

International Festival of Live Art, Scotland

new territories 10

Tuesday 2 – Sunday 21 March 2010



new territories 2010

International Festival of Live Art, Scotland

Produced by New Moves International

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new territories 10

an international programme of première performances



Calendar

February			
Date	Time	Artist/Event	Venue
Mon 22	1000-1800	Michael Mayhew (Winter School)	RSAMD
Tues 23	1000-1800	Michael Mayhew (Winter School)	RSAMD
Wed 24	1000-1800	Michael Mayhew (Winter School)	RSAMD
Thu 25	1000-1800	Michael Mayhew (Winter School)	RSAMD
Fri 26	1000-1800	Michael Mayhew (Winter School)	RSAMD
Sat 27	1000-1800	Michael Mayhew (Winter School)	RSAMD

March			
Date	Time	Artist/Event	Venue
Mon 1	0900-1700	Peter Boneham (Winter School)	Dancebase
Tues 2	0900-1700	Peter Boneham (Winter School)	Dancebase
Tues 2	1900 & 2030	Fleur Elise Noble	CCA 5
Wed 3	0900-1700	Peter Boneham (Winter School)	Dancebase
Wed 3		Athena programme	Theatre Studios
Wed 3	1900 & 2030	Fleur Elise Noble	CCA 5
Thu 4	0900-1700	Peter Boneham (Winter School)	Dancebase
Thu 4		Athena programme	Theatre Studios
Thu 4	1930	Catherine Diverrès	Tramway 1
Fri 5	0930-1730	Peter Boneham (Winter School)	Dancebase
Fri 5		Athena programme	Theatre Studios
Fri 5	1930	Via Negativa	CCA 5
Sat 6	1930	Via Negativa	CCA 5

Mon 8	1000-1800	Ron Athey (Winter School)	CCA 5 & clubroom
Mon 8		Athena programme	Theatre Studios
Mon 8		Paves (Residency)	Tramway 4
Tues 9	1000-1800	Ron Athey (Winter School)	CCA 5 & clubroom
Tues 9		Athena programme	Theatre Studios
Tues 9		Paves (Residency)	Tramway 4
Tues 9	1930	Vocal Sonics	Tramway 1
Wed 10	0900-1730	Jürgen Fritz (Winter School)	Theatre Studios
Wed 10	1000-1800	Ron Athey (Winter School)	CCA 5 & clubroom
Wed 10		Paves (Residency)	Tramway 4
Wed 10	1800	Into The New	The Arches

Thu 11	0900-1730	Jürgen Fritz (Winter School)	Theatre Studios
Thu 11	1000-1800	Ron Athey (Winter School)	CCA 5 & clubroom
Thu 11		Paves (Residency)	Tramway 4
Thu 11	1800	Meet the Artist (Hiroaki Umeda)	Apple Store
Thu 11	1800	Into The New	The Arches
Fri 12	0900-1730	Jürgen Fritz (Winter School)	Theatre Studios
Fri 12	1000-1800	Ron Athey (Winter School)	CCA 5 & clubroom
Fri 12		Paves (Residency)	Tramway 4
Fri 12	1800	Into The New	The Arches
Sat 13	1000-1800	Jürgen Fritz (Winter School) Jamie McMurry (Winter School)	CCA 5 & clubroom
Sat 13		Paves (Residency)	Tramway 4
Sat 13	1400	Into The New symposium	The Arches
Sat 13	1930	Hiroaki Umeda	Tramway 1

Mon 15	1000-1800	Jamie McMurry (Winter School)	CCA 5 & clubroom
Mon 15		Paves (Residency)	Tramway 4
Tues 16	1000-1800	Jamie McMurry (Winter School)	CCA 5 & clubroom
Tues 16		Paves (Residency)	Tramway 4
Wed 17	1000-1800	Jamie McMurry (Winter School)	CCA 5 & clubroom
Wed 17	1100-1200	Early Bird NRLA	CCA Cinema
Wed 17	1300-1430	Talk (Stelarc) NRLA	GFT
Wed 17	1530-1700	Julia Bardsley NRLA	Tramway 1
Wed 17	1730-2130	NRLA	The Arches
Wed 17	1900-2030	Julia Bardsley NRLA	Tramway 1
Wed 17	2230-0100	NRLA	CCA
Thu 18	1100-1230	Early Bird NRLA	CCA Cinema
Thu 18		NRLA	The Arches
Thu 18	1530-1700	Julia Bardsley NRLA	Tramway 1
Thu 18	1900-2030	Julia Bardsley NRLA	Tramway 1
Fri 19	1000-1230	Early Bird NRLA	CCA Cinema
Fri 19		NRLA	The Arches
Sat 20	1000-1130	Early Bird with Lois Kiedan NRLA	CCA Cinema
Sat 20		NRLA	The Arches
Sat 20	1930-0100	NRLA	Tramway
Sun 21		NRLA	The Arches

Fleur Elise Noble (Australia)

2-Dimensional Life Of Her

British Premiere
Tuesday 2 March, 1900 + 2030,
followed by Meet The Artist
& Wednesday 3 March, 1900 + 2030
CCA5



A performance installation work made of drawing, animation, puppetry, projection and paper. The audience enters a space pregnant with possibility, becoming part of a multi-dimensional real time artwork. Tensions build between surfaces and realities, as the act of creation separates itself from the artist who is responsible for its beginnings.

In a space littered with papery chaos, a drawing unfolds upon large paper surfaces. Projected image and a naturalistic soundscape traverse the space between, and the space inside, deceptively empty surfaces.

New realities present new dilemmas, breaking through everything that is thought to be solid. The artist's marks assume a life of their own, and their history, the artist's truth, is replaced by contradictory propositions. *2-Dimensional Life of Her* posits a richly imagined parallel world where drawings reproduce themselves, drift between surfaces and move in and out of three dimensions. Sheets of paper suspended in space appear thickly laden with marks, only to be scrubbed clean, revealing windows into yet another parallel reality where the laws of physics are different still.

A densely layered line drawing is given an alternative genesis as a monoprint, stamped from the ink-soaked face of a puppet. Time compresses; a drawing that we know to be built up through the laborious accumulation of marks is seen to be created in an instant. Amongst all this, the artist appears as a kind of sorcerer's apprentice, barely in control of the elemental forces she has unleashed.

Fleur Elise Noble is an Australian Director/Creator of visual-based theatre experiences. She has a specific interest in the performative possibilities of drawing and process. In 2006 she received a Bachelor of Visual Art (Hons) from Adelaide Central School of Art. She has also studied in New York, and worked with a number of theatre, arts and multi-media professionals in Australia and New Zealand. Her work has been exhibited in numerous established and make-shift spaces around Australia and overseas and this is her first presentation in the UK.

Arts SA, Arts QLD and the South Australian Youth Arts Board have supported the development of this project.

www.fleurelisenoble.com

Audience limited to 40 per show, running time 40 minutes



Catherine Diverrès (France)

SAN (beyond) + STANCE II

British Premiere
Thursday 4 March, 1930
Tramway 1

A brilliant homage to Oskar Schlemmer, *SAN* is a work of pure beauty. Inspired and superbly danced, all the tools of the artist are used to create a truly transformative experience for the viewer.

'Three dancers, all in black, execute a series of haïkus between two striking grey tulle screens. The shapes are more surrealist than expressionist, angular, geometrical, almost mechanical. Three male silhouettes are joined by two female visions, one of a man in drag evoking the Weimar Republic cabaret of the 1930s, the other of Diverrès herself in a long tight-fitting red dress lounging on a stairway and playing with a red fan, evoking exactly the shapes and colors of Schlemmer. All the movements are right, the weightless swimmer in between two kinds of water, the welder with a blowtorch from hell or the three boys exchanging flying volleys of rice.' René Sirvin, Le Figaro

Originally performed by Diverrès, dancing alone with her shadow and the words from *La Terra di lavoro* by Pier Pasolini, she created *Stance II* as *'the ultimate in grace and courage.'*

It is rare to see this company in Britain, a not to be missed double-bill for all lovers of contemporary dance.

Commissioned by the Biennale Nationale de danse du Val-de-Marne, produced by Centre Chorégraphique National de Rennes et de Bretagne, Théâtre Romain Rolland de Villejuif, La Ville de Villejuif, Théâtre National de Bretagne, Rennes. Subsidy for artistic creation from the Conseil Général du Val-de-Marne.

With special thanks to CulturesFrance and the Alliance Française, Glasgow

www.catherine-diverres.com



Via Negativa (Slovenia)

Four Deaths

British Premiere
Friday 5 & Saturday 6
March, 1930
CCA 5

Four performers, four deaths. The performers project their envy onto four known names of the European performing arts world (Pina Bausch, Tim Etchells, La Ribot, Marina Abramović) and set up phantasms of their death and erasure from the stage of contemporary performing arts.

Much like Cain and Abel competing for God's love, the performers compete for the love of the audience. The theatre space conceals rivalry and sharp comparisons on many levels, where fiction rubs up against reality. In theatre, the audience is God, and on stage, or behind it, we constantly switch the roles of Cain and Abel. In our story about envy we asked: Who is our Abel? who must we kill for the love of the audience?

'Via Negativa is an international contemporary performing arts project based in Ljubljana. Our fields of work are theatre and performance, with a focus on the connections between the two. Our relationship with the audience is a complex flow of points of view, expectations, judgments, conclusions, recognitions, stereotypes, fallacies, prejudices, tolerance or intolerance, knowledge or lack thereof; all these trigger various emotional, rational or irrational responses. We are on stage to trigger this relationship and invent strategies with which to get the relationship dynamics running. We feel we are most real when we touch upon something that can no longer be rationalised, when we no longer have to pretend to understand something we do not. We work as a collective in which each individual fights with his reasons, imagination and skills for his own sense and position on stage.'

Via Negativa are fast becoming recognised as an important performance company in Europe but this is their first visit to the UK.

Produced by Via Negativa and co-production by Glej Theatre, Ljubljana
Supported by the Ministry of Culture of the Republic of Slovenija and the City of Ljubljana

www.vntheatre.com



After the success of *Vocal Sonics* programmes 1 and 2 as part of the NRLA in 2009, we present:

Simon Thorne Music (UK)

Neanderthal

VOCAL SONICS, Programme 3
Tuesday 9 March, 1930
Tramway 1

In his book *The Singing Neanderthals*, Steven Mithin proposes that there is a profound link between our impulse to structure sound and our capacity to formulate language. The voice is primary. So what might singing be?

Neanderthal is an imaginative recreation of the Palaeolithic soundscape through the medium of the voice. It is a search for origins. Not in any historical sense. How could it be? But in the sense of answering the question why did we ever come to make music in the first place? A journey along the songlines of our ancestral past to a moment where language and song are joined in the same instinctive breath.

Simon Thorne is an inspiring maverick whose work also has a rare, visionary beauty. Jon Baker, Sianed Jones, Sean Palmer and Mary Anne

Roberts are four highly charismatic singers. Each one is a virtuoso master in the styles and techniques of the songs of the world. They are accompanied by haunting video projection created by Rhombus Arts, who take us into the cave of our consciousness to illuminate the first spark of communication.

Simon Thorne is a composer and theatre artist living in Cardiff and was a founder director of Man Act theatre company. He is currently founder director of Wales Jazz Composers. Recent works include *The Prodigy of Love* for the Welsh Baroque Orchestra.

Neanderthal was commissioned by National Museum Wales with funds from Arts Council Wales and G.C. Gibson Charitable Settlement

www.simon.thornemusic.co.uk

Image by Michal Iwanowski



Melanie Pappenheim & Rebecca Askew (UK)

FLAM

VOCAL SONICS, Programme 3
Tuesday 9 March, 1930
Tramway 1

Entertaining and virtuosic, *FLAM* is a unique blend of voice theatre, composed by Orlando Gough and directed by Emma Bernard, exploring the vocal, physical and comic skills of two extraordinary performers. **Melanie Pappenheim** (whose ethereal voice featured on *Doctor Who*) and jazz singer **Rebecca Askew** (Askew & Avis) are 'quite brilliant. They gossip, compete, sympathise and conduct a hilarious singing lesson in unison and counterpoint. Witty, touching and virtuosic, it's a little gem.' Sunday Telegraph.

Melanie Pappenheim is a singer, performer and composer. Her versatility has allowed her to explore several different genres. As a singer she has worked with leading contemporary composers including Jocelyn Pook, Gavin Bryars, Graham Fitkin and Orlando Gough. Her voice can be heard on soundtracks to Derek Jarman's *The Garden and Edward II*, Martin Scorsese's *Gangs of New York* and Stanley Kubrick's *Eyes Wide Shut*. As a theatre performer, Melanie has devised work

with leading multi-media groups, Lumiere & Son, DV8 Physical Theatre and The Shout, of which she is a founder member.

Rebecca Askew is a singer and songwriter. She performs regularly with singer Jeremy Avis, kora player, percussionist Surahata Susso and bass-playing DJ Robin Whitnell (www.myspace.com/askewandavis) using state of the art live-looping technology. In November 2007 they composed and performed *Tongue-Tied*, a mini-opera at the Linbury Theatre, Covent Garden as part of the FIRSTS festival.

Orlando Gough was a founder member of the bands The Lost Jockey and Man Jumping. He writes music mostly for the theatre - operas, plays, dance pieces, music-theatre, directs The Shout, and devises and directs large-scale site-specific choral pieces. He is an associate artist of the Royal Opera House and is currently working on an opera with libretto by Caryl Churchill.



Into The New (UK)

Wednesday 10 March – Friday 12 March, 1800
Saturday 13 March, 1400
The Arches

'The Contemporary Performance Practice programme is of national and international significance and excellence. I cannot think of a comparable learning situation across the UK where a student will fully develop in so many areas creatively, socially, collectively and intellectually.' Richard Layzell


Into The New is a four-day event comprising performances, workshops, discussions and talks from a broad community of performance makers. It is an opportunity to invigorate your practice, share inspiration and experience, and to promote growth in the field of new work. Leading to a symposium on Saturday, the festival aims to be a practice-based encounter that facilitates conversation, sharing and the opportunity to consider how we might *change performance and perform change*.

The Symposium: *Changing Performance/Performing Change* will address the potential of experimental performance to affect social, personal, cultural and environmental change. How can performance catalyse conflict into understanding? Does radical performance have the ability to heal? What are the implications of choosing to work in non-conventional even dangerous contexts? How can the artist's body affect transformation in others?

