

A photograph of contemporary performance artists in a dark space with blue lighting and shimmering particles. The artists are in various poses, some with arms raised, and their bodies are partially illuminated. The text is overlaid on the image in a white, outlined font.

CONTEMPORARY
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Welcome to the 6th annual edition of the Contemporary Performance Almanac. So often presenters do not have access to artists and works that haven't traveled outside their city or country of origin, and artists do not have access to survey the work of peers that might be working in sympathetic modalities. Contemporary Performance sees a need to give artists, presenters, and others in the field an opportunity to start new working relationships. We hope that this Almanac—as an extension of the Network—can meet that need, and to aid discovery, spark curiosity, and facilitate exchange.

We're continually excited to see the breadth of disciplines practiced by the participants and the global scope of the contributions. Inside the pages of this Almanac are the artworks described by the artists in their own words: eloquent, challenging, provocative and urgent. Enjoy.

About Contemporary Performance Network:

The Contemporary Performance Network is a social network and community organizing platform providing artists, presenters, scholars and festivals a space to meet, share work, and collaborate. The term contemporary performance is used to describe hybrid performance works and artists that travel between the fields of experimental theatre & dance, video art, visual art, music composition and performance art without adhering to one specific field's practice. The Network was founded in 2010 and has grown to 7600 artists, presenters, curators, foundations, scholars and publishers from 85 countries world wide.

The Network continues to grow, evolve and adapt. As we are experimentalists ourselves, we are always looking for new ways to leverage technology, discover fresh communication strategies and play with form. In the process, we are continually learning and encountering surprises of our own as the Network changes. We couldn't have done it without the support of family, friends and colleagues who provided encouragement and patience through the process, and to them we say thank you. And we thank above all the community of the Contemporary Performance Network for their participation and spirit, whose creativity daily inspires us and to whom this book is dedicated.

Join the network at www.contemporaryperformance.com

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Artists and Companies



Patrick S. Ford (Ho Chi Minh City, Vietnam)

Patrick S. Ford was born in the UK but has since lived in Hong Kong for 25 years and in Vietnam for the last year. He gained his initial training at Leeds Arts University (UK), BA (Hons) Fine Art at Northumbria University (UK) and MFA at RMIT University (Royal Melbourne Institute of Technology, Australia). He currently works as associate lecturer at RMIT Saigon South, Vietnam. Previously, while working as lecturer at the Hong Kong Design Institute, he helped establish and was founding Course Leader of the BA (Hons) Fine Art Programme (run in collaboration between the Hong Kong Design Vocational Training Council and Birmingham City University, UK).

He has lectured on many subjects, has conducted workshops on printmaking and drawing in Hong Kong and Japan (Kyoto Saga University of Arts) and has held artist-in-residence positions in Hong Kong and China (Guanlan original Printmaking Base).

Patrick has worked in a variety of media including Sculpture, Printmaking (previous Chairman of the Hong Kong Graphics Society), Drawing and more recently Performance Art. He has participated in over 100 exhibitions in Europe, Asia North America and Australia and has work included in many public and private collections.

Disciplines: Performance, Drawing, Sculpture, Printmaking

'The Path To Enlightenment'

It is said that in order to reach a state of enlightenment and experience nirvanà we must rid ourselves of worldly delusions. Nirvana literally means something like 'extinguishing' or 'quenching' and the flame we must extinguish is that of greed, hatred and other selfish and worldly obsessions.

In this performance, Ford acts as another Sisyphean character attempting to extinguish the candle that represents the delusions of life that must be quenched, and as is the nature of Sisyphean experience, each attempt fails...the candle relights itself. After a period he tries again, only to fail again. This absurd situation is summed up perfectly in Beckett's famous line from *Worstward Ho*: 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better.'

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