

## **TROUTON Lycia Danielle (Aus)**

### ***The In-Between-ness of Performative Art - an interdisciplinary hybrid of contemporary textiles and fine art about the body-paper***

Interdisciplinary performative art practice and the term 'hybrid,' within current theory about globalization and postcolonialism, will be examined. I shall review my own artwork, and that of two other artists, Dr. Chin Ming Lee and Elizabeth Cameron Dalman, OAM. These two artists and I have developed our individual artwork and primary métiers, of painting, dancing and sculpture, in radically different cultural contexts: Taiwan, Australia and Canada. However, the three of us each have investigated the topic of sectarian violence in Northern Ireland through the use of textiles and the body in installation-performance art.

In contemporary art, textiles have been symbolic of the debased body (due to violent acts and killings) and, on the other hand, a metaphor for the positive potential for peaceful reconciliation (reconnecting with or touching each other). The ethnic strife in Northern Ireland as interpreted by performative art practices (dance, performance and temporary installation) will be presented through the work of these three artists between 1999-2003.

In this paper, I illustrate that artists dialoguing across cultural and language barriers find commonalities, and the potential for politicization, when working with carefully enunciated modes of hybridity. I shall examine the theoretical positioning of the term,



*hybridity*, for example, as set out by Michel Bakhtin. The discipline of performance art, with its inherent ambiguity and paradox, as described by Guillermo Gómez-Pe\_a, offers a potent avenue for a hybrid practice involving textiles, cross-cultures and the body.

Opportunities for artists to work outside their cultural contexts, in exchanges with one another, are primarily a positive phenomenon. Examples are the international artist residency in which Chin Ming Lee and I took part, Belfast 1999, and Elizabeth Cameron Dalman's work on civil rights in Northern Ireland, 1973, reinterpreted recently with my *Irish Linen Memorial*, which she brought to an arts residency in Taipei in 2003.

Lycia Trouton, DCA candidate University of Wollongong - visual arts/installation art. MFA BFA (hons), both in sculpture. Born in Belfast, Northern Ireland; Canadian citizen and worked for past ten years in the USA, exhibited widely in North America and Britain. Pursuing a thesis on counter-memory, memorials and nomadic textiles installations ; likes to collaborate on international intermedia projects.

Currently involved with MAPD - Multicultural Arts Professional Development program, based in Victoria - a national Oz Co initiative with RMIT University.

personal research project information: <http://www.linenmemorial.org>

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