Featured Artists are:

Nick Anderson, Joshua Armstrong, Ron Athey, Anne Bean, Stephanie Elaine Black, Ben Dunn, Lizzie Fenwick, Becki Gerrard, Glas(s) Performance, Nic Green, Amber Hickey, Sarah Hopfinger, Sigurdur Arent Jónsson, Sarah Hunter and Phil McCormack (Situare Performance), Thomas McCulloch, Alyson McKechnie, Johnny McKnight, Peter McMaster, and Naomi Shoba.

The work of Naomi Shoba and Peter McMaster is supported by *The Athena Programme*, New Moves International's mentorship programme for young artists from the *BA Contemporary Performance Practice* programme. The first year after graduating can be challenging and NMI partners two CPP graduate artists with mentors most suited to their practice. Richard Layzell and Kira O'Reilly have worked with Peter and Naomi over the last year, in the lead up to *Into The New*.



*'But man is a part of nature, and the one
highest goal is inevitably a new nature
goal. The man has become an
instrument to bring down from the
heavens the gifts of divine
inspiration, to rise over and
behold with immortal satisfaction.
Now, I truly believe, that we in this
generation, must come to terms with nature,
and find the courage to challenge its
most basic and profound laws to prove our
manly and our mastery, not of nature, but of
ourselves.'*

Into The New is the high point of the Royal Scottish Academy of Music and Drama's annual cycle and is presented for the second time as part of the *new territories* programme. We are honoured and excited to be working in partnership with New Moves International (NMI) to promote emerging, experimental performance makers in Scotland.

The inspirational Nikki Milican graciously accepted an Honorary Doctorate from RSAMD in 2009 in recognition of her outstanding contribution to Performance Art and her long standing friendship with Glasgow and RSAMD. I would like to congratulate the National Review of Live Art on reaching its 30th birthday in such fine fettle and continuing to produce an environment where inquisitive artists can flourish.

I am really looking forward to seeing the work of this year's exceptional generation of performance makers at *Into The New* and to the continued flourishing of RSAMD's relationship with *new territories*.

John Wallace, Principal RSAMD

Hiroaki Umeda (Japan)

Adapting for Distortion + Haptic

British Premiere
Saturday 13 March, 1930
Tramway 1

Living and working in Tokyo, during his studies of photography at Nihon University, Umeda became deeply interested in classical dance and hip-hop, interestingly rounded off by the Japanese influence of Butoh. Over time Umeda has created his own inimitable style that is clearly influenced by new technologies and visual art, he certainly made a big impact on the Glasgow audience when he made his festival debut in 2008.

Since the creation of his dance company, Umeda has choreographed many solos and has received invitations to create choreographies for other dancers. However, he is more than a choreographer, creating the sound, image and lighting for all his pieces as well as performing. He locates his dance at the heart of electronic and digital material; kinetic art, computer innovation and lighting all serve a work of minimalist and radical beauty. *Haptic* and *Adapting for Distortion* are perfect illustrations of this. His works are more about sensations, an increasing evidence of man fading away with the advent of technological supremacy. He is currently working on video installations as an extension of his solo projects.

'Like a tin man with oil flowing freely through his veins, Mr. Umeda mirrored the pulsating score with an accumulation of motion, starting with his feet and rising gradually to overtake his buckling legs and rubbery torso.' New York Times

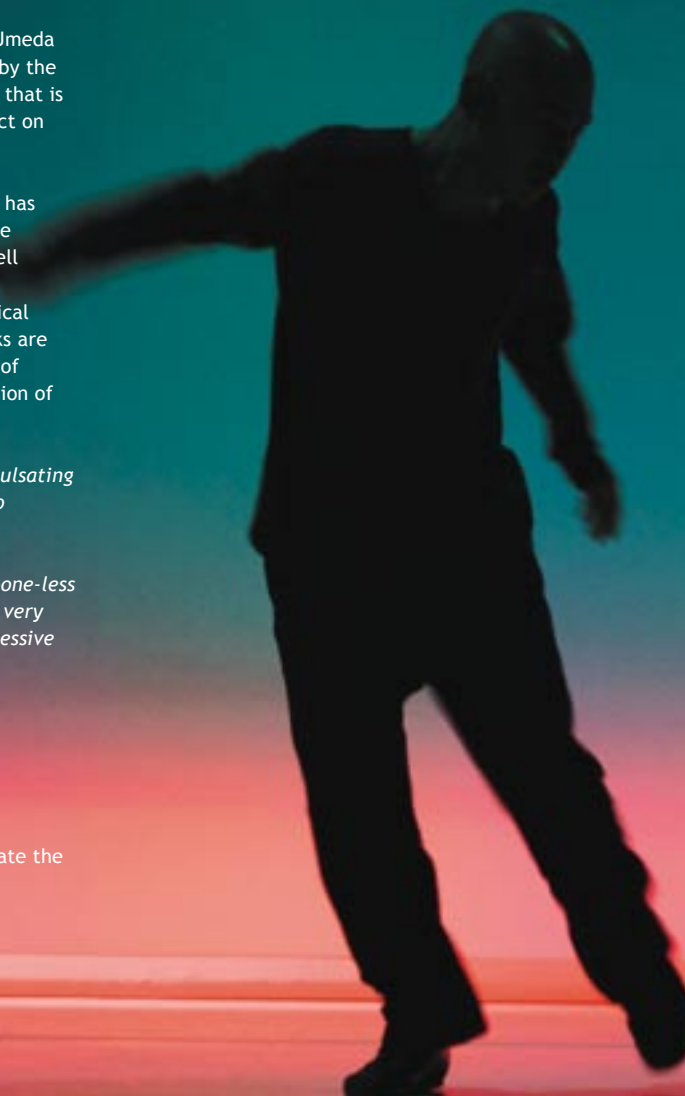
'Hiroaki Umeda moved as if electric currents were rippling through his seemingly bone-less limbs. Speed, precision, minute inflections of rhythm and angle - right down to his very fingertips, in a thrilling mix of styles that ranged from hip-hop to the equally impressive slow-motion and total stillness of Butoh.' Mary Brennan, The Herald

<http://www.hiroakiumed.com/>

+

Thursday 11 March at 1800

Meet the Artist, at the Apple Store, 147 Buchanan Street, Glasgow G1 2JX, (Tel: 0141 300 4950). Hiroaki Umeda will talk about how he uses his MacBook to create the visuals, soundscapes and choreography for his shows.





*Celebrating 30 Years of
The National Review of Live Art*

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NRLA Diary

Wednesday 17 March

Artist/Event	Page	Space/Site	Perf Time
Early Bird with Alastair Snow	15	CCA cinema	1100-12noon
Stelarc (talk)	19	GFT	1300-1430
Julia Bardsley * (Capacity 125)	36	Tramway 1	1530-1700
Julia Bardsley * (Capacity 125)	36	Tramway 1	1900-2030
Manuel Vason	44	various	1730-
Kirsten Lavers	39	various	1730-
Curious ** (Capacity 16)	25	Playroom	1800, 1915, 2035
Holly Warburton (Installation)	33	Arch 2	1830-1930
Richard Dedomenici	51	Middle Bar	1830-1930
Holly Warburton (Performance)	33	Arch 2	1930-2030
Holly Warburton (Installation)	33	Arch 2	2030-2130
Neil Butler	49	Studio Theatre	2040-2120
Stephen Partridge	57	Arch 3 East	2130-2140
Jürgen Fritz	37	Arch 3 West	2150-2230
Move to the CCA			
Festival Club		CCA café	2230-0100
Ian Hinchliffe	33	CCA 5	2300-2350
Miss Electric Gypsyland	47	CCA café	2300-0100
Catalogue Launch with Ian Smith		CCA café	midnight

* Tickets are available to non-NRLA day ticket holders from the Tramway box office.

** Bookings will be taken in advance at the Arches box office from 12noon.

Thursday 18 March

Artist/Event	Page	Space/Site	Perf Time
Early Bird with Rob La Frenais	17	CCA Cinema	1100-1230
Silvia Ziranek	56	CCA 5	1330-1415
Julia Bardsley * (Capacity 125)	36	Tramway 1	1530-1700
Julia Bardsley * (Capacity 125)	36	Tramway 1	1900-2030
Manuel Vason	44	various	1200-
Kirsten Lavers	39	various	1200-
PAVES	23	Practice room	1200-2400
Lei Cox	40	Dance Arch	1200-2400
Qasim Riza Shaheen	50	B2	1200-2400
Kate McIntosh/Eva Meyer Keller	37	B4	1200-2400
Curious ** (Capacity 16)	25	Playroom	1500, 1615, 1730, 1845, 2000

Elvira Santamaria Torres	27	Casbah	1500-2100
Zoran Todorović	60	Arch 3 East	1500-1800
Fiona Wright	28	Studio Theatre	1600-1710
Jamie McMurry	35	Arch 3 West	1700-1900
Guillermo Gómez-Peña	32	G12, Glasgow University	1715-1830
Geraldine Pilgrim	31	B3	1730, 1930, 2130
Forkbeard Fantasy	29	Arch 2	1910-2030
Alastair MacLennan	23	Middle Bar	2000-0100
David Richmond	26	Studio Theatre	2045-2125
La Ribot	39	Arch 2	2130-2230
Festival Club		South Bar	2230-0100
Robert Ayers	52	Casbah	2245-2330

* Tickets are available to non-NRLA day ticket holders from the Tramway box office.

** Bookings will be taken in advance at the Arches box office from 12noon.

Friday 19 March

Artist/Event	Page	Space/Site	Perf Time
Early Bird with PAVES project and guests	20	CCA Cinema	1000-1230
Sylvia Ziranek (talk)	18	CCA Cinema	1330-1430
Manuel Vason	44	various	1200-
Kirsten Lavers	39	various	1200-
Marcia Farquhar	44	Playroom	1200-Sat 1800
Michael Mayhew	47	Practice room	1200-Sat 1800
Sam Rose	54	various	1200-1700
Anne Seagrave	24	Arch 3 East	1200-2230
Trace Collective	58	Casbah	1200-1900
Lei Cox	40	Dance Arch	1200-2400
Qasim Riza Shaheen	50	B2	1200-2400
Kate McIntosh/Eva Meyer Keller	37	B4	1200-2400
Geraldine Pilgrim	31	B3	1500, 1700, 1900, 2100
Third Angel	57	Arch 2	1500-1610
Varsha Nair	59	Arch 3 West	1500-1800
Michelle Browne	61	Central Arch	1615-1715
Marty St. James	46	Arch 2	1720-1740
Yann Marussich (Blessure)	60	Studio Theatre	1730-2030
Sam Rose & Annette Foster	54	Arch 2	1800-1830

Gillian Dyson	32	Arch 3 West	1900-2000
Claire MacDonald & Charlotte Vincent	44	Arch 2	2030-2130
Ron Athey *	53	CCA	2030-2130
Iona Kewney	34	Arch 3 West	2130-2200
Los Torreznos (The Desert)	43	Middle Bar	2210-2245
Festival Club		Middle & South Bars	2230-0100
David Gale	26	Middle Bar	2245-

* Book in advance at the Arches only from 12noon

Saturday 20 March			
Artist/Event	Page	Space/Site	Perf Time
Early Bird with Lois Keidan	16	CCA Cinema	1000-1130
La Pocha Nostra workshop *	16	G12, Glasgow University	1200-1600
Marcia Farquhar	44	Playroom	Fri 1200-Sat 1800
Michael Mayhew	47	Practice Room	Fri 1200-Sat 1800
Manuel Vason	44	various	1200-1830
Kirsten Lavers	39	various	1200-1830
Rosie Ward	53	Back Corridor	1200-1830
Trace Collective	58	Casbah	1200-1830
Lei Cox	40	Dance Arch	1200-1830
Lisa Wesley & Andrew Blackwood	42	B3	1200-1830
Clara García Fraile	60	B4	1200-1830
Oreet Ashery	49	B2	1230-1830
Paul Hurley	50	Arch 3 West	1300-1345
Liz Aggiss	43	Arch 2	1400-1450
Sophia Yadong Hao	61	Studio Theatre	1400-1800
Monali Meher	48	Arch 3 East	1500-1800
István Kovács	34	Arch 3 West	1515-1600
Esther Ferrer	27	Arch 2	1615-1645
Władysław Kazmierczak & Ewa Rybska	59	Arch 3 West	1700-1745
John Byrne	35	Arch 2	1800-1830
Move to Tramway			
Marie Cool & Fabio Balducci (films)	45	Tramway 4	1900-0000
Forced Entertainment	28	Tramway 1	1930-2050

Sat 20 * La Pocha Nostra workshop is fully booked.

FrenchMottershead	31	Tramway Foyer	2100-2130
Robyn Archer	14	Tramway Foyer	2130-
Miss Electric Gypsyland	47	Upper Foyer	2200-0100
MC - Neil Bartlett	48		

Sunday 21 March			
Artist/Event	Page	Space/Site	Perf Time
Early Bird, Remembering Performance	20	Arch 2	1100-1300
Manuel Vason	44	various	1230-
Kirsten Lavers	39	various	1230-
Rosie Ward	53	Back Corridor	1230-
Lisa Wesley & Andrew Blackwood	42	B3	1230-2230
Shaun Caton	55	B2	1230-2000
Kate Stannard *	38	Practice Room	1230-1800
Kira O'Reilly	38	Central Aisle to South Bar	1315-1355
Boris Nieslony	25	Casbah	1400-1430
Leibniz	41	Arch 3 West	1430-1630
NRLA Archive	20	B5	1430-1800
Sheila Ghelani	55	Playroom	1440-1520
Francesca Steele **	30	B4	1530-1730 1800-2000
Richard Layzell	51	Arch 2	1530-1615
Lee Wen	40	Arch 2	1645-1720
Yann Marussich (Brisures)	60	Arch 3 East	1730-1900
Roberta M Graham	52	Studio Theatre	1800-1840
Silke Mansholt	56	Playroom	1900-2000
Akademia Ruchu	22	Arch 2	2030-2120
Party, in celebration of 30 years		Middle Bar	2130-0100
Los Torreznos (35 minutes)	43	Middle Bar	2140-2215
Miss Electric Gypsyland	47	Middle Bar	2215-0100

* Kate will finish her 5-day, 860 mile bike ride in the Practice Room

** one audience member at a time (each performance = 7 mins)

■ denotes choice of performance

Any late changes to schedule will be noted in the daily diaries and on our website blog

Celebrating 30 Years of The National Review of Live Art

Wednesday 17 - Sunday 21 March

NRLA Honorary Associates: Robert Ayers, Neil Bartlett, Mary Brennan, Forced Entertainment, Paul Hough, Lois Keidan, Richard Layzell, Alastair MacLennan, Michael Mayhew, Stephen Partridge, Geraldine Pilgrim, Anne Seagrave, Ian Smith.

.....

