

Lydia Elisabeth Wild

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Lydia Elisabeth Wild (Lydia Wildauer) is a versatile Austrian performance artist based in London.

After a seven year career in the private sector, she studied science and worked after graduation as a wildlife biologist at the “Research Institute of Wildlife Ecology” in Vienna for more than seven years.

Clown workshops with Hubertus Zorell, and Jango Edward’s clown philosophy left permanent impressions and she set off for Britain to study “Contemporary Circus and Physical Performance,,” at Circomedia in Bristol.

This international school combines traditional circus with theatre and creativity, lead by Bim Mason, as artistic director, who is a scholar of Jacques Lecoq and Desmond Jones. Under this influence Lydia Elisabeth Wild is now an artist with a wide range of skills, who entertains her audience as actress, aerialist, clown, dancer, mime, and storyteller or exhibition designer.

In 2010-2011 she joined as actress various theatre productions in Bristol, Edinburgh and Stratford. She was cast as Puck in *Midsummer Night’s Dream*, Ryan in “L” or Cassius in a gender reversed version of *Julius Caesar* (<https://vimeo.com/31385889>).

Since 2010 self-employed she has been performing in various UK and Austrian cabarets and presented her first full length solo show “My Cage of Skin” in Bath in June 2012, a fusion of theatre, poetry dance and circus techniques.

Lydia Elisabeth Wild has been since 2013 one of the core members of the all female avant-garde poetry and performance art theatre company “Short Sharp Shock”, under producer Isadora Vibes. At these regular events in Bristol she used surreal, sensual, seductive storytelling and performance. These events were a valuable platform for Lydia to cultivate a unique gender authenticity in performance. The intimate venue and the intensive atmosphere of spoken word, music and performance were ground for new innovative affiliation between the

audience, space and the performer and a great part in her development. (<https://vimeo.com/91160069>)

The company progressed with some new members into a more bizarre and revolutionary outlet “DADA FOR GIRLS” which gives, led by the visions of producer and artistic director Isadora Vibes, again each performer absolute artistic dada freedom (<https://www.youtube.com/watch?v=uSBYXvamkKw>). This is used by Lydia to explore the discourse with the audience further.

From this artistic collaboration originate various grotesque clowning and comedy burlesque acts and it led to the invention of gender bender clown grotesque. This is a collection of nouveau clown characters which undergo changes in their physical sex throughout the story. The idea for this collection came from the desire to contrast and to highlight and distort beauty standards and sexuality as well as a professed love for the clown and the grotesque). (www.gender.bender.lydiawild.com)

Another highlight in Lydia Elisabeth Wild’s artistic practice was the 2014 starting collaboration with Polish performing artist Izabela (Radcliffe) Walkowiak. Together they created the full length clown show “Lola, Puck and Marilyn”, which was shown at the Bristol Shakespeare Festival and at the Cube theatre by invitation of Isadora Vibes. After studying “*Waiting for Godot*” and “*Midsummer Night’s Dream*” we let two grotesque fairy creatures taking the part of Vladimir and Estragon, Beckett’s two tragic clowns. By using physical theatre, clown, slack rope and lots of music they created an entertaining, innovative new style clowning event. (<https://www.youtube.com/watch?v=AnfzHHcDHRE>)

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A buffoon workshop with “The Red Bastard” and a general interest in the grotesque and dark side of clowning led to the development of Lydia Elisabeth Wild’s latest character “The Evil Garden Gnome” which will become a full length show about the “evil” that can arise of neighbourhood watch.

In collaboration with Venezuelan/English clown, street performer, mime and dancer Natalie Castro and London singer, performance artist Chloe Penny, the devising process for a fire-outdoor show started. This work differs from earlier work as improvisation, dance, authentic movement; percussion is used to explore the story.