



Performing Lines WA

company background information

About pvi collective

pvi collective create tactical media artworks that seek out radical, darkly humorous solutions for living in an unstable twenty first century. Incorporating elements of performance, visual art and intervention, works are often highly participatory, physically demanding, site responsive and politically charged.

pvi collective often create work in reaction to a particular city or site's fears, hopes and concerns about personal freedoms. Their work responds to current trends in local and global surveillance, and increases in national security.

Quotes

"Through radical strategies for tactical intervention we aim to ask questions, to intervene, to get it out there and get people thinking." pvi collective, 2009

"we never use capital letters, we write a manifesto for each work, we have joined the army reserve, neighbourhood watch and infiltrated local government, we have nearly been arrested in perth, sydney and taipei, we are not opposed to dumpster diving." pvi collective, 2009

"...one of the country's leading hybrid arts outfits that combines new technology with performance and visual art." Stephen Bevis, The West Weekend Magazine, 2008

"In all its performance pvi are second to none in its research and you will be in for a surprise or two in regards to what is against the law in wa and the fines that result... reform as a group performance shows pvi's skill at public orchestration and produces a public forum in a very personal way." David Bromfield on 'reform', The West Australian, 2006

"The lateral, even dysfunctional re-use of the ubiquitous umbrella in the panopticon series posits old technology against new, as well as the individual against the system. Instead of protection from natural elements, the umbrella is utilised as a barrier against invasive technology. Patently inadequate to the task, its very failure poetically highlights the extensive use of technologies of control within our public spaces, while simultaneously demonstrating both the vulnerability of the individual and their capacity for resistance." Vivienne Webb, Curator, Museum of Contemporary Art

Biographies

Kelli McCluskey Co-founder and artist

Steve Bull Co-founder and artist

Ofa Fotu Artist and performer

James McCluskey Performer

Chris Williams Workshop devisor and artist

Jackson Castiglione Performer

Jason Sweeney Artist

Kate Neylon Project coordinator

Established in 1998 by performance artist Kelli McCluskey and visual artist Steve Bull, pvi's members include visual artists, sculptors, researchers and performance artists.

The group has toured extensively throughout Australia with critically acclaimed tactical media performance tts: australia and internationally with their site-specific panopticon and reform bodies of work including Taiwan, Singapore and Germany. pvi's latest body of work the future belongs to crowds series investigates the relevance of people power in contemporary society.

pvi's work is part of the national curriculum for performance studies in universities across australia and the company are currently featured in a new book entitled harmonic tremours: aesthetic interventions in the public sphere due for australian release in mid 09. pvi celebrated their ten year anniversary in 2008 by curating & co-producing national symposium on hybrid practice this is the time - this is the record of the time and launching their initiative, cia studios [centre for interdisciplinary arts] which provides residency & professional development opportunities to local, national and international practitioners whose work sits on the edges of traditional artform genres.

pvi collective manifesto

we know:

there is no place we cannot make work

there is no issue we cannot tackle

there is no limit to the form a work can take

we will:

stretch performance to the edges of meaning

subvert and shift the capabilities of technology

destabilize familiar conventions

strengthen our collusion circle

use humour as a tactical device

apply rigorous research methodologies

engage the public through infiltration, intervention and appropriation

risk, adapt, interrogate, respond, innovate

develop a centre of excellence for interdisciplinary arts

adopt the same rigor to our business practice as we do to our arts practice

we value:

a collective auteurship

pvi's collaborative process

ethical practice

our place in the global interdisciplinary arts network

Works

- 2009** *panopticon* australia, Terra Nullius at Halle 14, Leipzig, Germany
2008 *resist*, Collective Conscience, Carlton Studios
2008 *reform*, Northbridge Festival, Perth
2008 *this is the time...this is the record of the time*, Artrage Bakery Complex & Perth Institute of Contemporary Arts, WA
2008 *reform*, Liveworks Festival, Performance Space, Sydney
2008 *reform*, Salamanca Arts Centre, Tasmania
2008 *reform*, Night Festival, National Museum of Singapore, Singapore
2007 *riot*, Breadbox Gallery, Artrage Bakery Complex, Perth
2007 *inform*, Live radio broadcast, streets of Perth
2007 *panopticon*, Brisbane, Raw Space Galleries, Brisbane
2007 *lcu on patrol*, Mori Gallery, Sydney
2006 *riot*, Breadbox Gallery, Artrage Bakery Complex, Perth

Resources

[pvi collective](#) website

[pvi collective](#) facebook

[pvi collective review](#) Sarah Miller, Artlink Vol 26 no 4

[Terrorist Training School: PVI Collective](#) Josephine Wilson, Artlink Vol 23 no 1

[PVI Collective – Tank Man Tango](#) Travis Collins, Morning Magazine, RTRFM 92.1

[pvi Terror Australis](#) Pip Christmass, Realtime Arts #65

Images of selected works

Resist, Santiago, Chile, 2006



reform, Images by Bohdan Warchomij