Thirty is a dangerous age, so they say. Browse through these pages that mark the passing years of the National Review of Live Art (NRLA) and the evolving presence of *new territories* and you'll see work – and an artistic mindset – that was never ever risk averse or inclined to play safe. Not from the earliest days when performers, bent on pushing boundaries, needed a platform to present their ideas. Not when, in response to changing times – and changing venues – there was a need to adapt to whatever spaces were available to host the festivals. If that meant going south, to Riverside or ICA, so be it. If it meant going underground, to the dark warrens of the Arches beneath Glasgow's Central Station – bring on that new challenge. The bright, white airy reaches of Tramway, across the River Clyde? Director Nikki Milican, her small but resolute team and the artists she invited there, embraced the mantra of 'adopt, adapt and improve' – because, let's be frank, most of the creative spirits who have kept faith with NRLA and its developments across the years, are explorers not home-bodies. They make their pitch when and where they can.

Some of those who will appear during this 30th anniversary season have kept faith with the flexibility and questing energies that have characterised these events from the beginning. Others are relative newcomers, but they too are significant in the way they view change – in society at large or in their own particular process – as a stepping stone forward, not a stumbling block. Thirty is only a dangerous age if you dig yourself into a rut of nostalgia and tunnel-visioned complacency. That has never been a problem for Nikki Milican or the festivals she curates with such unstinting commitment and acumen. And if, sometimes, during this 30th anniversary programme it seems as if we're inclined to look back, it's only to reflect on how far these radical initiatives have come... before the enterprise heads forward to *new territories* and exciting new directions in 2011. Please, do keep up – don't you know it's dangerous to get stuck in the mud?

Mary Brennan

N.B. All artists involved in this 30th anniversary edition have played a part in its history.

Robyn Archer

The thirty years will be marked in many different ways over the five days, including a special guest appearance by Robyn Archer on Saturday 20 March at Tramway. Robyn is a singer, writer, director, artistic director, and public advocate of the arts, mainly in Australia though her reach is global. Many fans remember her from her stage successes such as *A Star is Torn* and *Tonight Lola Blau*; some know her only as one of the world's foremost exponents of German cabaret songs. She is known for her own writing, including political songs in shows like *Pack of Women* and *Kold Komfort Kaffee* and has been a highly successful artistic director of arts festivals. Robyn Archer is one very energetic woman who is still doing all the above and more and has recently been appointed Creative Director of the Canberra Centenary 2013.



Artist Statements

Collage by Bruno Gallagher



Ian Smith

(Master of Ceremonies)

So, having spent 2009 creating four new pieces of solo work to celebrate my 50th year, I can now officially play the 'grand old lag' card — delighted to MC the NRLA for what must be the 14th time. But this one is special, for there are even older lags in abundance, dancing and shuffling amongst the fresh young things. Suffice to say, aged 20, I was corrupted by exposure to the likes of Roger Ely, Jeff Nuttall and Ian Hinchliffe, who delighted and frustrated me in equal measure. These fully grown men seemed to avoid all the rigours of normal life by disrupting reality with poetry and spending the rest of the time in the pub. Sometimes this seemed heroic, other times just lazy. However, 30 years of watching the waves of maverick artists pushing ever onwards leads me to conclude that we should salute the lot of them. So let's do that at the NRLA. Disrupting reality with poetry is serious work. And Hinchliffe still scares me.

www.mischiefabas.co.uk

Early Bird Talks, Panel Discussions and Workshop

Alastair Snow

We have preferred silent slipways to the riveters' wit

The title of this event comes from *Glasgow Sonnets 5* by Edwin Morgan.

Alastair Snow applies his work as an artist and activist across the cultural sector.

In this artist's talk and performance, pitched somewhere between retrospection and autobiographical review, he aims to complement works in

the public realm, with steel and stewardship via inheritance, fate and intervention. He devised the Guerrilla Squad as a remarkable concept in concussed percussion which performed at the National Review of Live Art in London in 1987 and at the Glasgow Garden Festival in 1988.

The presentation is dedicated to John Davidson Wishart, steel smelter, born in Glasgow in 1893 and who worked with Tata Iron & Steel Co. Ltd. Bombay, India. It honours also three crewmen who died on the fire-tug *The Flying*

Phantom which capsized in 2007 after running aground in the River Clyde.

Alastair Snow is an artist, writer and specialist adviser in art and design in the public realm. He has performed at the Edinburgh Festival (Fringe First Award), Glasgow Garden Festival, Brighton Festival, Hippodrome Night Club, Serpentine Gallery and Modern Art Oxford. He is a trustee of Arnolfini, a director of AN the Artists Information Company and a member of the Academy of Urbanism.

www.snowart.co.uk





La Pocha Nostra performance workshop

Guillermo Gómez-Peña and Roberto Sifuentes of the legendary Pocha Nostra performance troupe will conduct a one-day workshop on performance art with a focus on the human body as a site for creation, reinvention, memory and activism. The interdisciplinary Pocha workshops are an amazing artistic and anthropological experiment in which artists from every imaginable artistic, ethnic and sub-cultural background begin to negotiate common ground. Performance becomes the connective tissue and lingua franca for a temporary community of rebel artists.

Gómez-Peña has spent many years developing his unique style, 'a combination of performance-activism and theatricalizations of postcolonial theory.' In his eight books, as in his live performances, he pushes the boundaries still further, exploring what's left for artists to do in a repressive global culture of censorship, paranoid nationalism and what he terms 'the mainstream bizarre.' Gómez-Peña examines where this leaves the critical practice of artists who aim to make tactical, performative interventions into our notions of race, culture and sexuality.

Roberto Sifuentes is an interdisciplinary performance artist and founding member of the performance collective La Pocha Nostra. His work fuses highly charged cultural issues with a wild pop culture aesthetic, combining live performance with interactive technologies and video as a

presentation medium. Sifuentes has exhibited work at several hundred venues throughout the United States, Europe, Canada and Latin America. As a performance pedagogue Sifuentes has been Artistic Director of The Trinity College/La MaMa Performing Arts Program NYC at LaMaMa ETC, and recently the 2008 Elena Diaz-Verson Amos Eminent Scholar in Latin American Studies at Columbus State University, Georgia. He is currently Assistant Professor of Performance at the School of the Art Institute of Chicago.

www.pochanostra.com

Lois Keidan Partial Recall

Lois Keidan has been attending NRLA every year (with one or two exceptions) since 1986. For the final Early Bird of the 30th anniversary the NRLA she invites folk to join her to pool memories of 30 highlights from 30 years of the NRLA and create a totally partial and anecdotal history of the NRLA.

Lois Keidan is co-founder and Director of Live Art Development Agency.

www.thisisLiveArt.co.uk



Rob La Frenais Interrogating Reality - 80s style

When I founded *Performance Magazine* in 1979, it was clear there was a gap in the documentation of new forms of art that veered away from the object and away from theatre. The magazine regularly featured profiles of 'classical' performance art figures like the British performance art duo The Kipper Kids, who appeared in its first issue, whilst going on to feature interviews with artists such as John Cage and Joseph Beuys. We were also inspired by the Nicolas Roeg/Donald Cammell movie by the same name, *Performance* and continued to reflect themes from that movie throughout the magazine's 13-year life. That film, in its interaction and reality exchange between the rock star fop, Jagger and the gangster Turner, based on the Borges theme of the doppelganger from the story *Tlon Iqbar, Orbis Tertius*, set a theme of interrogating reality

that was soon to become the magazine's hallmark.

The gauntlet was thrown down early by the director of the theatre group The Phantom Captain (1970), Neil Hornick, in his cover interview with the iconic comedian Charlie Drake. It continued with a 'refocusing' of West End theatre, reaching its ultimate provocation in an interview with Fiona Richmond who was at that time appearing in the bedroom farce of the period: *Wot, No Pyjamas?*

In *State Performance*, the 'fairytale' Royal Wedding for Prince Charles and Lady Diana Spencer was given the full *Performance* treatment with articles by Lynn MacRitchie comparing the wedding to that of the Yorkshire Ripper, by myself on the performative power of heraldry, and with a specially commissioned performance for the cover by performance duo Marty St James and Anne Wilson, who conducted a mock wedding on the steps of St Paul's Cathedral. Of course life always out-performs art, so had we known when planning our special issue that the Prince and his long-time mistress had been part of a larger, cynical plot to find a nineteen year old virgin commoner to renew a flagging inbred monarchy (and then, according to popular myth, to assassinate), we might have revised our analysis more along the lines of conspiracy theory.

Long before Tracey Emin started her artistic practice, we were re-interpreting bedding as art, and when the late Steve Rogers

joined the team, there would always be a feature on events such as Crufts Dog show, the Ideal Home exhibition and the Earls Court Boat Show. There would sometimes be a more serious thematic to this, and the idea of performance as a fluid gesture started to emerge as we engaged more and more in performance as process, proceeding to land art and journeys by horse and cart. A special issue on performance journeys for example, was inspired by a project by artist Johannes Cornellison in which he circumnavigated the world, documenting points at which the equator was marked. '*Art on the Run*' was another issue where to review a single performance by Bath's Natural Theatre company over a period of three weeks during the Lands End to John O' Groats bike ride, I, as editor, rode a bicycle all the way, taking notes.

Art interrogating reality became seriously analysed in a special issue we did on artists becoming totally immersed in other professions or activities such as ballroom dancing and deep sea diving. The late Steve Cripps, who took performance pyrotechnics to their ultimate conclusion, was interviewed about his membership of the Fire Brigade. After having the Fire Brigade called out to several of his performances, this was the ultimate ironic choice. For Cripps it was also a chance to learn more - to pick up something about the field he worked in: smoke, fire, bangs and flashes. But something like the Fire Brigade is bound to change you; it is not something you could just slip in and out of, as Cripps

stated, 'They wanted to know I wasn't just going to just stay a few months and write a book about it'. An everyday experience of the great show that occurs when a fire engine comes tearing round the streets with firemen hanging off the sides suggests that in their own way, fire fighters are no strangers to performance.

Writing in 1983, I go on to ask, 'what is the actual difference between an artist who becomes a fireman and a fireman who, say, potters round a bit with paints in his spare time?' A question which could be posed about the artists who want to become astronauts or nuclear engineers and the astronauts and nuclear engineers who want to become artists. For Cripps, his life as an artist had already changed: At first he "*just wanted to know if you could do it*" but now the practice of stretching himself to the limits, fighting fires and actually saving lives seems to have become more important. And the future? "*I'm waiting to be called out to an art gallery.*"

From: *Ubiquity and Fluidity*
Chapter 3 *Interrogating reality*
Rob La Frenais 2007

Silvia Ziranek

M(OR)E

A TALK WITH SLIDES

ARE WE ALL? THEN I'LL.
MY NAME IS.

I, A FEMALE, WAS BORN IN, STUDIED AT,
TRAVELLED IN AND.

AND AS FOR WORK: THROUGH WORD AND
WARDROBE, MOT - WORT - AND GARDE-ROBE
- KLEIDERSCHRANK NICHT KUEHLSCHRANK,
HAVE INVESTIGATED ATMOSPHERE, ATTITUDE,
IMAGE, IN/EQUALITY, SCALE, PURPOSE,
CATEGORISATIONALISM, ISHNESS, FEMINISMUS,
THOUGHTHOOD, BEING, BUYING, BREWING,
BAKING, BURNING BOAT AND BUILDING
BRIDGE, COLOUR, AND COCKTAILS, TEXT, AND
TEXTILE, EMOTION, AND MILLINERY, AND,
MAYBE, M(OR)E.

I TEND TO AND SO ON - I ARE OR (DECLINING
SILENCE), RARELY DOWN TO MY LAST TEN
TIARAS: ICI VILLA MOI. VERY MOI. VERY FOOD,
INTERNATIONALISING WITH LIPSTICK WHILST
CHASING SPACE, WHEN ANYONE CAN APRON,
WHERE I DO SHOE, Z IN WHATEVER, SOON
UPON AGO.

© SCZ 2009

With thanks to Hype Hair, Betterbadges and
Osborne & Little.

Photo by Yma Ziranek Wilson





STELARC

EXCESS & INDIFFERENCE

The Cadaver, the Comatose & the Chimera

1. FRACTAL FLESH / PHANTOM BODIES

By *FRACTAL FLESH* is meant bodies and bit of bodies spatially separated but electronically connected, generating recurring patterns of interactivity. By *PHANTOM FLESH* is meant a potent presence of remote bodies, generated by the increasing proliferation of haptic technologies.

2. CIRCULATING FLESH

Blood flowing in my body today might be circulating in your body tomorrow. Organs are extracted and exchanged. The face of a donor body becomes a *THIRD FACE* on the recipient. Amputated limbs from a dead body can be reanimated on a living body. And with *ORGAN PRINTING* of body parts there will be an abundance of organs. An age no longer of Bodies Without Organs but of organs awaiting bodies.

3. THE CADAVER, COMATOSE & CHIMERA

Cadavers can be preserved forever with plastination. Comatose bodies can be sustained indefinitely on life-support systems. Female eggs are fertilized by sperm that has been unfrozen. The dead, the un-dead and the yet to be born exist simultaneously. The chimera is the body of alternate anatomies that performs with mixed realities.

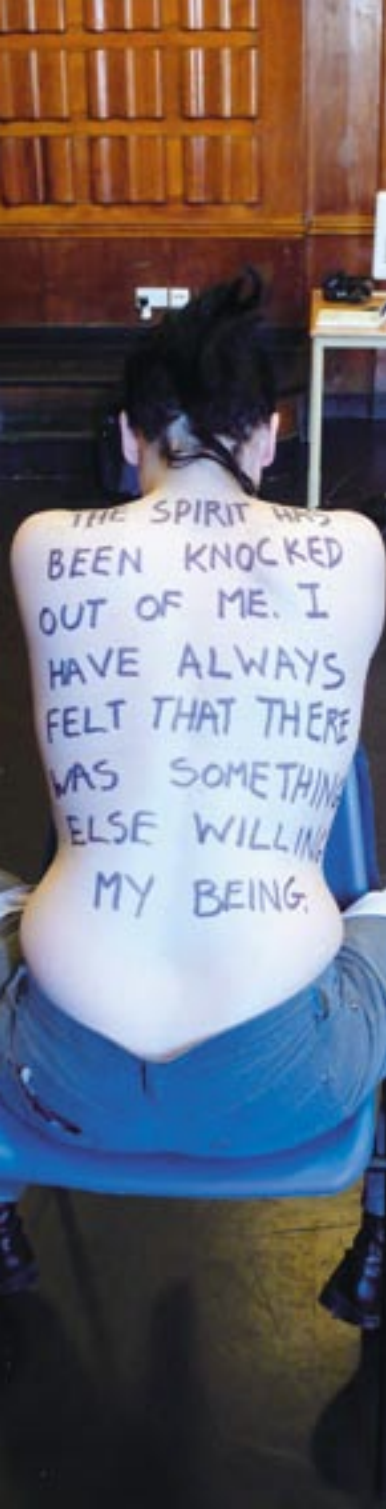
4. REDESIGNING THE BODY- INTERNET ORGANS

An *EAR ON ARM* is presently being surgically constructed and cell grown on my forearm. The ear now has tissue ingrowth and vascularisation. It will be electronically augmented to wirelessly connect it to the internet. It will be a publicly accessible, mobile and remote listening organ for people in other places.

