The Summer University gathers artists, cultural operators, thinkers, social workers, urban planners, cultural civil servants and political representatives... from here and elsewhere, all passionate about the future of the City.

This year, issues of exclusion and social justice lie at the core of artistic practices which have been working at putting back at the centre of political, social and artistic discourse, bodies that have generally been put aside or excluded.

Wednesday 09.09 : UNPRODUCTIVE BODIES

The unemployed, the young, the elderly, those suffering from an illness or a handicap… all ostracised because they don't contribute to the production of capital…

09:30 >12:30 : Plenary Session

Enlightener: **Lois Keidan**
Speakers: Fiona Whelan (IE), Catherine Jourdan (FR), Joanna Turek / Ewelina Bartosik (PL), Lise Duclaux / Chris Straetling (BE)

SIGNAL is a project put in place by Cifas, with the support of Centre culturel Jacques Franck, Service de la Culture de Saint-Gilles, CPAS de Saint-Gilles, PAC Régionale de Bruxelles, Rencontres saint-gilloises, Maison du Livre, Société royale de philanthropie and Creative New Zealand. With the support of COCOF, Fédération Wallonie-Bruxelles and Actiris.

(suite...)

Wednesday 09.09.2015: "UNPRODUCTIVE BODIES"
Introduction by Lois Keidan
Centre Culturel Jacques Franck

The next edition of Signal, which will take place in Brussels from the 9th till the 12th of september, has its focus on exclusion and social justice and how artists or culture practicioners work in putting back in the centre of the citizen space bodies that are in a peripherial position - "foreign", "unproductive" or "unworthy" bodies:

«Excluded Bodies, Urban Bodies»

This year issues of exclusion and social justice lies at the core of the artistic practices dealing with the human body: Nomadic Bodies – migrants, those without documentation, the homeless, travelling people, "strangers"… all rejected on the basis of race or their nomadic lifestyles; Unproductive Bodies – the unemployed, the young, the elderly, those suffering from an illness or a handicap … all ostracised because they don't contribute to the production of capital; Unworthy Bodies – excluded because of patriarchal moral precepts: women, homosexuals, transgender, the obese and drug addicts… all considered guilty for not conforming to the norm.

LK talk on Unproductive bodies

- the unemployed, the young, the elderly, those suffering from an illness or a handicap … all ostracised because they don't contribute to the production of capital;

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I've been trying to picture this citizen space that has nobody interesting in it– no queers, no one with a disability, no one who's lived a long life or is just starting out, no one from diverse cultural and ethnic backgrounds, no one who's poor, no one with a fluid sense of gender identity, and no one who gets high. This space looks like hell to me.

I'm looking at this space from the privileged position of the western artworld and the bit of the artworld I'm in – Live Art - is not only populated by such 'misfits' and 'outcasts' but they're are also making the most interesting cultural interventions as far as I'm concerned.

In *my* bit of the artworld ways of being in the world are constantly reimagined or reclaimed, and 'peripheral' bodies embraced. here there is a resistance to mainstream culture and with it mainstream politics – I don't think we want to be part of this citizen space you've described.

So, Live Art, and the kinds of artists and practices it represents, poses a number of challenges to the citizen space of a western capitalist society, which I'll attempt to touch on in the next hour. I'm talking only from my experiences, primarily at LADA, which I see as a kind of practice based research, rather than from the rigour of a research based practice, but I hope what I have to say is of some use to today's debates.

First let me rewind and talk about Live Art, how its a space for thinking about what art is and a space where different identities are constructed and performed and given agency, and then how this is

(suite...)

playing out within the wider cultural landscape of the UK right now, particularly in relation to ideas of capital.

At LADA we approach Live Art, not as an artform as such, but as a cultural strategy to *include* artistic practices that have, more often than not, been *excluded* from more traditional curatorial, cultural and critical discourses and frameworks.

Evolving from Visual Art and Theatre practices, Live Art does not conform to any form, function or mode of presentation, but is a means for artists to investigate the nature, role and experience of art.

