://www.gla.ac.uk/myglasgow/archivespecialcollections/consultingourcollections/>

Also see

There are further materials relating to Howell's practice in the Record of Live Art Practice (Bristol) as well as in LADA's resource room (London). The University of Glasgow library also holds reference copies of documentation of works including *Lifeguard* (made for National Theatre Scotland) and *The 14 Stations of the Life & History of Adrian Howells*.

Alastair MacLennan Archive

Location: <https://amaclennan-archive.ac.uk>

The freely accessible digital archive of prolific Scottish artist Alastair MacLennan, primarily known for his performance work but whose practice embraces drawing, sculpture and installation. The archive comprises photographic and digital documentation of more than 600 'actuations' from the 1970s to the present along with drawings, performance and installation-related artefacts, personal papers and publications.

Where to start?

MacLennan's longstanding engagement with the history and politics of Northern Ireland is reflected in actuation and installation work *Mael* (1996), commissioned for the NRLA and staged in the subterranean space of Glasgow's Arches venue.

Also see

Further documentation of MacLennan's performance actuations can be found in the NRLA archive at the University of Bristol, and on the [NRLA30](#) website. Images of *Out The In* – a 50.5 hour durational performances staged at the Third Eye – can be also found in the George and Cordelia Oliver archive, held as part of the Glasgow School of Art archive.

Arches Theatre Archive

Location: Scottish Theatre Archive, University of Glasgow

URL: <https://bit.ly/3jjkhlk>

The Arches was a major arts, performance and club venue in the centre of Glasgow, housed in the railway arches beneath Glasgow Central station. This collection includes brochures, flyers, press cuttings, posters, general correspondence, photographs and marketing material and DVDs of performances from across its twenty-five year history.

Where to start?

The Arches' collection is currently uncatalogued so requires a little patience (and perhaps luck). Box 17 holds a range of club and theatre publicity material that might capture the venue's programme in the mid 1990s, notably including NVA's Soundworks exhibition featuring the National Sound Sculpture Competition, an anniversary fund-raiser for Glasgay!, programmes for NRLA 1994 and production shots of the Arches Theatre Company's shows including the monumental promenade adaptation of Fritz Lang's film, *Metropolis*.

Access

Access is currently restricted and by appointment only. Enquiries should be made regarding availability of material in advance of any visit. You can make enquiries about access via University of Glasgow's Archives & Special Collections - see <https://www.gla.ac.uk/myglasgow/archivespecialcollections/consultingourcollections/>

Also see

For regular coverage of the Arches' performance and clubbing programmes - and interviews with its in-house and visiting artists - see The List's online archive. For a taste, see: <https://archive.list.co.uk/the-list/2001-01-04/18/>

ARIKA

Location: <https://arika.org.uk/archive>

The free online video and audio archive of Arika, a political arts organisation based in Scotland concerned with supporting connections between artistic production and social change. This collection includes documents and recordings relating to experimental sound/vision festival Kill Your Timid Notion, an ongoing public event series of 'Episodes' comprising performances, discussions, screenings and collective learning, local organising projects and other collaborative schemes. A core part of Arika's work is an attempt to 'act in solidarity with local groups whose ideas, experiences and struggles we feel especially connected to' through cooperation with specific groups who are pushing back against the violence of racist borders, poverty and criminalisation of sex work.

Where to Start?

Episode 9 – titled 'Other Worlds Already Exist' – offered four days of performances, workshops and discussions with artists, thinkers and activists exploring revolutionary approaches to sex, embodiment, desire and resistance. For a taste of the programme, see readings by Samuel Delany (<https://arika.org.uk/archive/items/episode-9-other-worlds-already-exist/beyond-transgression>), a performance conversation between members of Project X and Storyboard P (<https://arika.org.uk/archive/items/episode-9-other-worlds-already-exist/speech-captions-body-language>) and Maxine Meighan's dialogue with Robert Softley Gale on sexuality, disability and crip theory (<https://arika.org.uk/archive/items/episode-9-other-worlds-already-exist/discourse-or-intercourse-group-action>).