5. INDIFFERENCE, ITERATION & UNFOLDING

The body acts with indifference. An indifference that allows an iteration and unfolding- in its own time and with its own rhythm. An indifference that allows an obsolete, absent, empty and involuntary body perform best as its avatar on the internet. Bodies and machines are ponderous. Avatars have no organs.





Crossing Zones

A panel discussion with Anne Bean, Sinead O'Donnell, Varsha Nair, Roberto Sifuentes and Qasim Riza Shaheen, chaired by Mary Brennan.

Artists who make collaborative work will talk about the insights and challenges of international creative exchange. In the past year, Anne Bean has been working on a British Council Creative Collaboration project PAVES with Poshya Kakl from Kurdistan-Iraq,

Vlasta Delimar from Croatia, Efi Ben-David from Israel and Sinead O'Donnell from Northern Ireland. The women have come together in each of their countries to exchange ideas and make work together. Anne and Sinead will talk about this process with the other artists on the panel as they all share their experiences about finding a space to work without frontiers, borders, demarcations, boundaries, barriers, bureaucracy, officialdom, laws, regulations and rules.

Remembering Performance

A panel discussion with Claire MacDonald, Geraldine Pilgrim, Richard Layzell and Heike Roms, chaired by Paul Clarke

This discussion, on the final day of the 30th anniversary National Review of Live Art, considers the legacy of the festival and the live artists it has supported. Performance tends to be defined by ephemerality and disappearance. *Remembering Performance* brings together artists and academics to discuss ways in which performance remains present, how live works are remembered and continue to circulate in culture. Conversation will question how events are conserved, passed-on between generations of artists and audiences and where the traces they leave are held. What is the difference between our memories of performance events that moved us and the documents that record them, between memory and the archive? Is the legacy of the NRLA preserved for the future

in the video archive and published catalogue, or kept alive in the memories of those who were there, performing and spectating?

Presentations of projects and different approaches will touch on the role of: collective memory, personal recollections and oral histories; critical writing, reviews and publications; archival documents, video recordings and photography; objects, residues and remains; re-enactment, re-use and recreation. The 30-year history of NRLA is different for every one of us, we recall different works and remember the same works differently. What is the future of past performances and how are our memories coloured by encounters with documentation and texts produced after the event?

National Review of Live Art Archive

In tandem with the panel discussion earlier in the day, there will be an opportunity to access the first Case Study undertaken by the Archive at University of Bristol and artist Richard Layzell.

I Never Done Enough Weird Stuff, a Case Study on the Preservation of Performance.

The Performance Art Documentation Structure record for Richard Layzell's *I Never Done Enough Weird Stuff* (NRLA, 1996), will be available to browse online. This archival resource places the artist in a central role in preserving a live work, employing interviews to enhance the usefulness of video documentation. Out of this process, Layzell was inspired to return to the video works he screened in *I Never Done Enough Weird Stuff*, re-using them in the collaboration with Tania Koswycz shown elsewhere in the Festival.

Audio-visual conservator Stephen Gray and Clare Thornton from *Capturing the Past, Preserving the Future: Digitising the NRLA Video Archive* and Paul Clarke, the GWR Fellow on *Performing the Archive: the Future of the Past*, collaborated with the artist Richard Layzell on this performance score.

The viewing station for the NRLA Archive will be available for public access throughout the 5 days.

Invited Artists

The
n A l i O n A l
R e V i E W o f
L i v E
A R T





Akademia Ruchu

Chinese Lesson

The entire piece is composed of a series of performances: short five to ten minute pieces involving five members of the group, Janusz Bałdyga, Jolanta Krukowska, Cezary Marczak, Zbigniew Olkiewicz, Krzysztof Żwirbli and originating out of thirty years of the company's experience in building their own visual theatre language.

The group's uninhibited actions move between private moments and those concentrated ones which require exceptional physical theatre skills – one feature that's closely associated to Akademia Ruchu's definition of their own creative practices.

Akademia Ruchu was created in Warsaw in 1973. Wojciech Krukowski was a founder of the group and remains its artistic director. Since its beginning Akademia Ruchu has been known as the 'theatre of behaviour' and visual narration. Akademia Ruchu is a creative group that works at the edge of variety of artistic disciplines – theatre, the visual arts, performance art and film.

Movement, space and the social message are characteristic of all creative process undertaken by Akademia Ruchu. This derives from the conviction that artistic

radicalism and social message are not mutually exclusive.

Through its work in open city spaces (approximately 600 spectacles, events and street happening), Akademia Ruchu has become Poland's premier example of a creative group that functions outside the official reality of the arts cult, in 'non-artistic' space: the streets, residential homes, industrial zones. In turn, the elements of everyday life which Akademia Ruchu transfers into the 'hallowed' realm of art (the stage, the gallery) have enriched its anthropological vision without compromising its aesthetic vision.

Akademia Ruchu has presented work at theatre festivals in Caracas and Nancy World Theater Festivals in Caracas and Nancy, the Festival Kaaitheater in Brussels, the Chicago International Theater Festival, and the National Review of Live Art. The company has also presented at visual art shows like DOCUMENTA 8 in Kassel and the Museum of Modern Art in Yokohama.

This performance in Glasgow is presented with the support of the Polish Cultural Institute

www.akademiaruchu.com





Alastair MacLennan

Ink Ash

A dynamically contained performance, the action will be rhythmic and ritualistic, building intensity over a five-hour period. It will be unexpectedly sited, acting as a contextual referent or foil.

Directly and indirectly the work alludes to: poisoning understanding complying raiding disarming looking saying serving installing bedding preserving climbing raising complaining declining removing replying blurring marking signing visiting asking giving revealing clarifying saying abusing starting telling raping issuing spending increasing claiming referring arresting defrauding holding beginning posting bringing buying becoming fuelling holding explaining telling driving rioting emulating hoping counting stealing reversing pondering emerging flying backing liking suggesting reversing talking believing counting wearing appointing crushing failing accusing giving putting preparing undergoing continuing revealing attacking forming coming gathering discovering throwing designing setting purchasing spitting closing prohibiting wanting approving announcing getting ignoring making taking condemning accepting beaming buying flouncing taking blaming doing offering buying holding boycotting seeing locking meaning beginning posting putting announcing holding telling securing expecting wielding calling merging challenging using hauling gripping planting exposing dropping amending doing wishing looking expecting treating ordering claiming taking making fleeing going arresting running conducting appearing happening realising believing basing reporting starting having adding visiting finishing believing giving building fitting depending promising seeming showing advising announcing attending becoming bringing flocking wearing backing cheating becoming tearing feeling abstaining telling detaining shouting dispersing including making using reshaping calling supporting finding preventing distancing noting conflicting decamping shooting trying giving banning giving...

MacLennan's works reflect political, social and cultural 'conditions' and seek to fuse interrelations. He has presented work globally both as an independent artist and as part of Black Market International. He represented Ireland at the Venice Biennale in 1997 and is currently an Emeritus Professor at the University of Ulster.



Anne Bean with Vlasta Delimar, Efi Ben-David, Sinead O'Donnell and Poshya Kaki

PAVES

PAVES is the culmination of a year-long creative collaboration between five female artists working in the UK, Croatia, Israel, Northern Ireland and Kurdistan-Iraq. The artists all share the experience of creating powerful and passionate performances within the context of recent war or conflict and have spent time together in each country responding to each other's work and experiences and the very different environments within which they function.

Over the year, they have made and shown work in London, Zagreb, Stagninec, Belfast, Tel Aviv and Erbil and have negotiated visas, border crossings, absence and presence in time, space and alternative dimensions. This performance installation, made especially for NRLA, seeks to bring together all the component parts of the year and to explore who we are, where we come from, responses to painful situations and what it means to be free in a non-negotiable world.

Anne Bean has undertaken numerous solo and collaborative projects worldwide in a range of media from light and sound to performance, sculpture and drawing. Born in Zambia she

studied Fine Art at Cape Town and Reading universities and started making work in the early 1970s.

'Reading Anne Bean's CV is like following a continuous performance, a continuous response to the world..... a "magnification" of the world. The panoply of places she has worked, times of the day or night, interiors, exteriors seasons, publics, materials, concepts, tools, is astonishing: all shifting but all attuned to unique situations.' Guy Brett

PAVES has been commissioned by New Moves International for the National Review of Live Art 2010 and is supported by the British Council Creative Collaboration programme and Grants for the Arts through Arts Council England.

www.annebean.net





Anne Seagrave
Do Góry Nogami (Upside Down)

A durational presentation exploring self-portraiture through a variety of media; painted images, video and live participation. Initially devised during the artist's residency at the Irish Museum of Modern Art in 2006, the piece was subsequently presented in Poland, Finland and Israel. It has been adapted and recreated specifically for presentation at the NRLA's 30th anniversary.

'Attaching the terms self-portrait, self-image, auto depiction, or self-representation to Live Art practice is problematic and complex. How much personal identity should be recognisable to be called a self-image and what elements of the artist's psychological self remain? This exhibit aims to engage, articulate and question what motivates the artist to allow the physical presence to act within and animate a presented art work.'
Anne Seagrave 2009

Anne Seagrave (UK, Ireland/ Spain/Poland) presented her distinctive movement based performance/video/installation work internationally between 1983-2008. For many years she was a regular visiting lecturer at NCAD in Dublin, freelance organiser of live art events in Ireland and for 10 years was based part of the time in Spain. From 2004-2007 she was an Arts and Humanities Research Fellow at the University of Ulster in Belfast, focusing upon the artist's use of self-image. In 2008 she retired from performing live and is currently based in Krakow working solely on paper.





Photo by Hugo Glendinning

Boris Nieslony

A Feather fell down on United Kingdom of Great Britain

This performance is dedicated to people killed by other people; people killed by capital punishment and human rights injuries incurred by the State; by mass-murder, by ethnic cleansing, by crimes against humanity, by global wars, by civil war, by massacre, by genocide!

Boris Nieslony born 02.10.1945
Political Action since 1966
Painting since 1970
Performances since 1974
Intermedia since 1975

1981 -

- The Council - an intermedia 30 day project
- The Black Kit - The Performance Art Archive
- Performance Art Network

Long duration works

- THE PARADISE, a sculpture in moving, laboratory of perception
- ANTHROPOGNOSTICAL DISHES an archive and encyclopedical moving sculpture, 1975 till now
- BLACK MARKET INTERNATIONAL an international performances art association, 1985 till now
- ASA, Art Service Association, curating, organising performance art

1990 -

- THE CURRENT AFFAIRS / RENT an ARTIST + Die GABE
- THE Permanent PERFORMANCE ART CONFERENCES
- The yearly Internet Performance Art Magazine
- slaps - banks - plots

2002 -

E.P.I. Zentrum, European Performance Institute
Performance Art Research,
Context in Performance Art

www.epi-zentrum.org

www.asa.de

This performance has been supported by the Goethe Institute, Glasgow.

Curious

the moment I saw you I knew I could love you

The new performance and film installation by Leslie Hill and Helen Paris, has been made in collaboration with film-maker Andrew Kötting and composer Graeme Miller and features a cast of six performers

the moment I saw you I knew I could love you is about instincts we feel rather than facts we know – when the body demands to be heard and tells us to fight, flee or freeze. It is about fear, impulse, love and undefended moments. Designed for life-raft sized groups of audience members at a time. Set in the belly of a whale.

Installational and filmic, the piece is an hour long, performed to sixteen audience members at a time, several times a day, over two days.



Photo by Hugo Glendinning

Helen Paris and Leslie Hill have been working together as Curious for the past twelve years.

They make work in a range of disciplines including performance, installation, publication and film. The work is global and domestic: sometimes large, sometimes small in scale. Intimacy and a shared sense of encounter with an audience is always an important element. They called their company Curious because what drives them as artists is an intense curiosity about the world in which they live.

Commissioned by New Moves International for The National Review of Live Art 2010, Chelsea Theatre for SACRED 2009 and Colchester Arts Centre. Made with the support of a Wellcome Trust Arts Award, the National Lottery through Arts Council England, Brunel University and a residency at the Royal Shakespeare Company and the Hosking Houses Trust.

www.placelessness.com



David Gale

David Gale's Peachy Coochy Nites

Just a projector and 20 images. Just 20 seconds per image. During those 20 seconds the Presenter talks about the image. So simple. So precise. So demanding. This is the Peachy Coochy Way. David Gale, ever keen to maintain the captaincy of this nationwide performance must-have, is curating, for the second year running, a Peachy Coochy event at the NRLA.

Each event features six Coocheurs, or Presenters, drawn from the ranks of artists working on the Festival. Each Coocheur will compose a verbal response to 20 images of their choice. The images need not be narratively linked but randomness is frowned upon. Thematic associations are embraced. Each presentation lasts 6 minutes and 40 seconds. There will be gaps between presentations for drinking and light conversation.

For 2010, the 30th Anniversary of the NRLA, the Coocheurs have been asked to devise presentations that reflect their participation in the NRLA over its three decades.

David Gale is a writer and director of theatre, also a journalist. For 20 years he wrote shows for Lumiere & Son. He has been presenting Peachy Coochy Nites at Toynbee Studios in London for the last year.

www.strengthweekly.com



Pants presents David Richmond *slipping away*

'A return, a constant iteration of endless returns – a return to the beach, to childhood, to understanding the world through doing, being, to the beginning.

Slipping Away is inspired by a lost photograph of me, aged seven, standing on a beach with my Tarzan trunks pulled down around my ankles, a re-enactment is attempted.

Now the photograph is lost the event itself seems doubly mislaid, all I have is words, litanies, repetitions, agonies of words.

Words with me, as I am now, taking the place of me as I was then. Or as I remember I was then.

On a beach on the west coast of Scotland nearly 80 years ago today my uncle washed up dead.

In a hospital in London nearly 30 years ago today my dad took his last breath.

slipping away is a performance as an event that calls upon witnesses, seeks to bare testimony and itself constructs memories.

A middle aged man is slipping away struggling to re-member, is this how it is, is this how it is

slipping away is fucking funny.'