The explosive fallouts from late 20th century Performance Art methodologies - where visual artists rejected objects and markets and turned *against* institutions and cultural politics by turning *to* their bodies as the site, material and subject of their practice – and from the revolutionary practices of radical theatre makers who reinvented the language and expanded the possibilities of the stage space – these fallouts continue to influence a diversity of 21st century practitioners who are working across visual art, theatre, dance and a host of other disciplines and approaches but share a belief in the event or the experience of art; an interest in the potential of bodies and the possibilities of space and time; and an investment in ideas of process and presence more than the production of objects or things.

Live Art is a strategy to represent this gene pool of itinerant and interdisciplinary artists who operate within, in between, and at the edges of a range of artistic disciplines and cultural contexts.

Live Art offers, as the artist Joshua Sofaer has said, 'a haven' in which artists can take risks, create different mediums of expression and sites for art, and investigate relationships with an audience.

Live Art is a way of 'thinking' about what art is, what it can say and do, where it occurs and how it is experienced.

The writer MP says "If Live Art is a strategy, rather than a medium, then this is its strategy: to think differently. Whether it takes the form of a whispered choreography of books in a library, a pop concert that never reaches its climax, or a walk through the city at night led by a teenager, Live Art intervenes in the day-to-day machinery of life. Precisely because it is 'live' – embodied instead of displayed, experienced instead of reproduced – this approach interrupts the micro-performances of culture, and creates alternate worlds."

Live Art's value lies in ideas and experiences, rather than the production of things and creation of capital, and as such it represents a challenge to the consumption of art as we know it.

In this sense, and in its defiance of cultural orthodoxies, Live Art is an inherently politicized area of practice. But by employing the body as both its object and subject, and by using embodied actions and experiential practices as strategies to occupy all kinds of charged and contested social, cultural and political territories, Live Art is also a generative and influential space for discourses around identity politics and social justice.

For the socially underrepresented and culturally marginalized – those who are not, as the UK artist Grayson Perry puts it, Default Man - Live Art is a potent space where the disenfranchised, disempowered and disembodied can become visible and vocal.

Many queer, black, disabled and women artists resist the mainstream and work within Live Art precisely because it offers an alternative and uncompromising context to embody the lived experiences of "otherness", to confront and contest the politics of difference, and to subvert and defy cultural expectations. Artists working with Live Art practices have generated new paradigms for the

construction and performance of identity, and have played a critical role in shaping the discourses of identity politics, in breaking apart the dominant narratives and traditions of representation, and, in turn, in developing new and I believe influential strategies to give agency to the dispossessed and silenced.

Live Art breaks the rules about who is making art, how they are making it, where they are making it, who they are making it for, and with, and what they are making it about.

I'd like to illustrate some of the ways that Live Art is a space for the dispossessed – for putting the peripheral bodies we're talking about today – who are ostracized because they don't contribute to the production of capital - at the centre of art.

The Elderly

Lois Weaver's *What Tammy Needs to Know About Getting Old and Having Sex*

Lois Weaver is one of the pioneers in feminist and lesbian performance through her collaborative work with Split Britches and Spiderwoman as well as her solo projects, performance interventions, her work as a facilitator, teacher, and as Tammy WhyNot, her alter ego, a 65 year-old trailer trash blonde who became a famous country and western singer then gave it all up to pursue a career as a contemporary performance artist. In What Tammy Needs to Know About Getting Old and Having Sex, Tammy brought her methods of inquiry to those taboo subjects of age and sex. In 2013 she was commissioned by the brilliant Kontejner in Zagreb to undertake a residency for their *Extravagant Bodies: Extravagant Age* festival which used "contemporary art and theoretical contextualisation as a tool to examine issues that the "golden years" bring. She was literally in residence in local senior homes and care centres in Zagreb - conducting some Find Your Inner Diva workshops, doing some talent scouting for local performers between the ages of 65 and 95, but mostly sitting and talking and trying to get insight on her core questions: What is it like to get old? What is it like to have sex? What is it like to get old and have sex?. Here's a short film of the residency by Claire Nolan.

http://www.clairenolan.org/#!video/c65q

Duckie's Posh Club

Duckie are a bunch of benders, trenders and gender offenders from London. From their legendary 20-year weekly residency at the RVT to winning Olivier awards at the Barbican, they are purveyors of progressive working class entertainment who mix live art and light entertainment. They launched The Posh Club in 2012, and describe it as "an elegant event for older folks in their 60s, 70s, 80s and 90s - aka - swanky senior citizens, elegant elders & glamorous golden girls. It features classic high tea and fabulous entertainment and the strict dress code is very posh."