Centre for Contemporary Art and Third Eye Centre Archives

Location: CCA, Glasgow

URL: <https://www.cca-glasgow.com/archive/about-the-archive>

The Centre for Contemporary Art's archive holds an expansive range of organisational and artistic materials relating to the CCA and its precursor the Third Eye Centre spanning programming, fundraising and the building's redevelopment, along with a range of posters, slides, venue programmes, video tapes and other audio-visual material. A selection of recordings made over the years in both venues are available on the CCA's Vimeo channel: <https://vimeo.com/ccaglasgow>

Where to start?

The archive room's boxes are split between the Third Eye and CCA, organised into broad categories relating to programming and corporate records (with some overlap when it comes to minutes of planning meetings). The first few boxes in the CCA programming section - CCA1/PROG/1 and following - include materials relating to Goat Island's visits in the late 1990s, details of the CCA's collaborations with Nikki Millican in staging New Moves dance festival and the NRLA, and the CCA's initial involvement in what would become the 'New Work Network'. Alternatively, explore the series beginning CCA4/A for images and programmes during the early 1990s which feature touring performance work from artists including Ronald Fraser-Munro (who would also present at the NRLA), Tim Miller, Pamela Sneed and Penny Arcade, as well as Scotland-based artists such as Lindsay John and Donna Rutherford.

Access

For further information on the archive or to arrange access to the material, please contact archive@cca-glasgow.com

Also see

The Glasgow Miracle project undertook the cataloguing of the entire archive, as well as digitisation of some early video recordings of events at the Third Eye Centre. See: <https://www.glasgowmiraclearchives.org/>. The CCA's new digital platform – the CCA Annex – contains material relating to a range of more recent and ongoing events, films and discussions: <https://cca-annex.net>

Curating Living Archives

Location: <https://curatinglivingarchives.network>

The website of a research project and evolving network initiated by Dr Judit Bodor and Adam Lockhart at Duncan of Jordanstone College of Art & Design at University of Dundee, exploring challenges and approaches toward how we can care for the 'unruly' archives of contemporary art in academic (rather than museum) environments.

Where to start?

The website holds documentation relating to a series of workshop events as well as an artist commission from Holly Davey. It also offers an introduction to DJCAD's own 'materially and conceptually unruly' archives including REWIND archive, the Demarco Digital Archive and the Attic Archive - see: <https://curatinglivingarchives.network/about/unruly-archives-at-djcad/>

Also see

Visit the REWIND Artists' Video website for a parallel research and archive project at DJCAD focusing on video art and experimental film.

Demarco Digital Archive

Location: <https://www.demarco-archive.ac.uk>

A digital archive of around 10,000 records - photographs, documents and other materials - from the archives of prolific Scottish artist, curator and promoter Richard Demarco. One of the co-founders of Edinburgh's Traverse Theatre, Demarco's work has frequently promoted cultural links with Eastern Europe, not least through collaborations with Joseph Beuys, Tadeusz Kantor, Paul Neagu and Marina Abramović.

Where to start?

The digital collection includes documentation of Marina Abramovic performing an early version of *Rhythm 0* as part of Edinburgh Arts (1973), along with dozens of images of Demarco's events during the Edinburgh Festivals - see: <https://www.demarco-archive.ac.uk/collections/156-edinburgh-festival-fringe>

Also see

Demarco's physical archive is held at Summerhall, Edinburgh. For more on his ongoing work, see: <https://www.demarcoarchive.com>

Deveron Projects

Location: Huntly, Aberdeenshire

URL: <https://www.deveron-projects.com/>

Deveron Projects has two collections. The first is a library of books, music, essays, films and other digital and physical records relating to all Deveron's past projects and research from 1998 to present. Each project archive includes a variety of material from reports to photographs, CDs, press cuttings, posters and any other material that is generated by the artists' work and the project theme. Interdisciplinary artists who have worked with performance or live events include Anthony Schrag, Mihret Kebede, Rocca Gutteridge, Senzeni Marasela and Simone Kenyone. The second is known as the town collection and includes artworks and other artefacts donated by visual artists, musicians and writers who have undertaken residencies in Huntly. These works are hosted in local shops, businesses, public buildings, pathways and local landmarks across Huntly. Deveron Projects also houses The Walking Institute which has its own collection that relate to the Walking + Art discourse. See: <https://www.deveron-projects.com/the-walking-institute/>

