

Lydia Lunch



FROM THE PAGE TO THE STAGE

A Collaborative Workshop Led By Lydia Lunch

From the Page to the Stage is a workshop led by writer, performer, provocateur Lydia Lunch. An artist who has collaborated with dozens of musicians, writers, artists, and filmmakers, Lydia shares her vision and frames a process designed to encourage creativity and collaboration as an important means of artistic expression and personal growth.

From the Page to the Stage is about artistic empowerment and motivation. Participants are given tools to explore the power of their own voices and translate that energy to the stage. Lydia will perform a variety of different types of texts, both with and without music, and embolden others to experiment with their own material—encouraging creators to feel confident to read and perform in public, whether their expression is poetry, novels, stories or essays.

Lydia and participants will present, discuss, and work their way through imaginative written materials, including Lydia's own work in progress, a hard-boiled thriller in the tradition of Harry Crews. For those who would like to experience public performance but do not write original material, Lydia encourages people to bring a text they would like to perform, or she is happy to provide inspiration by choosing a text for them.

To question why artists—both women and men—need a workshop by and for *each other* right now is to ignore the damage done to the psyche by the brutarian policies of kleptomaniacal plutocrats in their race for global domination. Her *Post Catastrophe Collaborative Workshops* in Rennes, France and Ojai, California, in 2012 and 2013 brought together a diverse and multi-generational collection of artists to explore the relevance of community, collaboration, and creation as an inspirational weapon in the war against divisiveness, division, and death.

From the Page to the Stage fosters an environment in which creators can learn together how to be more adept at their craft; how they can organize and manage their time to move projects forward (Lydia didn't get where she is today by being lazy!); and in which the hierarchical, dominator paradigm can be further subverted by the vigilant intention to transform our learned ways of relating to ourselves and one another within this powerful action of collaboration/co-creation.

We as human beings demand a safe place in which to create from the ashes of man-made destruction: From the imperialist profiteering of endless war and the psychosis of bloodlust in the name of God, oil or natural resources. From austerity measures used as punishment against entire nations for fraud perpetrated by greedy corporations and their criminal finance ministers to the blatant arrogance of corrupt politicians who do their bidding with utter disregard for the health of the planet or the life of its inhabitants, the dominator model continues to run the world and affects us in both obvious and unconscious ways.

Indeed, this bespeaks a need for the attention to the microcosm, to the immediate community. In

the West where we are not bound by blood tribe or homeland, we come together joined by kindred passions.

Our current model of success for everyone—artists included—remains competitive and largely solitary in the West. Creators attempting to move within established systems find themselves indentured into the necessary sales pitch to self-promote, furthering the continuance of the established pattern, which fosters alienation and dissociation.

The *From the Page to the Stage* workshop model can provide a haven of inspiration, encouragement and a sense of community in these difficult times—a space of protection and clarity to listen and share the deep language of the body; the creative impulse; the desire to collaborate and the methods to invoke; the experience of time, space and accomplishment unfettered by the anxieties of funding and recognition.

Art has the ability to act as salve to the universal wound. It gives voice to the silent scream within us all. It rebels as pleasure in times of trauma. It brings a sense of beauty and joy by rising up in celebration of life, a direct contradiction to the widespread brutality of socio-sadistic bullies who seek to divide and conquer.

About Lydia Lunch

I'm a humanist, not a feminist. There's a big difference.

Lydia Lunch was voted by *Time Out* magazine as one of the most influential performers to have emerged from New York City. She has taught workshops in Performance Art at The San Francisco Art Institute, along side Meredith Monk as part of Davis Moss' Institute of Living Voice in Ghent Belgium, has produced spoken word records, curated performance series in America and Great Britain, worked with dozens of luminaries in film, music and literature. She has written five books translated into seven languages, released over thirty LPS, and continues to be a driving force in art, music, and literature and her special *forte*—performance.

The passion of her fury is the best testimony to her lack of cynicism. —Jim Farber, *New York Daily News*

No other artist of the 20th century has fought, forged, punched, and sculpted their own artistic vision in such a uniquely original way. Defying categorization, Lydia Lunch has actively conquered new territories and gained international recognition for the innovative quality of her work.

Through music, books, spoken word performances, film, video, photography, poetry and a multitude of creative endeavors, Lydia Lunch has proven to be one of the most daring artists of the current era. Sexual icon, radical and unclassifiable, Lunch has never ceased to denounce conformism, the exploitation of misery, American politics and violence against women. “My art is essentially a function of denunciation,” she says. Her spirit of revolt, her independence, and her prolific collaborations continue to influence new generations of artists.

Hubert Selby, Jr. famously said that he grew up feeling like a scream without a mouth. Lydia Lunch, one of his most celebrated—and most uncompromising—literary progeny, delivers scream, mouth, teeth, blood, hair sperm, knife, and adrenaline.
—Jerry Stahl, author, *Permanent Midnight*.

Performance Highlights / 2005–2013

Palais de Tokyo, Paris
Hammer Museum, Los Angeles
City Lights Bookstore, San Francisco
Caixa Forum, Barcelona
All Tomorrow's Parties, United Kingdom
University of Valencia, Spain
Soo Visual Arts Center, Los Angeles
Joe's Pub Public Theater, NYC

Theâtre Gerard Philippe, Paris
Belfast Cathedral Arts Festival, Ireland
Museu d'Art Contemporani de Barcelona, Spain
Absolute Poetry Festival Monfalcone, Italy
Centro de Artes Espectáculos Mataro, Spain
Centro de Artes Espectáculos Portalegre, Portugal
Centro de Artes Espectáculos Mamede Guimarães, Portugal
Museum Of Modern Art Lodz, Poland
Exodus Festival Ljubljana, Slovenia
MAK Vienna, Austria
Strasbourg Museum Contemporary Art, France
Thyssen Bornemisza Contemporary Museum, Vienna, Austria
University of Chicago, Paris, France
Theatre Garonne, Toulouse, France
Kulturehaus Bucharest, Hungary
Henie Onstad Kunstsenter, Oslo, Norway
Museum of Modern Art, Stockholm, Sweden

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