This year The Posh Club took place in four locations in London and beyond, including Hackney – a multicultural area of London that is part socially deprived and part hipster central - at St Pauls Church Hall, which had also hosted a similar, brilliant socially engaged Live Art led project with sex workers.

I took my 90 year old mum (who's huge Duckie fan anyway) to The Posh Club and it was fabulous - a joyous mix of elders in their best clothes, enjoying each other's company and Duckie's finest acts, all served up with champagne and posh cakes. It was also incredibly popular – oversubscribed every week with more events planned for the future.

Here's a short film.
http://www.duckie.co.uk/events/the-posh-club

The writer Ben Walters is doing his PhD on/with Duckie (*Duckie in the Community: Performance, Audience and Social Engagement*) sees the Posh Club as a case study in "how practices developed by a predominantly queer performance collective for predominantly queer audiences can be applied to an ostensibly non-queer context", but also in "how the aims and strategies of a company like Duckie can shift in response to changes in arts organisations' access to various kinds of public subsidy and the implications of this for the political impact of that collective's work on wider society" His Sample chapter: 'On exporting and instrumentalising queer fun' is fascinating and extremely pertinent to today's discussions. I'll come back to Posh Club in a bit.

The Young

As a cultural strategy Live Art offers rich possibilities in work for, with and about children. As I've said Live Art is more a way of thinking than a rigid artistic discipline and its cultural value lies in its experiential and exploratory nature – in its approaches to, and negotiation of, ideas, experiences, and things. This resonates so clearly with the characteristics of childhood learning.

It's only relatively recently that the potential for children to engage with Live Art has been explored, especially compared to the opportunities offered within art, theatre, music and dance. But there has been a proliferation of new ways of thinking and making that understand the connections between how children explore the world and what Live Art does.

By inviting participation, collaboration, and different forms of engagement with the experience of art, the kinds of permissions, agency and space for play that Live Art offers have a lot to contribute to debates and practices on what it is possible, and permissible, to *do* with kids, and on what that *doing* can do.

Live Art can construct accessible, and carefully considered and frameworks for kids, whilst remaining elusive as an approach and open to all kinds of possibilities, no matter how difficult or challenging.

In this way Live Art is different from, and arguably more risky and rewarding than, more traditional approaches to designing art for and about kids.

Sibylle Peters of Theatre of Research in Hamburg is, for many, myself included, one of the most innovative and influential artists working with kids. She says -
Kids are explorers of the everyday. For them to light a match can be something extraordinary, that needs focus and time and creates an experience. The same is true for everyone who practices Live Art. Therefore Live Art can provide something that is essential to kids and their well being: the acknowledgement of their action and their thinking, the reassurance that everything counts, that everything can make a difference, the frame of beauty and reflection and the experience that we can set it up anytime and anywhere we want.

We're working with Sibylle and Tate Family programmes on **PLAYING UP** a project not just about art that kids watch, enjoy and learn from, but about art that kids *do*, and what art can *do* for kids.

At the centre of **PLAYING UP is a game that kids and adults play together.** Players are presented with six fields dedicated to a Live Art concept or activity and a pack of cards. Each card references a specific Live Art piece or event followed by an instruction to be carried out by the players. Players randomly select a card and then follow the given instructions. When time is up, players are asked to review their game and are invited to upload their documentation to the **PLAYING UP** website/Blog.

Examples of Live Art fields and card instructions include -
Beings & Things:

Valie Export/Peter Weibel: Aus der Mappe der Hundigkeit.
Walk an adult like a dog down your street! /
Be walked like a dog by a child down your street!