Elvira Santamaria Torres *Against Gravity*

The creator of over 50 original performance works David has been collaborating with Jules Dorey Richmond for 17 years, pulling together their respective disciplines of visual art and theatre. Since 1996 they have been engaged in a Theatre of Witness series of works with World War Two Veterans, Survivors and Witnesses. As an ongoing project, it also led to a 1998 secular pilgrimage to Auschwitz.

David is also the founding member of Pants Performance Association, Pants performed at the NRLA in 1989 and 1996. He is currently a senior lecturer in theatre and performance and Head of Programme BA (Hons) Theatre at York St John University.

slipping away has been made possible by the Faculty of Arts Research Capability Funding Sabbatical, York St John University. C4C Cetl, York St John University. Guy Dartnell's Pen Pynfarch mentoring programme

This is a performance installation that deals with physical time, space, lightness and which minimal poetics is in the motion.

Elvira's works are a personal search by means of many forms of action art (performance, public interventions, process installation etc). Nowadays she is realising urban interventions, process art and in-situ installations. For her *'Action art is a formless form of art and practical existential knowledge, its poetics postulate the self-creation through the acts as an endless process of artwork. The symbolic act creates important reference points in the evolution of consciousness of the artist.'*

www.elvirasantamaria.org



Esther Ferrer *Performance Art: Theory and Practice*

A performance that is a lecture, or a lecture that is a performance, a theory that becomes practice, or a practice that becomes theory. The real, the imaginary, the logical, the absurd, the obvious and the not so obvious, a particular way to perform when speaking about performance. 'Some may think she says nothing, others may think she says too much, may think she says enough and may think she says not enough, may think she says just what is necessary. Some may think she does nothing, others may think she does too much, may think she does enough, may think she does not enough, may think she does just what is necessary.' Actually, she speaks and she does, and that's it.

Esther Ferrer was born San Sebastián, Spain 1937. Since 1966 she has been best known for her performances as a soloist and as member of ZAJ group. She has also been quite active in the plastic arts: reworked photographs, installations, canvases, constructions based on the prime number series, and so forth. She has performed throughout Europe as well as in the United States, Mexico, Japan, Cuba, Korea and Thailand. Performance continues to be her principal activity, although she often does exhibitions as well. In 1999 she was one of the two artist representing Spain in the Venice Biennale, and this year she received the Spanish National Fine Arts prize.

www.arteleku.net/estherferrer/



Fiona Wright

On Lying

'What's on her mind so far? War poetry and rock stars; philosophy, adrenaline, history and not playing the tambourine; skin that hangs on bones differently than it used to, not really having a life story to tell, the lungs of men, the weight of the microphone stand and singing so low that her voice disappears.'

This one-woman performance arrives with a desire to tell it like it is, in a set list which includes a speech inspired by Siegfried Sassoon's 1917 letter, *Finished with the War*, unaccompanied covers of rock songs and a long, long letter home.

Fascinations with fictions open up as a body is moved to confess or at least commit to making it all up; but how many ways does a body tell its story? How did it come to this?

Stylised choreography combines with a personalised vein of writing from a truly individual artist, a couple more decades down the line, drenched in memory, resisting biography and learning to sing for you, to sing like she means it.

This thing is indeed becoming something like a sketch for a rock opera or perhaps how she

imagines writing a blog might be if she could only bear the thought of turning up in so many other people's lives at once...

Currently based in Newcastle upon Tyne, Fiona is often described as 'rare' and flickering between strength and fragility whose work defies categorisation. Her personalised explorations include close-up performance encounters designed for one person at a time such as salt drawing, 2004 and the performance lecture series *Other Versions of an Uncertain Body*. She is also currently collaborating as a performer and dramaturg with Simone Aughterlony (Zurich) and in the duet collaboration *girl jonah* with Caroline Bowditch in the UK.

Supported by Arts Council England.
Early development at OPENPORT
Festival Chicago.

www.fionawright.org



Forced Entertainment

Void Story

Void Story follows a beleaguered pair of protagonists on a roller-coaster ride through the decimated remains of contemporary culture. Navigating one terrible cityscape after another, mugged, shot at and bitten by insects, pursued through subterranean tunnel systems, stowed away in refrigerated transport, shackled up in haunted hotels and lost in wildernesses, backstreets and bewildering fun fairs, they travel to the centre of a night so intense that there are no stars to be seen.

Forced Entertainment perform the bleak and comical contemporary fable of *Void Story* as if it were a radio play, sitting at tables, turning the pages of the script, 'doing' the requisite voices and adding in sound effects for gunshots, rain and bad phone-lines. Simultaneously the otherwise empty stage is dominated by a series of projected images, a storyboard for an impossible movie-version of Tim Etchells' uniquely unsettling text. Somewhere between the live dialogue, the recorded sound effects and the collaged images attempting to visualise the narrative, is where *Void Story* actually takes place.

2009 marks Forced Entertainment's 25th Anniversary.

Since forming the company on graduation from Exeter University in 1984, the six core members of the group have sustained a unique artistic partnership for quarter of a century, confirming time and again their position as trailblazers in contemporary theatre. The company's substantial canon of work reflects an interest in the mechanics of performance, the role of the audience and the machinations of contemporary urban life. The work – framed and focused by Artistic Director Tim Etchells – is distinctive and provocative, delighting in disrupting the conventions of theatre and the expectations of audiences. Forced Entertainment's trademark collaborative process – devising work as a group through improvisation, experimentation and debate – has made them pioneers of British avant-garde theatre and earned them an unparalleled international reputation.

Production, Ray Rennie and Elb Hall.
Forced Entertainment is regularly funded by Arts Council England and Sheffield City Council. *Void Story* was made with the support of Tanzquartier, Vienna and Tate Media.

www.forcedentertainment.com



Forkbeard Fantasy

The Colour of Nonsense

The Colour of Nonsense is a comedy thriller about the making of a priceless Invisible Artwork and the global chaos that follows its theft.

At the studios of Splash, Line & Scuro, Cutting Edge Conceptualists, things have been sliding dangerously down hill of late. Then out of the blue comes a salivatingly remunerative commission for the first ever completely genuine INVISIBLE ARTWORK.

With Forkbeard's famed mix of visual trickery, film and outlandish story-lines *The Colour of Nonsense* explores the never-ending puzzle of how and why people see the way they see, as it takes us on a journey through the wild and ever-shifting borderlands between Sense and Non Sense. As mutinous cartoons throw the Studio into animated confusion, only the Dong with a Luminous Nose seems able to shed light into this chiaroscuro of chaos.

With nods at Edward Lear and The Emperor's New Clothes *The Colour of Nonsense*, created in Forkbeard's own 35th year, is a humorously semi-autobiographical piece about the highs and lows of creativity and the paralysis of indecision.

'Forkbeard has enjoyed a long friendship with the NRLA and, with Nikki Milican, go back even further to her days at The Brillig in Bath. FF in the 1970s were very much associated with what was then called Performance Art but we drifted away as laws got laid down defining what was and was not allowed to be called Performance Art. FF's good humour, wild invention and (god forbid) accessibility was looked upon with horror by some. Then, in 1983, at The Midland Group in Nottingham, Nikki and the Forkbeards presented The Brittonionis ...the Forkbeard identity under wraps. Suddenly we were back in vogue...for a couple of years...'

Tim Britton

Funded by Arts Council England

www.forkbeardfantasy.co.uk





Francesca Steele

Routine

'I am a live and video artist who has used my own body and presence in numerous works over the last seven years. Throughout this time, my body has changed notably, and so has my relationship to it. Since the beginning of 2009 I have been training as, and becoming, a bodybuilder as part of my artistic practice. I follow a typical bodybuilder's training regime and diet as art practice – firstly, aiming to redefine and test what we consider the boundaries of art practice to be, and secondly, to use the practice of bodybuilding to change my own physical form, taking it further away from the more conventional female figure – to a modified one. A figure that begins to invade the territory established as masculine beauty.

Throughout this process it is my body that will become the document of my practice. Through performance I aim to question how all these considerations and revisions of the body impact on its presence.'

Francesca Steele is a video and performance artist based in the South West of England. She was awarded the Belsay Hall Fellowship in 2006 and has spent time as artist in

residence in various research and medical settings including The Centre for Life and PEALS in Newcastle, Derriford Hospital Histopathology Department in Plymouth and most recently working with Horticultural Healing for Groundwork South West, an ecotherapy initiative working with individuals with acquired brain injury. As well as the NRLA Francesca Steele has performed at the Baltic, Gateshead and the Arnolfini, Bristol. She has featured in a range of publications, including *The Live Art Almanac* (Live Art Development Agency, 2008) and Manuel Vason's *Encounters* – performance photography collaboration (Arnolfini 2007).

The first of these works *Routine*, is for an audience of one.

Special thanks to Arts Council England, South West, Stuart Core & Lewis Breed.

www.francescasteele.co.uk





Courtesy of FrenchMottershead; photo by Nielson Photography

FrenchMottershead

Were You Here The Last Time

This performance for camera is a reworking of *A Daily Ritual to Capture the Presence of Everybody*, a previous piece that was created especially for the National Review of Live Art in 2006.

On Saturday evening, 20 March 2010, after the performance by Forced Entertainment at Tramway, all people attending or working at the NRLA are invited to gather for a large group photograph. Once everyone is in position, they will be asked to face the camera and look their best. A photographer will record this moment with just one shot, which will be projected for the remainder of the NRLA.

It's a last moment, when the NRLA reaches its critical mass, for all to represent themselves in a wider community of others. It's for all who recognise the importance of the different participants (artists, audience, technical crews, programmers and our international guests) that make an event like the NRLA possible, and acknowledge the collective nature of artistic production.

Please note that a high-resolution download will be made available to all participants, details of which will be released on the night.

Rebecca French and Andrew Mottershead have been making art work using performance, photography, video, installation and intervention since 1999. They've developed a reputation for tricky, engaging explorations around the conventions of social exchange, work that has been said to achieve the popular ideal of raising your awareness of everyday life. As well as intervening with the National Review of Live Art, they've presented work in the UK at Tate Modern, Tate Liverpool, the ICA, Arnolfini, East International and internationally, including Sao Paulo, Beijing and Istanbul. Their international photo/video project *SHOPs* is the subject of a solo exhibition and publication (2010) produced by Site Gallery, Sheffield.

www.frenchmottershead.com



Geraldine Pilgrim

Not Waving But Drowning

A performance/installation created especially for the National Review of Live Art 2010.

Geraldine Pilgrim, was originally Artistic Director of Hesitate and Demonstrate, a touring visual theatre company funded by Arts Council England and the British Council. She has extensive experience in managing and directing, devising and designing large-scale site-specific projects and theatre-based productions liaising with producers and funders, local councils and businesses and working with artists and young people as placements and performing participants. Geraldine set up the performance company Corridor in 2000 to create site-specific performances and installations in unusual buildings often with young people, older people and arts and community groups working alongside professional practitioners. Through this method the participants are enabled to learn-by-doing within a supportive environment.

Recent projects have included: *Hotel* (2000), *Spa* (2003), *Deep End* (2005), *Enchanted Parks* (2007), *Dreams of a Winter Night* (2009).

Assistant Artist

Kasper Svenstrup Hansen

Lighting

Chahine Yavroyan

Sound

Nik Kennedy

Production management

Steve Wald

Geraldine Pilgrim is an ArtsAdmin supported artist.

www.corridorperformance.org





Gillian Dyson

Site Unseen

A solo performance in which the artist addresses everyday and familiar materials with action and voice. These actions and objects express different meanings at different moments to different individuals.

Gillian Dyson works with response and suggestion, reflecting on a given site, context or audience.

Gillian works with history, imagination, the playful and the violent. Her texts and images abstract the viewer's reality to suggest slippages in place, time and action.

Supported by Leeds Metropolitan University.

gilliandyson.co.uk



Guillermo Gómez-Peña

Strange Democracy, a short spoken word performance

In his new solo performance, post-Mexican writer and performance artist Gómez-Peña deals with the end of the Bush era and articulates the formidable challenges facing Obama. He also denounces the anti-immigration hysteria and assaults the demonised construction of the US/ Mexican border – a literal

and symbolic zone lined with Minute Men, rising nativism, three-ply fences, globalisation and transnational identities.

For Guillermo's biography, please see talks and workshops section of this brochure (page 16).

www.pochanostra.com





Holly Warburton

The Fall

Holly Warburton collaborates with Flamenco dancer Carmen Alvarez in this multi-media installation with live performance. A rotating video projection evokes a planetary eclipse as it moves through a landscape of painted and animated images and around the central dance performance. The rotation mirrors the natural cycles of the moon, earth and sun and the microscopic orbit of the electron around the nucleus. These natural cycles, to which we are bound and are a part of rise and fall, day and night, light and darkness, death and birth, all of these qualities are part of ourselves.

The Fall is made up of two cycles. The first cycle entitled Edda was first shown at Le Cube in Paris and is inspired by the Nordic Edda saga of the myth of creation, the four elements and the Greek myth Persephone where within the shadow of the eclipse the darkness of the self is illuminated.

The second cycle continues a descent into *The Fall*. Within the continual cycle of death and birth a flight into hubris of illusory ego structures are shattered into a psychic breakdown. The only permanent thing is impermanence, the only certain thing is uncertainty and change.

Holly Warburton studied both at St Martins School of Art and The Royal College of Art, where she began creating multi-screen installations, incorporating tape slide projections and Super-8 film. She has exhibited her installations and photography around the UK and abroad, particularly in Japan, and completed commercial commissions with clients including The Royal Opera House, English National Ballet and The Royal Shakespeare Company.

Carmen Alvarez began dancing at the age of four at The Dance Academy Conservatory in Malaga. Carmen has taught in Seville and Zurich and she has her own Flamenco school in a cave above a mountain village near Granada.

Garrard Martin (Technical Designer) first studied Medicine and then Photography and Fine Art at St Martins School of Art. He has worked as a photographer, graphic designer and lighting cameraman, and co-founded art magazine ZG.

www.hollywarburton.com



Ian Hinchliffe

Chubbin' Mondays (or how to nearly escape from senility)

'When you get older you tend to act older, even though you aren't older in your heart. People seem to reminisce more when they're older.... "I remember the time that".... "It sees like only yesterday"....It drives me up the wall. Day after day, the same people, the same bus route, the same pub, the same pub dog that has aged even more than the assembled quaffers. Yes, and I have become one of them. My only escape is to disappear up the river with my tackle and tin of maggots and go fishing. I let my mind wander and well, you've guessed it, I reminisce and moan to myself...Help!'