Access

To arrange access to the archive and library, contact Deveron Projects at info@deveron-projects.com

Edge of an Era

Location: <http://www.edgeofanera.co.uk/>

Edge of Era is a project which revisited seminal performance art events that took place in the UK in the 1980s, through artistic commissions, archival digitisation, public events and workshops.

Where to start?

EDGE 88 was a site-specific performance/installation festival which took place in Clerkenwell, London in September 1988, featuring both UK-based and international artists. EDGE 88 would be followed by EDGE 1990, staged jointly between Newcastle and Glasgow. See: <http://www.edgeofanera.co.uk/archive/>

Also see

See issue 55 of Performance Magazine (<https://performancemagazine.co.uk>) for special coverage of Edge 88, and later issues for reviews of Edge 90.

European Live Art Archive

Location: <https://elaa.cat/en/directory/>

This resource offers an extended series of filmed and audio interviews with artists from across the European Union including André Stitt, Angels Ribé, Anne Bean, Franko B, Bobby Baker, Ben Patterson and Rose English.

Where to start?

An interview with Alastair MacLennan, performance artist and member of Black Market International who is perhaps best known for making long durational performances in the 1970s and 1980s, staged in Scotland, Northern Ireland and internationally: <https://elaa.cat/en/alastair-maclennan/>

Also see

REWIND Artists' Videos offers a similar - and sometimes overlapping - series of interviews with artists working in video art. See: <https://rewind.ac.uk/>

GENERATORprojects

Location: Dundee

GENERATORprojects' archive holds a range of exhibition records, planning emails, slides, posters, flyers and other ephemera along with copies of minutes from meetings held by the voluntary committee and correspondence with funding bodies. The main collection is primarily organised by year (and partially catalogued) though there are various boxes of slides, CDs and a sound archive to explore.

Access

GENERATORprojects is run on a volunteer-basis by a committee of artists – email mail@generatorprojects.co.uk to discuss access. The main archive collection is on a small landing up a short but steep flight of stairs.

Glasgay! Festival Archive

Location: Scottish Theatre Archive, University of Glasgow

URL: <https://bit.ly/3kw1fyx>

The Glasgay! archive holds flyers, programmes, posters, artists materials and administrative records relating to Scotland's former LGBT arts festival whose programme included work from artists such as Diane Torr, Ron Athey, Leigh Bowery, Rikki Beadle-Blair, Split Britches, Rosanna Cade, Bryony Kimmings, Amy Lamé and Scottee.

Where to start?

The 1993 festival opened to huge crowds but the newly-introduced Section 28 meant that it would be targeted by the tabloid press and local councillors for its supposed mis-use of public money in promoting 'gay art'. That year's programme – featuring Tim Miller's *My Queer Body*, Split Britches' *Lesbians Who Kill* and Jackie Kay's *Twilight Shift* – offers a snapshot of the festival's early attempts to redress public opinions about LGBTQ+ people, and expand awareness and enjoyment of LGBTQ+ culture.