Out & About:

Situationists/Guy Debord and Friends: Psychogeography
Go for a walk following a map, that doesn't match! (Map provided on the card.)

The idea of Playing Up

- enables adults and children to explore Live Art together.
- allows adults and children to spend time together that matters to them, while training their perception of themselves, each other and the world.
- shows the potential of Live Art to bridge gaps between generations and suggest different ways of looking at the world.

Mammalian Diving Reflex

I can't talk about Live Art and young people without referencing Mammalian Diving Reflex. Founded in Toronto in 1993, they developed the idea of "social acupuncture": playful, provocative, site and social-specific participatory performances with non-actors of all ages and demographics. Since their huge hit Haircuts by Children – a performance about trust, children's rights, generosity and vanity, where ten-year-olds offer free haircuts to the public – Mammalian began to work with a wide array of new collaborators, including international art festivals, art galleries, city administrations, seniors homes, community centres, schools and other socially-related institutions of civil society.

Key projects include -
The **Children's Choice Awards** is an intervention into the structure and institution of an arts festival, where a group of between 20 to 80 ten-year-olds from local public schools are appointed the official festival Jury, are chauffeured to and from festival shows to see the art, take notes, and size it all up. The judges respond to criteria that they have created from their vast expertise, and collectively they determine up to 50 award categories and vote on the winners. The project culminates in an Awards Ceremony where the kids present hand-made trophies to the winners, all decided by them, and described in their own words.
https://www.youtube.com/watch?v=ppGjl_lKJUc

Nightwalks with Teenagers is a walking performance created in collaboration with two groups of young people (one local, one non-local), who plan, design and lead public walks through the city at night, sharing their favourite parts of the neighbourhood with members of the community. The project brings together teens and adults who might not otherwise meet, to have experiences related to a shared place and time; it offers an opportunity for adults to socialize with young people in a safe social space, where everyone can let loose, and silences offer moments for contemplation. **Nightwalks with Teenagers** is focused on the pro-social ameliorative power of walking together, and like Playing Up's tasks is inspired in part by the Situationist notion of the "derive," as well as psychogeographic wanderings through the city.

And of course there's Belgium's own Campo and their brilliant trilogy of theatre works with children, made for an adult audience, including Tim Etchells' *That Night Follows Day* and Gob Squad's *Before Your Very Eyes*! in which they direct a group of 8-14 year olds performing their lives lived in fast forward. As the audience observe them in a "safe-room" made of one-way mirrors like insects in a jam jar, the children onstage peer into the future at themselves as adults, and nostalgically back at their recent past. And as we try to stop the process of aging and preserve youth as long as we can, they prepare to leave childhood behind forever.

The Disabled

The Vacuum Cleaner's *Mad Love A Designer Asylum*

The artist-activist the vacuum cleaner was primarily known for years for his work around issues of social and environmental justice, but Madlove is a new project based on his personal experience of mental health hospitals, and his desire to find a positive space to experience mental distress… and enlightenment.

"It ain't no bad thing to need a safe place to go mad. The problem is that a lot of psychiatric hospitals are more punishment than love… they need some Madlove. Is it possible to go mad in a positive way? How would you create a safe place in which to do so? If you designed your own asylum, what would it look like?"

Madlove brings together people with and without mental health experiences, mental health professionals and academics, artists and designers – and everyone else on the spectrum - to create a unique space where mutual care blossoms, stigma and discrimination are actively challenged, divisions understood, and madness can be experienced in a less painful way.

The aim is to build the most crazy, bonkers, mental asylum we dare dream of: a desirable and playful space to 'go mad', countering the popular myth that mental illness is dangerous and scary. This temporary structure will be a reflexive and responsive space for exploring and redesigning madness.

Through Madlove, the vacuum cleaner hopes to better understand the power relations between patient and staff, lived expert and academic expert, artist and audience, neuro-diverse and neuro-typical… and start making positive change.