Born 1942, Ian has lived in London since 1961. The early days saw him working with several jazz bands and subsidised himself working as a laminator in the East End. In 1971 he formed Matchbox Purveyors with Mark Long. The name Matchbox Purveyors came from an event they performed selling matches on London's Oxford Street. He has worked with several other legendary UK groups, People Show, John Bull Puncture Repair Kit and with other performance artists such as Rob Con, Bruce Lacey, Roland Miller, Laura Gilbert and Derek Wilson, Jeff Nuttall and

Rosie Macguire. Other members of Matchbox Purveyors included Lol Coxhill, Gerry Fitzgerald, Patti Bee, Dave Stephens, Kevin O'Connor and Jude Morris. Ian has performed and taught all over Europe and North America. His last major event was at Chapter Arts Centre where he presented a retrospective of his huge collection of ephemera.

'Peace has little part in Hinchliffe's art. When it arrives it takes the form of pieces of lyric writing and painting in which birds and fish fly and swim free of sordid boundaries. There is a yearning for the isolated contentment of the canal-bank angler, the pigeon fancier, or the long-distance cyclist, implying that when events have been snatched from decorum, from polite expectation, thrown back in their true determinants, chance and human discord, disparate elements will settle and the garden of innocence will be restored. This is the basic dream of true anarchism, which doesn't carry much credibility these days. In Ian Hinchliffe it is not yet dead.' Jeff Nuttall



Iona Kewney

FauX paS

'My work is balanced between dance, madness and performance art; the mentality of taking things beyond the limits of exertion, testing human will and physical endurance, bordering on the compulsions of madness. Methods of movement are drawn from the imagination of an obsessive compulsive driven state.'

The detailed space in between is hungry with imagery, searchings, power and fragility - controls and chaos. Collected echoes of the mind, sound, thrust forth movement strategy in shapes. The music is a dark turbulent breeding force of undulating layers and loops in live creation.

Thoughts and disorder are patterned through
Hand-balancing and Contortion
and Hysteria

in
line
in
wired

To make magic out of improvised movement and contents of the head.

To perform the inner out-state reshaping visions of thought in the physical.

Iona was initially trained in fine art (painting & printmaking), then in improvisation at dance school in Europe. She has been performing solos for over 15 years with live musicians and/or objects/artworks and improvised texts of her own and later trained at Cirkus School in Sweden. She has performed for many international choreographers like Alain Platel, Wim Vandekeybus, Martin Butler and Mark Bruce. Her many solos include those performed at the National Review of Live Art and *new territories*, including *SCARglitter RETINA* and *INFECTED*, a digital hybrid film by Gina Czarnecki.



István Kovács

Happy Birth Day

'Awakening to strife – I find I'm in a cage.
Oh, free and happy life! Oh, birds, flying
Anywhere they like!
Colours, movement, reason lost – they rebound
Off walls that close them all around.
My desires rot my bones from deep inside me.
Time is a torturer who, spying me suffering,
Slows deliberately down,
But sprints past, if at last,
Just once I – taste the fruits of glory.
Resignation is a mouthful of the future
Bordering on madness.
Alive, I gradually die, and now there is no hope,
But only – to be reborn – in another life.
That – will be the Day of Birth -
Of Re-Genesis –
For all the Earth.
Oh, Happy Birth Day!
A world premiere for the NRLA.'

István Kovács, b. 1964. Papier maché statues/installations since 1986. Performance Art since 1989.

Selected Recent Credits

2005 Vazdin, Croatia. The Synagogue - dani hrvatskog performancea festival. **2006** Broellin, Germany - Schloss Broellin & Szczecin, Poland. Galeria OFFicyna. 14th Castle of Imagination, International Performance Art Festival. Curator Wladislaw Kazimierczak. **2008** Szentendre, Hungary. The Mill of Art. 8th International Performance & Heavy Music Festival. Curator: István Zámbo. Visegrád, Hungary. King Matthew Museum. XX. Ekszpanzió. Curator: Peter Mikola Németh. Budapest, Hungary. Hungarian Workshop Gallery. *Sail Running*. **2009** Budapest, Hungary. The Ditch Club. 6th Dance & Performance Festival of Budapest, *Határvonal*. Curator: Zsófia Jávör. Baja, Hungary. Petőfi Island. *Performance In Memory of G. A. Koprovnica*, Croatia. *My Land, Staglinec*. Curator: Vlasta Delimar *My Land Is Your Land*. Zsámbék, Hungary. Ex-Rocket Base. *Back Into Myself*. Curator: Bálint Szombathy.



Jamie McMurry

Ego 3

The cacophonous actions and objects that one encounters in everyday life are not only often absurd but also are the unseen details that define our characters and separate us from all others as individual beings. McMurry's work as part of the 'Ego' series seeks to make manifest these day-to-day actions and interactions with objects to illustrate a vocabulary with the outside world that has been developed over the span of his life.

Jamie McMurry has been working as an artist, organiser and educator in the fields of performance, video, installation and conceptual art since 1995. He currently lives in Los Angeles.

www.mcmurryperformance.com

John Byrne

John has recently begun a process, a kind of return to his performance roots, in which he explores the idea of investing belief in High Culture. That Art is somehow a route to Salvation. A substitute religion. He recently made two video / performance pieces, the first uses 'art language' in a prayer-like mantra in conversation with a reclining nude model. The latter, a performance in which he takes on the role of megaphone wielding, placard wearing preacher. The evangelising Christian message replaced with a convert's call to the public to be 'saved' by an engagement with art criticism and theory. John will present these works and also deliver a monologue which will draw on faith-related stories from previous performances.

Belfast-born Byrne first practiced as a performer while attending the Slade in London in the mid-eighties, appearing at his first National Review of Live Art in 1986. He subsequently went on to work with Irish comedian Kevin McAleer. Returning to Ireland in 1996 he performed *A Border Worrier* for the 1997 Dublin Theatre Festival. This apparent obsession with the Irish Border culminated in his *Border Interpretative Centre* (2000) a week-long visitor centre project right on the Irish border. He has since gone on to make a number of video and public artworks, notably his *Dublin's Last Supper* (2004) and *Would you die for Ireland?* (2003).





Julia Bardsley

AFTERMATHS: a tear in the meat of vision

'From the dazzling heights of the apocalyptic catwalk, from amongst the glorious atrocities of the plagues, from the sumptuousness of the furniture of dis-ease, from within the abandoned mourning mass – the spectacular fe/male host/ess emerges, preaching The Doctrine of Last Things.

Witness a display of secreting surfaces, wounded landscapes, curtains of skin and hair, mutating bodies, fragments of meat, merchandise and money.

A bacchanalian reading of Revelations, played out in a dark arena for ritual and rapture, *AFTERMATHS* licks the pulse of the congregations flesh and glories in the catastrophe of End Time. *AFTERMATHS* is the final part of The Divine Trilogy, a promenade performance exploring notions of prophecy, excess, capitalism and ecstasy.

Audience members are requested to wear black and become part of this congregation of carnivalesque mourning and bring a small black object (no bigger than 4cm) with which you are willing to part. Let the happy endings commence!'

'Bardsley is a really fascinating artist...She could have been running the National Theatre by now, but instead quite deliberately chose a different career path. In recent years she has been making inspired and unsettling work on the cusp between the theatre and the gallery.' Lyn Gardner, The Guardian

In 2005, Julia set in motion *The Divine Trilogy - Trans-Acts, Almost The Same* (feral rehearsals for violent acts of culture) and *AFTERMATHS: a tear in the meat of vision*. Parts of the trilogy have been presented at the NRLA 2005/08/10. www.juliabardsley.net

A student of Goldsmith College and John Cage, Andrew Poppy has an Eclectic body of work including piano, orchestral and electronic music. Most recently Andrew has been performing *And the Shuffle of Things*.

www.myspace.com/andrewpoppy

Music & live sound mix by Andrew Poppy.

A co-commission by SPILL 09 and New Moves International for New Territories 2010, Les Halles/Trouble #5 Festival and La Bellone - in the framework of the European project 'A Space for Live Art' with the support of the Culture Programme of the European Commission.

Supported by the National Lottery through Arts Council England





Jürgen Fritz

Ringling a bell in dialogue with 10 bagpipe players

'The challenge of this performance is to develop a performative image from the simple physical action of ringing a bell with increasing intensity. I have performed this action as a solo, but also as a dialogue with traditional musicians, as for example in 2008 in Bali with two gamelan players. Such a dialogue gives a new quality and dimension to this performance, as traditional music and performative actions meet and creates a space of physical and musical exchange.'

'With only a single prop (what looked like a town crier's bell) Fritz created an incredibly controlled, physically extreme performance, which emblematised the BMI's collective interest in the investigation of forms of attention. The simple gesture of ringing the bell with increasing vigour provoked an avalanche of possibilities for reflection on themes ranging from self-expression, futility, isolation and, given the intensity of the artist's action, embodiment.'

RealTime issue #88

Jürgen Fritz was born 1958 in the Black Forest, Germany. He studied theatre and the science of music. 1982-1990 he worked as a theatre director, curator and actor

and since 1984 as performance artist, lecturing in Performance Art at different Universities in Germany. He is co-founder of Black Market and has been working with this international Cooperation of Performance Artists since 1985. He has shown his performances across Europe, the USA, Canada, Mexico, Japan, Asia and Australia. Since 2005 he has lived as freelance artist in Hildesheim, where he co-founded the International Performance Association (IPAH, registered association) and is artistic director of the annual Festival of Performance Art ZOOM!

This performance has been supported by the Goethe Institute, Glasgow.

www.fritz-performance.de



Photo by McIntosh+Meyer-Keller

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Kate McIntosh and Eva Meyer-Keller

De-Placed

Over one summer meeting Kate and Eva came up with a game: shifting through the city, from inside to out, they constructed small installations in the locations they found. They played a ping-pong of images between them, each action challenging the other to a reply. The result is a collection of short actions and unlikely installations – a constantly expanding inventory of the world, through mischievous de-placements of the things in it.

There is a persistence and inquisitiveness about this catalogue of small crushings, traps, decorations, and repairs. There is an internal logic that can only be read as 'putting things in the wrong place' and yet which satisfies some curiosity, some desire, before passing quickly to the next. The rearrangements are subversive, cryptic, and at times mysterious relocations of banal materials in everyday environments. Each image is a fragment in a rolling, compiling world-view; a hands-on investigation of what-might-go-where, and what might happen when one 'thing' meets another.

'The young shoot of a tree is folded into a glass, a dandelion clock is beaten with a stone, spray paint is used to glue leaves

together, and cigarettes grow from a keyhole. Everything is slightly amiss, and yet has its own poetic logic.' Frankfurter Rundschau

Kate McIntosh is a Brussels-based artist working in theatre, performance and video (including collaborations with Wendy Houston, Meryl Tankard Australian Dance Theatre, and Simone Aughtertony). She now directs and performs live work including: *All Natural* (2004), *Loose Promise* (2007) and group performances *Hair From the Throat* (2006) + *Dark Matter* (2009).

Eva Meyer-Keller has performed throughout Europe and America. She graduated from the School for New Dance Development (SNDO) Amsterdam and studied photography/visual art in Berlin and London. She has worked with Baktruppen, Jerome Bel and Christine De Smedt/les Ballets C de la B.

Supported by Vlaamse
Gemeenschapscommissie

www.margaritaproduction.be/_ENG/KATE_McINTOSH/INTRO.html



Kate Stannard
RAW (body as machine)

'Physical self-development through 'body based' activities has become a hallmark of current western culture. Such obsession & over-achievement is addictive and too often seen as a route to salvation in today's materialistic society.

R.A.W (Race across the West) is an 860 mile ultra-endurance cycle event, commonly referred to as racing against the clock, or The Race of Truth. Spanning across North America, soloists ride non-stop until they must sleep. They sleep for less than two hours a day. They stay fuelled by liquid carbohydrate strapped to their backs.

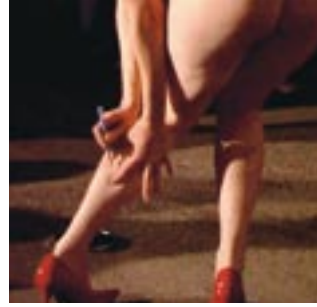
Many don't complete it, many are injured, many refuse to stop.

RAW (body as machine) is a simulation of this race and a grappling with the complex disorder known as compulsive athleticism. Throughout the NRLA 2010, I will attempt to cycle 860 miles. *RAW* is a durational performance that ends as part of a larger performance installation.'

Kate is a Glasgow-based artist and lecturer in Contemporary Performance at the RSAMD. Since graduating in 2003 she has worked nationally and internationally as an artist, educator, performer, director. She has performed solo work at the NRLA in 2003, 2004 and 2006.

Kate's arts practice is influenced by her work as a qualified yoga instructor and personal trainer. She aims to explore psycho-physical connections, the transgression of physical limits and the functions/ understandings of our bodies within western society.

www.katestannard.co.uk



Kira O'Reilly
Untitled (syncope)

Over the last while she has begun to make 'dances' with her 43 year old non-dance trained body, attempting to totter at the edge of some kind of capacity and some unnamed ground. *Untitled (Syncope)* is about a body of sorts, a moving, gasping, swooning body, that is unravelling and moving in tandem with audience (you) and space.

The piece exists in four sections of movement identified by tempo changes:

1. Reflective walk to you.
2. Opening action/Breath action
3. Tip Toes/Never ending actions
4. Clarity/Doubt

'It could be thought of as a dance of sorts, not a real one, not a real body to dance with. But a sense of sway. A loss of posture. In and out of breath. In and out of you.

I'll do it once. And then once again. For each one of you. Together.

I may find myself falling out of a hypnagogic spasm into your arms, undone and altogether another.'

'when you fall into syncope, you never know in what shape you might return: with wolf's paws, the tail of a serpent, a bark at your lips, a pelt or fur... One never knows' *Syncope*, the Philosophy of Rapture, Catherine Clément



Works quoted, embedded, digested, sequestered, cited implicitly or explicitly: Various dances by Fiona Wright and Mark Jeffery. *Lettere amorose*, Sacre, Raimund Hoghe. *When will the September roses bloom? Last night was only a comedy*, Goat Island. *Heart of Glass*, Werner Herzog. *Beau Travail*, dir Claire Dennis. *Blue Velvet*, dir. David Lynch. *The Drift*, Scott Walker. *Syncope: The Philosophy of Rapture*, Catherine Clément, University of Minnesota Press, 1994.

Thanks to Robert Pacitti, Doran George and Fiona Wright.