Access

Cataloguing is in progress and access to this material may be restricted. Please email Archives and Special Collections for advice on how to apply for access to these records: library-asc@glasgow.ac.uk

Also see

You can find copies of Glasgay!'s festival programmes and other related production materials in the archives of the Arches and the CCA who acted as host venues for many of the festival's shows. Glasgay!'s parent company Outspoken Arts Scotland also published their own archival publication in 2018/19 - see <https://outspokenarts.org/glasgay-archive-publication/>

The Glasgow Miracle: Materials for Alternative Histories

Location: <https://www.glasgowmiraclearchives.org>

This resource presents a range of archival and other materials relating to the Third Eye Centre (1975-1991) and CCA (1992-the present), catalogued and made available as part of a Glasgow School of Art AHRC-funded project to assist research and reflection upon the causes and conditions which encouraged the renaissance of the visual arts in Glasgow since the late 1970s. Project outputs included *What We Have Done*, *What We About To Do* (an exhibition featuring curatorial commissions including Mother Tongue's re-presentation of material and artworks from Maud Sulter and Oladélé Ajiboyé Bamgboyé), 'artist to artist' interviews, and a study day on 'giving up the archive'.

Where to start?

The project's digitised materials include a series of video recordings of early events at Third Eye on Sauchiehall Street (and prior to that at Blythswood Square, around the corner). Here's a video of artist Michael Craig-Martin presenting *An Oak Tree*, a conceptual work in which Craig-Martin makes the argument that what appears as a glass of water is in fact a 'full-grown oak tree': <https://vimeo.com/58357462>

The physical archive of the Third Eye / CCA along with a range of other digitised recordings - can be accessed at the CCA's resource room in Glasgow.

Glasgow School of Art Archive and Collections

Location: The Whisky Bond, Glasgow

URL: <https://gsaarchives.net/collections/>

The Glasgow School of Art's archives and collections include records and artefacts which relate to the School's activities since its foundation in 1845, along with collections deposited by former staff, students and related organisations.

Where to start?

The GSA archives include The George and Cordelia Oliver Archives which consist of an expansive collection of newscuttings, photographs, personal papers and posters relating to cultural events in Glasgow and Scotland between the 1970s and 90s. These include photographs of performances at the Third Eye Centre, taken by George Oliver, and art and theatre reviews written by Cordelia Oliver.

Access

To arrange a visit, please make an appointment in advance by emailing archives@gsa.ac.uk or telephoning 0141 566 1418.

Hybrid Magazine

Location: University of Bristol Theatre Collection

URL: <https://bit.ly/3htixhj>

Copies of the full run of Hybrid - The International Cross Artform Bi-Monthly (1992-1994) featuring reviews, editorials, news items, listings and funding opportunities, alongside a photocopied article 'The Rise and Demise of Hybrid' by editor David Hughes.

Where to start?

Issue five contains artist and curator Jason Bowman's 'potted history of the National Review of Live Art' - and quotes artists including Rob Le Frenais, Rose English and Annie Griffin on the definition of live art.

Access

Access is by advanced booking via theatre-collection@bristol.ac.uk. You can also find copies of Hybrid in LADA's study room in London.

Ian Smith Archive

Location: University of Bristol Theatre Collection

URL: <https://bit.ly/3w4vd1z>

Ian Smith (1959-2014) was an artist, performer and artistic director of acclaimed Glasgow-based performance company, Mischief La-Bas, co-founded with his wife, Angie Dight. The archive covers material spanning 35 years of Smith's career across music, cabaret, dance, master of ceremonies roles for events including the NRLA, and personas and voicework for TV, radio and film.

Where to start?

For a sense of the scope of Smith's work, consider Metropolis: The Theatre Cut (a promenade adaption of Fritz Lang's film made with Andy Arnold at the Arches), records of his work as the MC of the NRLA, and documentation of outdoor performances at the Merchant City Festival, Glasgow.

Access

Access to the collection is by advanced booking via theatre-collection@bristol.ac.uk

Also see

There are flyers and ephemera relating to Mischief La-Bas' club night Café Loco in the Arches collection in the Scottish Theatre Archive. You can also find bootleg footage of Mischief La Bas performing as the woodwork band Mischief Le Bois on YouTube: <https://www.youtube.com/watch?v=jyDM5HCqaWg>

The List Digital Archive

Location: <https://archive.list.co.uk/>

A free online archive containing every issue of The List magazine. As Scotland's original 'Glasgow and Edinburgh Events Guide', The List offers a broad range of previews, reviews and coverage of theatre, music, arts and film going back more than thirty years.