"There's a reason why we're doing this as an art project. The brilliant thing about the art world is it gives you space to try things. And space to fail. You can try things and aim for it to be utopian. And Madlove is a utopian idea – it's willfully optimistic!" –
http://madlove.org.uk

The Disabled Avant-Garde

The Disabled Avant-Garde (aka DAG) is a satirical organisation formed by the artists Katherine Araniello and Aaron Williamson. They create video and performance art to cause confusion and provoke debate by subverting society's perceptions and expectations of disabled people. The DAG follow the social model of disability and their work fits the category of 'crip humour', being both pitch-black and self-knowing.

DAG not only resist but also denounce a culture that celebrates disabled people as 'brave', 'survivors' – the perpetuating victim status of the disabled (especially at a time of drastic cuts to social services for disabled). *Stage Invasion* is a work in which they infiltrate the annual Liberty Festival of disability at London South Bank Centre – dressed a grim reapers and holding a sign saying Disability Art is Dead.

DAG also satirise ideas of art therapy in this brilliant short film *Amazing Art.*
https://www.youtube.com/watch?v=Ig6vyoraUQk

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Live Art opens up all kinds of ways for people to engage with, participate in, art, for the dispossessed and silenced to shape culture around their own experiences, to give agency to different ways of being in the world, and voice to different ways of seeing the world.

(suite...)

The most interesting artists, in my humble opinion of course, *are* exploring the representation, recognition, and even 'acceptance' of, different ways of being and seeing in the world, **but** they are not seeking to be assimilated into, or wishing to be appropriated by, the mainstream of the citizen space. They are defiantly at odds with it.

As the artist Marcia Farquhar so eloquently put it at our birthday fundraising gala last year "Live Art is a place for people who don't (to co-opt an English saying about class) 'know their place'" – its a refuge for those who don't, and don't want to, belong - who are more interested in influencing the world, or creating MP's 'alternate worlds', from the edges and the underground than from the centre.

As an approach that challenges what art can be and who its for, Live Art is fundamentally resistant to a dominant culture that values commodity over experience, and which does not recognize the contribution that a diversity of ideas and experiences make to the true – immeasurable and uncommodifiable - 'wealth' of a society.

Live Art is a great illustration of the critic Rónán McDonald's contention that 'Art becomes most subversive when it detaches itself from the conventional modes of thinking where every value can be translated into something else. Paradoxically, it is by being "useless" that art can be most useful to society.'

There are a number of ironies in relation to this, certainly in the UK, right now. Firstly, the appropriation of the experiential practices of Live Art by mainstream culture, and secondly cultural funding policies.

Back to Mary Paterson on the first one "Often, when Live Art or its strategies are particularly effective, it is not known as Live Art anymore… The 'bail-in' actions co-ordinated by the #ukuncut movement occupy bailed-out banks and turn them into more community-minded recipients of public funds – schools, libraries, hospitals. These protests playfully imagine an alternate world where people are prized over profit; the protests are known, simply, as 'politics.'

Sometimes, this relative anonymity can give Live Art a spurious sense of marginalisation. In fact, it is proof of the opposite. Live Art is everywhere. Each time one of its ideas is assimilated into the language of the mainstream, it's a sign of Live Art's strategic success. And it's also a spur to Live Artists to dive back into the pools of the in-between and the yet-to-be-defined, in order to invent new pockets of potential.

If there is a threat to this strategic slipperiness, this ability to disrupt meaning by swimming between established ways of thinking, it is the so-called 'experience economy'. The experience economy is capitalism's latest adventure in the conquest to commoditise and, like Live Art, it thrives on the generative potential of ideas and experience – or appears to. But of course, all of capitalism's ideas are the same idea: money. And all of its performances are the production of capital. Artists, luckily, have a wider repertoire."

As for the second irony we need look no further than the Arts Council of England, the UK's state funding body. Here, these peripheral bodies (unproductive, unworthy, foreign) are often at the centre of most policies and funding streams. Inclusion and diversity are the 'go to' approaches for most grants at the ACE and at most private/independent T&F. The ironies we now need to look at within this irony, or rather, issues that take us back to the original premise that peripheral bodies are *indeed* peripheral, are 1. The instrumentalisation of the ostracized, the dispossessed and the silenced in the economic case for cultural value, 2. The art world and art market and 3. The issues of class and privilege that pervade UK society.

