

CONTEMPORARY
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2018



By Contemporary Performance
Edited by Caden Manson and Jemma Nelson

Contemporary Performance Almanac 2018

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Note From The Editors:

Welcome to the 5th annual edition of the Contemporary Performance Almanac. We're thrilled that the community of Contemporary Performance—both the online network and the larger performance world—has responded with such enthusiasm to this ongoing project. From the overwhelming response to the first annual edition, we've been spurred on by the positive feedback from the contributors and readers of the book. It's exciting to see artists returning with new work and to see new contributors to the collection.

Our motivation for the creation of this project remains the same: 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.

-Caden Manson and Jemma Nelson

Participate in the next
Contemporary Performance Almanac 2019
by submitting your work online at
<https://contemporaryperformance.com/almanac19>

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.

As artists, we began to tour internationally with Big Art Group in 2001. Some of our most meaningful experiences have been the personal encounters that we've made with audiences and with other artists through the years, and we wanted to take that experience of the festival "artist's tent"— a meeting place to have informal conversation, exchange ideas, and compare notes — and recreate it for a global network, in order to bring more people under its canopy and ignite more discussion. We've been thrilled with the response.

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.org

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Artists and Companies



Patrick S. Ford (Hong Kong, PRC.)

Patrick S. Ford was born in the UK but has been living and working in Hong Kong since 1993. He gained his initial training at Leeds University of Arts (UK), BA (Hons) Fine Art at Northumbria University (UK) and MFA at RMIT (Royal Melbourne Institute of Technology, Australia). He currently works 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 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, who has worked in a variety of media including Sculpture, Printmaking (previous Chairman of the Hong Kong Graphics Society), Drawing and more recently Performance Art, has participated in over 100 exhibitions in Europe, Asia, North America and Australasia and has work included in many public and private collections.

***Disciplines:** Performance, Drawing, Sculpture, Printmaking*

'No holiday'

In this performance, entitled 'No Holiday', Ford continues his practice of deconstructing everyday life for paradigms that can be isolated and examined within a durational event that attempts to retrace an action or an activity observed in life, exploring and reconfiguring observed movements he calls 'found actions'. For many working people the highlight of the year is the annual summer holiday. During this short, intense period people remove themselves from their habitual surroundings and immerse themselves enthusiastically into what is often unfamiliar geographical and/or cultural territory. 'No holiday' deals with the journey to and from this holiday adventure, reversing the usual paradigm by focusing on the journey rather than the destination and eliminating the relief felt upon arrival at the intended holiday location. Ford will take his suitcase, map and selfie stick everywhere with him as he explores the choreography of the holiday experience in unfamiliar surroundings.

Production History: Duration & Dialogue II Performance Art Festival 2017, Toronto, Canada; Inverse Performance Art Festival 2017, Northwest Arkansas, USA.

Video: https://www.youtube.com/channel/UCblXHEcuFvMw91ccpFybvvcg/videos?view_as=subscriber

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