

Robert Daniels /  
Bootworks Theatre /  
University of Chichester

# TINY LIVE ART

A PaR project reproducing Live Art  
works in HO scale models



Tiny Interior Scroll (Carolee Schneeman)

REENACTMENT /  
REPRODUCTION /  
RECONSTRUCTION /  
DOCUMENTATION /  
REMEDICATION /  
PARODY /  
PASTICHE /  
EXCHANGE /  
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More images and information can  
be found at:  
[bootworkstheatre.co.uk](http://bootworkstheatre.co.uk)

Tiny Live Art is a personal research project with various iterations and incarnations. It has been a durational installation, a community/audience feedback model, a large scale commissioned artwork, and an ongoing hobby project.

This PaR project is informed and underpinned by theories and practices of performance documentation, re-enactment (e.g. Heathfield & Jones, 2012; Schneider, 2011), and the making and sharing of memory (Bergson, 1911, et al), and draws from aspects of street art, installation and hobbyist pursuits like model railway and airfix kit building. Taking inspiration from artists like Slinkachu, Isaac Cordal, Liliana Porter, Lisa Swirling and Jimmy Cauty, *Tiny Live Art* uses miniature figures and dioramas to create 1:87 scale sculptures of seminal performance works.

These miniature model simultaneously revere and regard the original work (itself a reenactment), whilst mocking and making novelty of it. To (re)produce in this way often results in reductive, distilled, or fragmentary representation of the original work: in the same way a caricaturist emphasises significant, obvious, or idiosyncratic qualities of their subject. This potential for the parodic makes it an antitheses of other reenactment / recreation works, where homage and devotion are primary (Abramovic's *Seven Easy Pieces* [2005] for instance). The apparent superficial nature and characteristics of the models might undermine the concept and provocation of the original work; their reductive, caricaturing, makes 'light' and folly of what are usually highly transgressive, emotive, and symbolically charged works. I believe that in reproducing the work in this way; one also explodes and exposes the works original aspects and meanings: by highlighting their absence.

Their size makes them fragile and precarious; easy to ignore, view in a fleeting moment, or destroy; making them temporary, and in some ways; ephemeral, and 'live' (again).



Left: *Tiny Live Art* (Development Agency); *Twenty for Twenty*. A commission from LADA to celebrate their 20th anniversary. Right: Pytor Pavlensky's *Action: Fixation* (2014), one of the 20 artists selected for reenactment/recreation by LADA. Installed in a Russian Imperial Egg.

### Exhibition History:

- Forest Fringe, Edinburgh (residency), 2013
- Stockton International Riverside Festival (exchange), 2015
- Tate Modern and Garrett Centre (guerrilla installations), 2018
- Live Art Development Agency (commissioned exhibition), 2019





Tiny Transfixed (Chris Burden)

### Biography

Robert is a Senior Lecturer in Theatre at the University of Chichester, and coordinator for their MA Performance: Theatre / Theatre Collectives programmes. He is also a founder and Co-Artistic Director of Bootworks.

Current independent projects include *DIY*, *DIY Too*, and *DIY A3AIN*, a book trilogy about 'do it yourself' performance making, with contributions from some of the best indie arts professionals in the UK; and *We Could Be Heroes*, a devised theatre project, created in collaboration with young people, and re-devised with each new group.

### Project history

*Tiny Live Art* is a PaR project with various iterations and incarnations. It was originally commissioned as a durational installation (Forest Fringe, 2013), then re-devised as a community/audience feedback model (S.I.R.F., 2015), and is currently developing as an ongoing hobby project, with guerrilla installations at Tate Modern, Bankside (2017), and The Live Art Development Agency (2018). More research and exchange events are planned in 2019.

All photos by Robert Daniels.



Tiny One Year Performance (Time Clock Piece) (Tehching Hsieh)



Tiny I Miss You (Franko B)