Where to start?

One of a series of guest-edited issues, 2006's *Arches Take Over* marking its 15th anniversary is pitched as an extension of the venue's soul: 'Raw, a bit rough, completely experimental and totally committed to giving emergent talent a leg up'. See pages 16-19 for a history and timeline of the venue to that point.

Live Art Development Agency Study Room

Location: Live Art Development Agency, London

URL: <https://www.thisisliveart.co.uk/resources/visit-the-study-room/>

Situated at LADA in Bethnal Green, London, the study room houses one of the largest publicly accessible libraries of Live Art related materials in the world. This includes a wide range of British and international magazines, journals and back issues, CDs and DVDs, videos, digital files of performance documentation, and a significant library of books, as well as information on facilities, training, networking, support structures, professional development opportunities, funding and policy for Live Art. See: <https://www.thisisliveart.co.uk/resources/>

Where to start?

Materials relating to Scotland can be found using a keyword search on the study room's catalogue - though you'll uncover slightly different resources by searching for 'Scotland' and for place names such as Edinburgh or Dundee, or events such as the Edinburgh Fringe. You can find an extensive collection of documentation of Adrian Howell's work here, as well. LADA has commissioned a range of artists and commentators to write personal study room guides to help navigate users through the resource. See: <https://www.thisisliveart.co.uk/resources/study-room-guides/>

Live Art Magazine

Location: University of Bristol Theatre Collection

URL: <https://bit.ly/3kiin8v>

Copies of the full run of Live Art Magazine, the successor publication to Hybrid published 1994-2003. Reviews, previews, interviews, artist profiles, listings, adverts and funding opportunities.

Where to start?

Issue 9 features a brief interview with Goat Island at Glasgow's CCA while working on what would become *How Dear To Me the Hour When Daylight Dies* (1996), followed in issue 10 by Matthew Goulsh's 'aural collection' of sounds and silences heard during the residency.

Access

Access to the collection is by advanced booking via theatre-collection@bristol.ac.uk. You can also find copies of Live Art Magazine in LADA's study room in London.

Also see

See the websites of Mary Paterson (<https://marypaterson.wordpress.com>), Joshua Sofaer (<https://www.joshuasofaer.com>) and the white pube (<https://thewhitepube.co.uk>) for a range of recent and ongoing approaches to art and performance criticism.

MAP MAGAZINE

Location: <https://mapmagazine.co.uk>

MAP is a non-profit organisation dedicated to the discussion and support of artist-led publishing and production. Working across on-and-offline situations, MAP publishes artist writing, moving image, reviews, critical essays and interviews.

Where to start?

For a sense of MAP's expanded approach to art criticism, see the response by Kiah Endelman Music to Louise Ahl's *Hevi Metle*, a durational performance of six hours, six minutes and six seconds first staged at Tramway, Glasgow: <https://mapmagazine.co.uk/she-says-my-body-contains-blood-baths-how-will-you-care-for-it>. Alternatively, see Samar Ziadat's piece on sorryyoufeeluncomfortable's group show [BUT] WHAT ARE YOU DOING ABOUT WHITE SUPREMACY? during Glasgow International 2018: <https://mapmagazine.co.uk/gi-reviews-and-responses-2-6>.

Mayfest Archive

Location: Scottish Theatre Archive, University of Glasgow

URL: <https://bit.ly/3clpfjq>

Mayfest was an annual Glasgow-wide festival of popular theatre and music featuring performers from around the world, with work from artists and companies including Benjamin Zephaniah, Goat Island, Jean 'Binta' Breeze, Brith Gof, Masaki Iwana, DV8, Forced Entertainment, Sarbjit Samra, Station House Opera, Lawrence Steger and Bobby Baker. This collection includes programmes, press cuttings, some business papers including accounts, box office returns and minutes.

Where to start?

Mayfest's archive holds reports on its expansive programme during Glasgow's year as European City of Culture in 1990 which included performances from Spalding Grey, burlesque drag company La Gran Scena, new work from Wim Vandekeybus and a touring programme from New York's PS122. The director's report notes the challenges of attracting audiences when there may be 'simply too much on'.