Kira O'Reilly is a UK based artist, her practice whilst both wilfully interdisciplinary and entirely undisciplined, stems from a fine art background; it employs performance, biotechnical practices and writing with which to consider her body, The Body and other bodies as material and site; bodies that matter and the matter of bodies. *Untitled (Syncope)* was commissioned by SPILL Festival of Performance, London, 2007.

www.kiraoreilly.com/blog



Kirsten Lavers

Safe

Nineteen years ago Kirsten Lavers presented *A Safe Place* at the NRLA ... a block of ice melting on the roof of the Third Eye Centre ... to reveal a house of mirrors and body fluids.

For the NRLA 2010, Kirsten risks an assessment of the health of safety now. Visit the *SAFE* display, collect your badges and stickers and *WATCH OUT!* for *SAFE* actions, conversations and interventions in and around the Arches throughout the five days of the festival.

Kirsten Lavers makes art that infiltrates everyday life, provokes curiosity, inspires engagement and challenges preconceptions about what an 'art experience' might be or might mean. She trained at Dartington College of Art, formed The Zwillinge Project 1992-96 with Melanie Thompson and subsequently collaborating with cris cheek in *TNWK* 1997-2007. Solo works include the *Wilb* series, *Taxi Gallery* 2002-2005 and extended public art projects.

www.kirstenlavers.net



La Ribot

mariachi no 17

'The video (25") was created in 2009 for the performance *llámame mariachi*, by La Ribot.

In *mariachi no 17* the moving body, the dancing body, is filmed by a camera that not only captures images, but that also conveys the experience of dancing. The camera's point of view provides an insider's perspective on this experience and places it in other realities.

It is not an innocent, lifeless camera that might move by accident because attached to the body, it is a camera that watches, that breathes; it is a camera that is...

The camera is not a tool, an instrument, a fixed object, an invention. On the other hand, the body is used as an instrument and the camera becomes eye, brain, gaze, intention.' La Ribot (March 2009)

La Ribot's new creation is the conclusion of a series of research projects inspired by the last of the distinguished pieces, *Pa amb tomáquet* (2000). During her talk, La Ribot will explain her approach through the presentation of various videos created between 2000 and 2009.

Born in Madrid La Ribot created her first choreographic work in 1985. Between 1993 and 2003, she developed her signature project *Piezas Distinguidas* and in 2000, she received the National Prize for Dance of the Spanish Ministry of Culture. In 2003, she integrated all the distinguished pieces in one performance lasting 3 hours called *Panoramix*. It was presented at Tate Modern in London a part of Live Culture. In 2002 she began the project *40 espontáneos*, for which she recruited more than 400 amateur 'espontáneos' to participate in it. In 2006, she presented *Laughing Hole*, at Art Unlimited | Art Basel. In 2007, she directed a film *Treint ayuatropiècesdistingüees&onest riptease*. Between 2004-2008 she taught at the Geneva University of arts and design. In 2008 she created *Gustavia* a collaboration with french choreographer Mathilde Monnier. In 2009 she produced *llámame mariachi*.

www.laribot.com





Lee Wen

Le Sacre du Printemps

Stricken with early stages of Parkinson's disease, Lee continues to explore ways of expanding performance art strategies. Making a courageous new direction Lee reinterprets Igor Stravinsky's once controversial ballet *Rite of Spring* first conceived a century ago.

'Spring begets expectations of changes. It is in the air, the oceans, terra firma and life organisms; in creatures like us. I languidly brazen out that I have a sick body. And so does the earth, the society, and the world. The discoveries of remedies for incurable diseases are confronted with unheard ailments, bugs and viruses, endless conflicts that seem to escalate just when resolution is close at hand, the backlash of rigid bigoted fundamentals recall and stunt the growth of our liberated spirits, relieves us not the Sisyphian task this human existence. I accept it and reject it. I ignore it and deal with it. For changes will not come without challenge and resistance.

So I have the will to dance, to activate, to perform the body in sickness, in its primitive urgings, in perennial refutation of tyrannical status quos

and repressive fates, seeking resolution of conflicts to mollify the inconsistencies for the reconciliation of contradictions that is yet to be.'

Lee Wen lives between Singapore and Tokyo. He has been exploring different strategies of time-based and performance art since 1989. His work has been strongly motivated by social investigations as well as inner psychological directions using art to interrogate stereotypical perceptions of culture and society. He seeks possibilities of collaborations, networks and dialogical discourses. He has made a strong contribution to The Artists Village alternative in Singapore and had been participating in Black Market International performance collective. He initiated and organised *The Future of Imagination*, an international performance art event in Singapore. He has never been to Mongolia.

Supported by the National Arts Council, Singapore.



Lei Cox

Catching Sight of Sputnik, Race and Flight Plan of Flyer 1

'Right here and right now I contemplate the new strands that are evolving inside my ideas, research and artistic practice. In doing so I can identify substantial links that arc back to an older work *The Size of Things* which I made twenty years ago.'

The three video performance works have been inspired by a life long obsession with flight, space travel and human desire to push the envelope.

Catching Sight of Sputnik has been shot day for night by the roadside in the Moab Desert. A digitally enhanced star filled illusion of what appears to be the surface of the moon is dispelled when a distant figure emerges in the frame. He appears to be performing an Indian tribal dance but is in fact taking 'one small step' and then 'one gigantic leap' over and over again until finally he collides with the camera. During this passage of time the stars fade to reveal a bright blue sky, the moonscape reveals itself as the Desert and as the camera sits on its side and randomly records a car passing by.

Race is an ironic work derived by the chaotic state of the earth's eco system where 82 clockwork toys are raced against one another in a time trial on the



Bonneville Speedway on the vast salt lake flats of Utah. There is a sense of pointlessness to the trial, it is unclear if the aim is to win or lose. Will the monkey on the tricycle beat the jet car, will the skier beat the golden robot or will the helicopter beat the rowing boat?

Flight Plan of Flyer One has been filmed in Kitty Hawk in North Carolina. It is a recreation of one of the Wright brother's first flights shot with a helmet camera by the performer. The film is aged with dust and scratches like a 1903 film and eventually transforms to 2009 colour on landing.

Lei Cox works with video installation, video art and photography and exhibited worldwide since 1985. Major Solo Shows include: the Experimental Art Foundation, Adelaide, CCA, Glasgow, Laing Gallery, Newcastle and Gallery Rene Coelho, Amsterdam.

His single screen work has been shown at over 70 international festivals and is working with Mel Woods on an interactive camera obscurae public work on Cairngorm Mountain in Scotland.

world premiere



Photo by Manuel Vason

Leibniz

Ghost Letters

An installation of miniature landscapes/scenarios, restaging memories of previous performances and personal experiences, which moves across the room on free-standing butler trays, constantly making and unmaking itself, tracing the imaginary history of LEIBNIZ performance collective.

Ghost Letters might be read as a simultaneously decadent and generative testament to the concept of performance-as-documentation-in-process, that both recalls and erases the matter of its previous manifestations in order to construct 'new' narrative traces and combinations. The underlying aim of such spectral writings is to build a portfolio of performances – an assembly of ghosts – that speak intimately to each other and to their spectators of friendship, community and remembrance.

Two performers construct three-dimensional images on the trays, using sand, flour and other small-grained detritus, model figures, domestic utensils, comestibles, souvenirs and gift items, while linking each tray/scenario – with a gesture, an object, a thematic reference – to its neighbours on either side. Already constructed images are digitally captured by a professional photographer, who then produces one print (per tray)

for instant exhibition. Meanwhile, a third performer removes and clears the trays, preparing them to be used again.

At the end of a pre-determined time period the activity ceases, the installation has disappeared and all that is left are the photographs and a 'dusting' of materials, which have escaped the constraints of the trays and now mark out new territories on the floor.

LEIBNIZ is a fluid collective of international performers formed in 2005 by Ernst Fischer and Helen Spackman in order to present large-scale, socially engaged work, generate new audiences and assist emerging artists. Having worked together since 1995, their initial focus on gender issues has shifted to wider body-political concerns of human rights, migration and urban alienation while both directors continue to pursue individual performance and directing projects, LEIBNIZ has so far produced three distinct pieces of work: *The Book of Dust* (2005), *The Ship of Fools* (2005) and *The Book of Blood* (2007). *Ghost Letters* (2009) is the fourth LEIBNIZ project to date.

LEIBNIZ gratefully acknowledge financial support from Arts Council England.

www.leibnizlab.co.uk





Lisa Wesley & Andrew Blackwood

The Project: 2040 AD

Given the opportunity to embellish and develop their NRLA 2006 model further, Lisa and Andrew will use the 30th year of the festival to create a landscape set 30 years hence that is even more at odds with the present day one originally depicted. Inspired by the architectural illustrations of Hugh Ferriss from the 1920s, the fantastical landscapes of science fiction, predictions of climate change, sustainability, recycled materials and smart building technology, they will mix in their own absurdist imaginings and an obsession with detailed train and matchstick modelling to create a vision of a Futurist 'new town'. The diorama will synthesise the artists' backgrounds in visual, live art and architecture to produce, in their Lilliputian city, a darkly comic and poignant mix of storytelling and town planning.

'One of my favourite pastimes was to visit Lisa Wesley's and Andrew Blackwood's growing maquette creation in a glass house in Tramway's backyard. The all white modeling of buildings and objects and the artist's play with perspective, revealed

the sheer oddity of growth and decay in contemporary urban landscape...' Keith Gallasch, Realtime Arts magazine

Lisa Wesley works across the disciplines of performance, installation and text. She qualified from Valley Comprehensive School in Worksoop with one 'O' level (Grade C) in Religious Education. Since then she has tried a bit harder and become more focused.

Andrew Blackwood trained in Architecture at Glasgow School of Art. He has performed with Lisa Wesley for over a decade. In his spare time, he collects 1970s Airfix kits in the hope that one day he'll accumulate enough of them to recreate the interior of a model shop in his house.

The Project was originally commissioned by New Moves International for the National Review of Live Art in 2006.





Professor Liz Aggiss

Survival Tactics

'Liz Aggiss is an un-disciplined artist with an un-disciplined body of work. My My. Dodging categorisation and being classified as unclassifiable, has been a full time job. She's had a finger in many pies, not all of them good, not all of them interesting. She has been a Guerrilla Dancer, a Diva, Wild Wiggler, Grotesque Dancer, Trout, Martyr and herself. My My My. Liz Aggiss considers her un-disciplined journey from stage to screen and back again in this performance lecture, and asks the question, 'how does a mature post-modern solo female performer originally from a bleak post-war suburb in Essex, with a feverish commitment to the lost performances of Central Europe, a deep fascination with a moving past, an ad hoc and irregular education, seek out the shadows from the past, stalk them relentlessly and embed and sustain herself within the British culture for the past 30 years?' Born on Nanny Goats Common, Dagenham, Essex, a post war baby in a repressive era in the suburbs, where parents were truly in charge and children were seen and not heard, Liz Aggiss never had a clue who she was or what she wanted to do, she just knew she would like to be seen and heard. After cantering into the

sunset, as soon as was decently possible, she accidentally stumbled into the arts and started moving in a mysterious manner and shouting...rather a lot. You are cordially invited to witness her un-disciplined journey and survival tactics.'

Liz Aggiss is a Professor at the University of Brighton. Awards heaped in her general direction are un-disciplined, fabulous and include some corkers: Bonnie Bird Choreography Award, Arts Council Dance Fellowship Award, Czech Crystal Prague Golden Film, Honourable Mention Paula Citron Toronto, Special Jury Golden Houston, Best Woman Film Media Waves Hungary, Romanian National Office of Cinematography, Naples Special Jury Mention Il Coreografo Elettronico, Dance Camera West Los Angeles for Innovation in Dance Media, Hong Kong Jumping Frames. In 2006 *Anarchic Dance* was published by Routledge as a visual and textual record of her work.

'Liz Aggiss is indeed the Vivienne Westwood of dance film world: anarchic, strawberry blonde, fearless and satirical. Aggiss has an incredible charisma.'

londondance.com

www.lizaggiss.com

Los Torreznos

Desert + 35 Minutes

Desert

This is a new work by Los Torreznos, in simple English. It develops the metaphor of travelling across the desert, but we work with our present presence in a very normal way. (It's a work that we are developing now and we have to finish by March 2010!)

With the support of F.A.R. (Future Arts Research), Arizona State University.

35 minutes

A work about time. Created in 2004 it has been performed in Shanghai, Quebec, Venice Biennial 2007 and Madrid. It's a kind of conceptual performance but done at the beginning of 21st Century with a different sense of humour.

Los Torreznos was created in 2000 but Jaime Vallauré and

Rafael Lamata have been working together since 1993. Action works from Los Torreznos include: *Energy Spanish Normal*, *Election Night*, *The Passion according to Torreznos*, 35 minutes, *My suitcases, where are my suitcases?*, *Perejil to Diwanija*, *Trusting in Shakespeare*, *Language Research*, *Treaty on some emotions*, *The reality officer*, *Culture, Money and Power* and they have shown their work at Arctic Hot Festival, Kirkeness (Norway) / Nikel (Russia), Im-presentable Festival 08 (Madrid), Museum Moma (Shanghai), 2007 Venice Biennale, Spanish Pavilion, 2006, NRLA 09, Fringe Festival Phoenix.

www.lostorreznos.es





MacDonald Vincent

Traces of Her: picking up where she left off

'We met a year ago. She said to me, "I know your 28-year-old body so very well." I am 55. She is 41. This is how it began for us, with the sharing of a body in performance, caught on video, a performing body whose every gesture she learned, and then repeated, my 28-year old body.'

A project in process, shared and initiated by two performers who themselves shared a part, Claire MacDonald's part in Impact Theatre's *The Carrier Frequency*. For performance makers who have both made and performed our own work, the restaging of work by others raises complex ethical and artistic questions of authorship and authority – but on a personal level it also offers the opportunity to begin to unpick the archive of our performance experience, sharing as we do the memory of a performance captured on video in 1985 and learned and re-performed much later, out of context, out of time, in a new time and through a different body.

Traces of Her will ask viewers to witness, take part in and respond to, the traces of a shared conversation that we began last year, and continue to have, one

that winds on through letters, calls, emails and days spent exchanging performance ideas, making short films of one another, kicking over the traces of what we share and what we don't. We don't yet know what form this will take, except that it will be based in time, in space, and that we will be there.

MacDonald & Vincent have 30 years of performance making between them, both come from the physical, visual theatre and dance traditions. Vincent has led her own company, Vincent Dance Theatre, as artistic director and performer for more than a decade and is now making work addressing the exhaustion of language and meaning in a new ensemble work called *If We Go On*. Claire MacDonald was a founder member of Impact Theatre and is now a critic, editor and writer working at the intersection of art, writing and performance.