(suite...)

1. The Posh Club and other Duckie projects where they make the case for resources, through health, not art, funding and where the argument they have to make is that the project benefits participants' well being, and they are therefore less of a 'drain' on social services etc. In this sense participants' value/worth to a capitalist economy is not about production of capital, but of a reduction in public spending. They are not valued citizens who are part of a vibrant cultural mix, but as cases for special support that will reap rich savings. In the process they are instrumentalised, transformed from being themselves to being "the other". In the hands of great artists and organizations such as Duckie - who, as outcasts themselves do see the disposed as being worthy of great art as anyone else and understand how to play the game, and 'talk the talk' to get money by any means necessary - we can see some wonderful and genuinely transformative projects. But to do such projects properly takes enormous resources (transport costs, carers etc) and they are rarely adequately funded. Worse in the hands of not so good artists and organizations, the ostracized, the dispossessed and the silenced are often in danger of being used as a form bait in hunting grounds of UK arts funding (more later), and a form of currency in the economies of culture.

I don't use word danger lightly. When participants are invited not just to witness a work of art, but to 'be' the work questions of power, responsibility, expectation, authorship and ethics come into play. What are artists' invitations to their participants – what do participants expect their role to be, and what kinds of permission and agency do they have? Are participants artists' collaborators or simply their material? Whose work – whose voice - is it?

At their best participatory, socially engaged projects can empower the disempowered and include the excluded, and have achieved radical and remarkable transformations. But they must not be seen as quick and easy solutions to long-term problems by funding bodies, institutional powerhouses or civic bodies, nor as hit and run trophy projects for artists.

In a cultural climate where much public funding prioritises social inclusion, we must be alert as to whether an institutions' engagement with such work reflects a genuine commitment to 'reach out' or just a genuine commitment to ticking the right boxes.

So although much funding and other forms of support in UK are inclusive of peripheral bodies and although there are strategies by which artistic practices can place peripheral bodies at (or nearer) the centre of citizen space, more often than not these resources and practices only serve to further exclude them.

2. In the UK in recent years there's been a massive institutional embrace of Live Art and experiential and participatory practices - the most famous institution of them all in the UK, Tate Modern, is just about to open the world's first dedicated museum performance space. Such high profile contexts offer artists unheard of platforms and can lead to great projects which open up the institution to the peripheral, and open up the peripheral to the institution– Oreet Ashery work with refugees at Tate. But the kind of art I'm most interested in also, and often, questions the institution's tendency – or capacity - to decontextualise and depoliticise art in the way it displays, contains and controls, and it often exists beyond the frame of the artworld's spaces and discourses altogether.

The kind of art I'm most interested in is also resistant to the co modification of experiences and objectification of ideas represented by the art market, and the art market struggles to accommodate the immateriality of Live Art and its refusal to engage with the production of capital. The market is trying, and the resurgence of interest in performative practices within the commercial gallery sector and wider art economies is testament to this, as a younger generation of visual performance artists are happily conceiving work that can be bought, sold and displayed, and art fairs are full of 'historical' performance ephemera and photographs.

But more pertinent to today's discussion on peripheral bodies and the citizen space are 3. issues of class and privilege in the UK.

An 'inbred' sense of entitlement amongst the upper echelons of society, coupled with the privileged access afforded the new uber-rich (bankers, oligarchs, celebrities, CEOs of digital companies and the like), has seen elite individuals and groups granted many kinds of cultural entrees and status that are denied the unentitled and the poor. This is nowhere more transparent than in the cultural arena. As I said the publicly funded arts are asked to be inclusive and reflective of the diversity of the UK, but this is far from the case - the arts reek of exclusivity and elitism, where the rich have unfettered access to all kinds of events, opportunities and resources, where the privileged still wield enormous influence, and where the rich exert disproportionate power. The Arts Council England's drive towards inclusivity expects the disenfranchised and disempowered to be involved in the arts, but this aspiration continues to be at odds with the actual diversity of representation across artistic programmes, audiences, leadership and the workforces.