Also see

Materials relating to Mayfest can be found in the archives of the CCA, the Arches and other venues who hosted parts of the festival programme (or developed their own shows on the 'fringe'). For contemporaneous coverage of the festival, see The List's online archive - for example: <https://archive.list.co.uk/the-list/1991-05-03/13/>

Moving Image Archive

Location: National Library of Scotland

URL: <https://movingimage.nls.uk>

The Moving Image Archive is Scotland's national collection of moving image and is held at the National Library. You can watch over 2,800 clips and full-length films, captured by amateur and professional film-makers from the early days of film-making to the present.

Where to start?

Documentation of experimental performance includes a documentary profiling visual artists within the Scottish Art Council's *Locations: Edinburgh* project at sites around Edinburgh during the 1971 Edinburgh International Festival and including Stuart Brisley's durational action in the windowed space of Alexander's car showroom opposite Edinburgh's Usher Hall. See: <https://movingimage.nls.uk/film/T0829>

Access

Digital materials and preview clips are available free online via the archive's catalogue, with an extended collection accessible on-site. To access the archive's print and written materials, contact the National Library at Kelvinhall to make an appointment. See: <https://www.nls.uk/collections/moving-image-archive/visit/>

National Review of Live Art Archive

Location: University of Bristol Theatre Collection

URL: <https://bit.ly/3chroe2>

The NRLA Archive is primarily a video archive that holds footage of performances from the prestigious NRLA festival, along with records of its parent company New Moves International and its sister festival New Territories. The footage covers the period from 1986 (when the festival was first documented on film) to 2010 when the festival closed after its thirtieth edition. Other than a year in London in 1993, the festival was staged in venues across in Glasgow from 1988 onwards. As well as the recordings of performances, there are also tapes of installations, discussions, and interviews with participating artists. In addition to the videos, the archive contains a variety of information on the NRLA itself, and valuable printed material including the festival brochures, posters, press cuttings and other miscellaneous documents. These include drafts of funding applications, copies of annual reports and longer term development strategies.

Where to start?

The NRLA archive is perhaps the largest single collection of live art performance documentation, featuring practitioners from across the UK and internationally. Though staged as a biennial festival, the Platform programming strand of new and emerging artists was developed through a UK-wide series of events - check the archive for documentation of the early work by artists such as Kira O'Reilly, Oreet Ashery, Qasim Riza Shaheen, Richard Dedomenici and Nic Green.

Access

Parts of the collection were digitised for online access in 2008 but that material is currently only available on-site. Access to the collection is by advanced booking via theatre-collection@bristol.ac.uk

Also see

LADA's study room in London holds a range of NRLA-related documentation of performances and discussions, including footage of the 'Performing Rights Glasgow' day created for NRLA 2008 by LADA in collaboration with Lois Weaver.

NRLA30

Location: <https://nrla30.com>

This website features highlights from the documentation of the 2010 edition of the National Review of Live Art when artists from across the Festival's 30-year history presented new work. This includes video documentation of live performances and talks, festival podcasts, blogs, interviews and commissioned essays, press and media coverage, a series of recollections from participating artists and production team, and a new series inviting artists to reflect on the festival's legacy, ten years after its final edition.

Where to start?

For a sense of the NRLA's scope, see documentation of Oreet Ashery's 6-hour durational work Hairoism, Third Angel's Words & Pictures, Monali Meher's In Determination, Sheila Ghelani's Sugar Sugar White, Jurgen Fritz's Ringing a bell in dialogue with 10 bagpipe players and Forced Entertainment's Void Story.

Performance Magazine Online

Location: <https://performancemagazine.co.uk>

A digitised collection of the complete run of Performance Magazine (1979-1992) which provided a vital platform for the making and experiencing of experimental and interdisciplinary art by creating a critical context and space for discourse. Contents includes a wide range of reviews, commentaries, news reports and event listings.

Where to start?

Issue 61 includes Malcolm Dickson's review of the festival EDGE 90 in Newcastle and Glasgow (during which Marina Abramovic performed at the Third Eye Centre in work featuring live snakes). Issue 63 offers 'four views' of the National Review of Live Art from David Hughes, John Jordan, Nancy Reilly and Tony White.

Peter Haining: The Attic Archive Collection

Location: University of Dundee Archive Services

URL: <https://www.dundee.ac.uk/archives>

Peter Horobin began the Attic Archive Project, one of many projects, after graduating from Duncan of Jordanstone College of Art and Design, Dundee with a diploma in drawing and painting in 1975. The project dates from 1980-2005 and documents three distinct decades of the artist's life under the names of Pete Horobin, Marshall Anderson and Peter Haining. Originally intended to be transferred to one Archive repository in its entirety, space restrictions meant the collection had to be split and transferred to various cultural institutions in Scotland, Ireland and Hungary.

Access

The archives are open to everyone but visits are by appointment only. For information on arranging access, see <https://www.dundee.ac.uk/archives/visitus/>

Record of Live Art Practice (RLAP)

Location: University of Bristol Theatre Collection

URL: <http://www.bristol.ac.uk/theatre-collection/explore/live-art/record-of-live-art-practice/>

RLAP holds over 20,000 separate records relating to Live Art, across 2,300 'files' of individual artists and collectives, organisations and venues, projects and festivals (grouped alphabetically), as well as journals and magazines, including full sets of Hybrid, Primary Sources and LiveArt Magazine, from the 1980s to the present. It is mostly paper-based although it does contain some videos, DVDs (including a set of Reza Aboh DVDs), audio-tapes and slides. In 2009, the Live Art Development Agency (LADA) deposited over 200 artist files, identified in the catalogue as a 'LADA file'.

Where to start?

A searchable catalogue of RLAP 'file' names is available through the archive's online catalogue. Other than looking for named artists and companies known for working in Scotland (such as Clanjamfrie, Minty Donald, Adrian Howells and George Wyllie), we suggest looking at materials relating to venues such as the CCA (Centre for Contemporary Arts), Third Eye Centre, Tramway, and Traverse Theatre, and events such as Glasgay!, Glasgow's Mayfest and the Edinburgh Festival.

Access

Access to the collection is by advanced booking via theatre-collection@bristol.ac.uk

REWIND Artists' Video

Location: <https://rewind.ac.uk/>

Based at Duncan of Jordanstone College of Art & Design (University of Dundee, Scotland, UK), REWIND holds a range of research and digitised materials relating to video art in the UK in the 1970s and 1980s. This includes information on the project's media preservation lab, various collections and the main database that features clips and information on preserved & archived works, interviews with artists, critics & writers; scanned articles, essays & exhibition ephemera.

Where to start?

REWIND's artist interviews include Malcolm Dickson, a curator, writer, organiser and Director of Street Level Photoworks in Glasgow who was also the founding editor of Variant Magazine. See: <https://rewind.ac.uk/people/malcolm-dickson/> There's a range of materials relating to Mona Hatoum, a British-Palestinian multimedia and installation artist whose work would also appear in the New Work No Definition season and at the NRLA. See: <https://rewind.ac.uk/people/mona-hatoum/>

Royal Conservatoire of Scotland Archives and Collections

Location: Glasgow

URL: <https://www.rcs.ac.uk/why-rcs/campusandfacilities/archives/>

A collections of instruments, manuscripts, artworks, photographs, performance ephemera and memorabilia relating to the Royal Conservatoire of Scotland's activities since its foundation as the Glasgow Athenaeum in 1847.

Where to start?

Much of the material here relates to the early and mid c20th century but the collection includes documentation of 2015's public art reconstruction of the March of Women - an intervention in public space which took its inspiration from A Pageant of Great Women by Cicely Hamilton, written 100 years ago. See: <https://womenslibrary.org.uk/discover-our-projects/march-of-women/> Contact the archive at archives@rcs.ac.uk

Scottish Arts Council Archive

Location: National Library of Scotland / online

The National Library of Scotland holds an extended collection of books and reports produced by the Scottish Arts Council, as well as the SAC's own annual reviews, policy documents and research reports.