Within such contexts, funders' expectations to be diverse and inclusive are, as I suggested earlier, often met with ill conceived, misguided, patronizing and poorly resourced socially engaged projects housed (or rather hidden) within education programmes.

Of course, there are brilliant curators and education programmers and many galleries, museums and theatres in the UK are genuinely reinventing themselves as socially engaged places. We all know that many of the most innovative, challenging and transformative artworks of recent years have come out of socially engaged projects – such as Jeremy Deller's Battle of Orgreave - but Deller has an exceptional profile within the cultural elite and most participatory works rarely appear to be as critically or culturally valued within mainstream discourses as more traditional and rarefied approaches to art-making.

Worse, as public money is running out and our conservative government's drastic cuts kick in, artists and arts organisations are increasingly expected to be 'entrepreneurial' and seek support for their work from corporate sponsorship and individual philanthropy, and the message from funders and, indeed from many fundraising consultants, is that the rich are the saviors of culture.

Class and privilege wield unhealthy influences on who is making art, where and how are they making it, and who they are making it for. Class and privilege impact on who has access to art, who belongs in the world of art, and who doesn't. This toxic state of affairs is complemented by the increasing drive to cultivate corporate sponsorship of the arts – offering in return association with high profile cultural events which bestows a social license to operate on businesses whose own practices, often unethical and often in the developing world beyond the gaze of the artworld, are contributing to the very social and environmental injustices that their sponsored art purports to challenge.

How has it come to pass that the rich and privileged are feted by the arts establishment and its funders, whilst the poor and socially excluded are often treated as materials rather than collaborators, denied agency, and instrumentalised as beneficiaries of often exploitative, box ticking, 'community' projects?

In such contexts, inclusion only accentuates exclusion, and peripheral bodies are simply a form of cultural capital.

In so many ways, the tensions between the privileged and the underprivileged, between cultural and financial values, are being played out in the economies and infrastructures of UK art and Live Art is making many of the moves.

I'd like to tell a cautionary tale that doesn't relate to art, and especially Live Art, at all, but does relate to the idea of the underprivileged being seen as form of cultural – or social – capital and just how dangerous this can be. The story of Kids Company, a major UK charity which recently closed its door overnight after allegations of financial mismanagement and 'unacceptable' behaviour, demonstrates how organizations which try to place the obstracised at the centre can be vulnerable to the vagaries and sensitivities of the market. Through the 'charismatic presence' of their founder Kids Co gained unheard of privileged access to governments and wealthy individuals to fundraise towards resources and opportunities for thousands of ostracized kids and young people society, using the horrific experiences of the most vulnerable to assuage consciences and give corporations social license to operate, while at the same time letting the government off the hook for their own responsibilities. When the PR machine fell off the wheels of Kids Co it was revealed that the market isn't too keen on what it really means – what it costs, what you have to do – to affect the lives of the most vulnerable. It's not safe to put people's lives – futures - in the hands of organizations driven by the entrepreneurial zeal (and personality cults for that matter).

To finish, through the artists and practices I have talked about I hope I've reflected some of the ways Live Art can be a potent space for the under represented and how its strategies and approaches have influenced socially engaged practices that include the peripheral, the ostracized, the dispossessed and the silenced.

I believe that Live Art has – for better or worse - played a critical role to the resurgence of interest in experiential practices in mainstream culture, and the social effect and cultural impact of its practices has been instrumental in transforming some UK institutions, and in inviting artists to consider the different kinds of conversations they can have with different kinds of audiences, and what those conversations can be about.

But however central Live Art practices are becoming to these and other, contemporary cultural discourses, its radical and fearless approaches will always ensure that it can be a space for risk, dissent and difference, and remind us that the consensus culture of the citizen space is not a mirror to society, that great art is not only about the production of capital, and that alternate worlds are still possible.