Also see

The Scottish Arts Council website was taken offline when the organisation was replaced by Creative Scotland - but it's still possible to access many pages and documents via Archive.org - see: https://web.archive.org/web/2008*/scottisharts.org.uk

Scottish Theatre Archive

Location: University of Glasgow

URL: <https://www.gla.ac.uk/myglasgow/library/files/special/collections/sta/>

The Scottish Theatre Archive holds a range of records relating to individual artists such as Adrian Howells, companies such as National Theatre Scotland, Untitled Projects, and events such as Mayfest and the Edinburgh Festival Fringe. See separate entries in this document for more information on the Adrian Howells and Mayfest collections.

The Sick of the Fringe

LOCATION: <https://thesickofthefringe.com/>

The website of The Sick of the Fringe who aim to offer 'a strategy, an ethos and a community, which makes the world safe (or safer) for challenging art and challenging realities', through a focus on inequality, inaccessibility, elitism and mediocrity at the Edinburgh Fringe, and beyond.

Where to start?

Beyond records of commissions and programming in Edinburgh and other satellite events, the website contains a range of commissioned essays and other writing aiming to create a critical context for artist work asking questions about care and wellbeing, access and the links between art and science – as well as the challenging realities of working at major arts festivals. For examples, see Demi Nandrha's piece on Race and Trauma and FK Alexander's piece on Theatre and Addiction, both commissioned for Fringe 2019: <https://thesickofthefringe.com/edinburgh-2019>

Stage Left Podcast

Location: https://soundcloud.com/stage_left

A podcast series hosted by academic Jen Harvie exploring contemporary performance makers' approaches to creating their work. An early episode sees Jen sitting down with Scotland-based artists Nic Green and Rosana Cade to discuss Cock and Bull, created with Laura Bradshaw for the eve of the 2015 UK General Election.

Theatre Voice

Location: <http://www.theatrevoice.com>

A library of audio and video interviews and conversations about British theatre featuring journalists from across the UK press and practitioners from across the theatre industry.

Where to start?

Theatre Voice's collection of interviews tagged 'live art' includes a conversation with Jackie Wyllie (former artistic director of The Arches and now head of National Theatre Scotland). In Wyllie's words, 'having a separation between the idea of the traditional and the experimental is probably not helpful in the 21st century'. See: <http://www.theatrevoice.com/audio/jackie-wyllie/>

Transmission Archive and Resource Room

Location: Glasgow

URL: <https://transmissiongallery.org/archive>

Transmission's resource room holds a range of print and visual materials including an exhibition and event poster archive, printed ephemera, photographic slides of shows and openings, and committee materials charting the organisation's evolution since 1983 alongside a library of books and art journals. Digital documentation of more recent talks and performance events can be accessed on Transmission's Vimeo channel: <https://vimeo.com/user960521>. These include Travis Alabanza's 2015 appearance as part of The Other'd Artist (<https://vimeo.com/user960521>) and an artist's talk from Diane Torr in 2016 (<https://vimeo.com/user960521>).

Access

Transmission is run on a volunteer basis by a committee of artists. Email info@transmissiongallery.org to discuss access.

Variant Magazine

Location: <https://www.variant.org.uk>

An archive of the full run of Variant, a free independent arts magazine published in Glasgow between 1985 and 2012, offering arts criticism, reviews and commentary in the context of broader social, political and cultural issues.

Where to start?

Issue 10 offers a snapshot of Variant's early editorial style and scope, offering pieces by Karen Strang on the 10th anniversary of the NRLA, Malcolm Dickson on the TSWA 4 Cities project, and critical commentary on the events and legacy of Glasgow 1990.

Access

Free online as pdfs. Alternative formats are available via Archive.org - see: <https://archive.org/search.php?query=subject%3A%22Variant+magazine>