Photo by Manuel Vason

Manuel Vason

I BELIEVE IN

'I've always been interested in investigating the notion of "Representation".

The human body has always been my main subject and photography my dearest instrument.

For several years I have been collaborating with the most inspiring artists and I witness desire and commitment. I want to feel close to the artists I admire... I want to become an image.'

Manuel Vason's fascination for the human body found its best manifestation when associated with the notion of Performance. His work could be viewed as a series of studies on the possibilities of the human body's expression. Since 1999 his work has been published in *Art Forum*, *ID*, *Dazed and Confused*, *Flash Art*, *Art Review*, *Frieze*, *Contemporary* and *Tate Magazine* and exhibited at *Tramway Glasgow* for the *National Review of Live Art*, *Tate Liverpool*, *ICA London*, *Whitechapel Gallery London*, *Arnolfini Gallery Bristol*, *A Foundation Liverpool*, *Centre d'Art Contemporain Geneva*, *VB Museum (Finland)*, *Museo delle Papesse (Italy)*.

www.artcollaboration.co.uk



Photo by Jem Finer

Marcia Farquhar

The Omnibus

An hour for a year is a long time in performance. In homage to the long-duration performances of an earlier generation, and with a nod to those great indefatigable heroes of past actions, Marcia Farquhar will be hosting a marathon, live-in, 30-hour rumination on the subject of the last 30 years. All happenings, histories and goings-on since the late 1970s will be considered fair game.

Personal, political and punkish by nature, this open-plan seminar will see the performer reconfiguring and/or reconsidering old works of her own and of others, screening videos, giving readings, playing records, conversing, cooking and catnapping. *The Omnibus* is both a reflection on the experience of history and an experiment with duration and endurance, as Farquhar will be staying with her audience whether, or not, it stays with her.

Formal and informal seating will be arranged around the room, with come-and-go attendance encouraged through daytime hours and advance-bookable places available for the overnight shift. The public will be able to gain access until 3am and then again from 9am.

Marcia Farquhar is an artist working in performance, photography, video and object making. Her practice revolves around the stories and interactions of everyday life, particularly in relation to the meaning and histories of objects. Engineering unexpected social interactions in which the distance between audience and performer is frequently breached, Farquhar probes the nature of biographical and autobiographical storytelling as a strategy that is forever renegotiating its relationship with truth. Her site-specific events have been staged and exhibited internationally in museums and galleries, as well as in lecture theatres, kitchen showrooms, pubs, parks and leisure centres.

'Farquhar's stage presence is difficult to pin down. Her performances aren't about stories or props, but a magical charisma that radiates between the past she describes and the audience in the here and now' Mary Patterson

www.marciafarquhar.com



Marie Cool & Fabio Balducci

Untitled 2007 video duration 2'

Untitled 2008 video duration 1'

'Above all what distinguishes the work of Marie Cool & Fabio Balducci from a previous generation, and thus what links them to their contemporaries, is the way in which they undo the illusion of a delimited and accessible body as a totality: the way in which they underscore a dependency that is both mental and physical and, again, the way in which they reveal the reciprocity between the human body and matter. The sheet of

paper, the table, the thread, the doorframe, the borders of a room and, at times, the edges of a window delimit Marie Cool's body in action.'

Taken from an essay by Pierre Bal Blanc, April 2009

The company also previously presented work at the NRLA *Untitled* (2003) and *Untitled (prayers)*, 1996 - 2004 (2004). These films are presented by courtesy of the artists.





Marty St James

Homage

Homage is a homage to

- . all fedora hats, including my own
- . my hat maker in the East End of London whom I have been visiting for twenty-five years
- . my step-grandfather, who stepped out of his First World War helmet into his Fedora
- . Rembrandt and his hat in his self-portraits, which I visit as often as I can in North London
- . Beuys, whose hat met mine on a number of occasions
- . existing, 'somewhere between the moving and the static'
- . in this context this performance is a Homage to friend, former manager and part founder of the NRLA, ¹Steve Rogers

Marty St James will present his rendition of *Homage* a performance video vocal sculpture in time and space...a sense and senseless exploration into language, meaninglessness and the meaningful.

Homage is a video portrait and live performance taking its cues from 'other' less popular, often forgotten cultural communities. Based on the notion of connectivity, it is a transmission from one time and space to another with no limitations. The

work uses the simple object of a hat to engage the person, the hat representing community. It attempts to address the viewer in a direct but purposeful manner, locating values of being via image, movement and sound, reaching for a sense of consciousness.

People have a high intelligence that is often discredited by systems, institutions and mainstream politics – creativity can release this via technology, tapping into individuality within a sense of place and global community. 'Communitas' means 'the same' but at the centre of the same must exist the individual. In a world where global connection can potentially come to demonstrate a sense of 'flesh isolation' *Homage* relates to a sense of personal history (Grandfather), creativity (Beuys) and community in place and time.

St James's last public performance art work was the Civic Monument, an Artangel/ Gulbenkian touring project in 1990. Last year he presented *Homage*, a seven-minute performance, his first public work for some 18 years at his solo exhibition *The Invisible Man* a video triptych installation in New York City.

Marty St James has worked primarily as a performance artist using video, photography, installation and drawing. His work locates itself between the moving and the static. St James has exhibited in leading museums in London, New York, Moscow, Paris, Buenos Aires and Tokyo. The Video Portraits are some of his best-known works including *The Swimmer* an 11-monitor installation in the collection of the National Portrait Gallery, London. These works range from miniature single monitor video objects to large multi-monitor installations. Other works have included, *Picture Yourself*, a year-long inter-active digital installation at the Scottish National Galleries; *Boy/Girl* video diptych in Portrait Masterpieces of the Twentieth Century with Picasso, Warhol, Bacon, etc. (NPG London) (both 2000); *The Invisible Man* (2007) an 'upside down road movie video triptych' – The Chelsea Art Museum, New York. 40 of his videos form part of the National Film and Television Archive at the British Film Institute.

www.martystjames.com

¹ 'In 1979 I attended a Performance Platform session in Nottingham. This was to become the forerunner of the National Review of Live Art and it was here that I met, for the first time, Steve Rogers who was chairing a panel discussion. He later became our close friend and tour manager and indeed was the editor of *Performance Magazine* some time after (1987). Having toured as a student/ performance artist in the mid 1970s, encountering a whole array of performance art characters on the circuit, the Platform/NRLA gradually formed a sense of focus for the medium, not in all its forms but in many. Much of the debate featured around disagreement rather than a sense of one purpose or definition. During the 1980s I presented performances and gave talks on performance at the NRLA. I therefore dedicate this performance work to those moments and people in time especially Steve Rogers and the NRLA.' (Marty St James)



Photo by D.Laing

Michael Mayhew

XXX

'@ the time of writing -

@ the time of imagining future forward thinking -

About the passing of thirty -

About what matters -

About what seems hopeful -

Is an idea of passing through the colours of passing time -

Existing within a series of liminal transitions that will cross thresholds, boundaries and transformations.

Oh yeah, it's a party - frock up.'

Based in Manchester, Mayhew makes art from his studio - 'art'. Mayhew is known for taking a step into the unknown and returning

with something that could move people and change them, as well as altering how we see things. He is considered to be 'a conduit for other people's stories, a vessel others pass through' as well as being 'one of the most original and searching artists in the UK'. He attacks complacency and it has been said that his work is 'difficult, provocative, challenging and winds people up' but that it is also 'important, significant and influential'.

www.michaelmayhew.com

A thirty-hour work that can be accessed by the public until 3am and then again from 9am.

Miss Electric Gypsyland

(festival DJ)

'I am miserable and he is miserable – we are miserable. We want to have a party, why can't we have a party...'

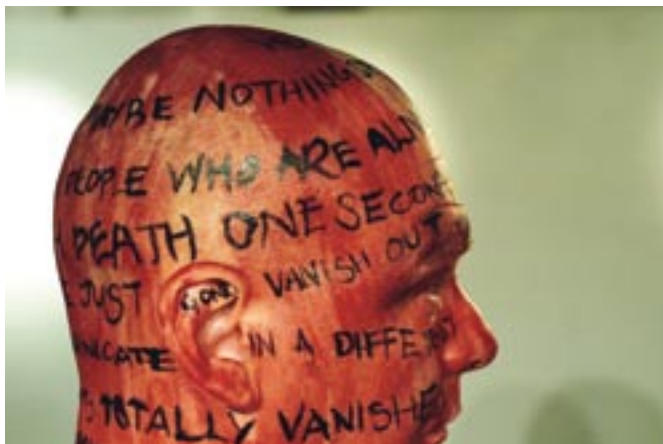
Regular contributor to the festival Donna Rutherford mentioned in recent performance *Ochone Ochone* that she enjoys dancing and enjoys watching other people dance, especially when caught lost in the moment.

This year she deviates as DJ 'Miss Electric Gypsyland' inviting you to take the floor where a series of Mediterranean winds will whip you into a dancing frenzy. Wednesday, Saturday and Sunday nights will see the Bora coming off the Black Sea, the Etesian flying over Macedonia, while the Mistral meets the Sirocco coming up from Algiers. All in all we will be saying goodbye to the Doldrums...

For 20 years Donna Rutherford has worked in the realm of art performance as a writer, performer, director and video maker. Examining how people deal with and don't deal with things in their life – issues around avoidance and what happens when one is close to the edge.

'Laying myself open on stage allows the audience to enter a space of joint reminiscence, providing an equal platform to say – 'Your own versions of this are as valid'. I can trace similar behaviour in all my pursuits (work and leisure). Something about being the first person on the dance-floor allowing others to quickly join in and joyfully shake their booty!'

www.donnarutherford.org





Monali Meher
In Determination

'The recent horrifying incident in my home city forced me to manifest the action of determination. The action of cleaning, an action of Peace. In this action of cleaning violence, I keep cleaning the bloodstains in the strong determination. I forge this performance not just specifically related to the recent incidence of Mumbai but the violence and war in the whole world. I use the metaphor of cleaning the blood towards the action to wipe out those stains of violence and bloodshed. This performance and installation have a poignant quality of change and transformation. The world which is created by us to live in, have responsibility to keep it, clean it and make harmony and peace in the determination!'



Neil Bartlett

NEIL BARTLETT performed as the Mistress Of Ceremonies at the National Review of Live Art in its Nottingham, London and Glasgow incarnations, from 1986 to 1990. His live work since then has included controversial solo performance, large scale site-specific work in venues ranging from derelict warehouses to Southwark Cathedral, thirteen original pieces of performance and music theatre with GLORIA (1988-1998), thirty-one theatre shows at the Lyric Hammersmith (where he was Artistic Director from 1994 to 2005), and (more recently) productions for The American Repertory Theatre in Boston, the Brighton Festival, the RSC, The Snape Maltings in Aldeburgh, The Abbey in Dublin and the Manchester International Festival – where he recently turned the Manchester Royal Exchange into a working Bingo Hall for his piece *Everybody Loves A Winner*, created with Simon Deacon and Struan Leslie. He still performs – most recently at the Vauxhall Tavern, for World AIDS Day, and at the National Portrait Gallery as part of their *Iconic* series. His next original piece will be a collaboration with the South African Handspring Puppet Company and designer

'God exists. We don't have to invent Him. Our mouth at least dares to prove God's existence. But alas, peace does not exist on earth. Let as try to invent peace.'
Sri Chinmoy

Born in 1969 Pune, India, Monali graduated from Sir J.J. School of Arts, Mumbai in 1990. In 1998 her first performance, *Reflect, A personal window display*, Mumbai with the statement *'Nothing is permanent & it's a nature's law'*. In 2000 – 01, she was resident at Rijksakademie Van Beeldende Kunsten, Amsterdam. In 2006 she performed at Tate Modern, London in Mapping Mumbai event. In 2001 & 2007 Monali performed at the National Review of Live Art, Glasgow, and in 2008 at Khoj Live, New Delhi; in 2009 she was invited to FEM Gresol Spain & in Art Dubai, supported by Mondriaan Foundation & Show Rebelle, (Art & Feminism) at MMKA Arnhem, Netherlands.

www.monalimeher.com



Photo by Guyan Porter

Neil Butler

*Where is the Art? -
 (this is not a chair)*

and visual artist Rae Smith (the creators of *Warhorse*) for the National Theatre in London in the autumn of 2010. Despite all that (and three novels, including the 2007 Costa Award-nominated *Skin Lane*), the heels he will be wearing at the 2010 National Review will be the same ones he wore in 1986.

Documentation of Neil's current and past work can be found at www.neil-bartlett.com

With a nod to Duchamps, Beuys and the Situationists, Butler discusses our shared reality, carpentry and the times of our lives. He remembers what were for him seminal moments in the history of the NRLA. He draws upon his experience as an artist, director and producer as he pursues his search for art. It is just possible that by the time you leave his performance someone somewhere in the room will have found what he's been looking for.

Neil Butler is interested in the process of creating art, festivals and events. In the '80s he founded Brighton's Zap Club, curated programmes at London's ICA and South Bank. His 1999 art-work *Wrap the World* involved simultaneous events in Johannesburg, Delhi, Sydney, New York, Porto and Glasgow and broadcast worldwide by the BBC. He is the British representative of Insitu, a pan-European commissioning network and the Director of the Chandrasevana Arts Centre in Sri Lanka. In 2009 he directed the launch event of Scotland's Homecoming. He has been a collaborator with the NRLA (Eight Days 1986) and Board Member and Chair of New Moves International.

www.uzevents.com



Oreet Ashery

Hairoism

Ashery has been working with hair as a physical and a cultural material over many years. *Hairoism* takes Eleanor Antin's *The King*, 1972, as a departure point.

The King is a silent, 52-minute, black and white film where Antin slowly applies hair to her face to become her male alter ego. Significantly, Antin has referred to *The King* as her political self. Two assistants will then apply hair kindly donated from the audience to Ashery's head and face to imitate four male public figures.

The hair patterns of the following men will be recreated: Moshe Dayan, the general of the Israel Defence Forces during the 1950s, is a national symbol of the Israeli military. Mousa Mohammed Abu Marzouk is a senior member of the Palestinian organisation Hamas. Since 1997, he has served as the Deputy Chairman of Hamas Political Bureau. Avigdor Lieberman is the current Israeli Minister of Foreign Affairs and the Deputy Prime Minister of Israel. He believes that Israel's citizens should sign a loyalty oath or lose their right to vote. In November 2006, Lieberman called for those Arab members of the Knesset (Israeli legislature assembly) that met with Hamas be tried for

treason. Yassar Arafat/Ringo Starr. The internet is currently flooded with pictures of Ringo Starr next to Yasar Arafat, highlighting their apparent outward similarities including hair styles.

Oreet Ashery is a London based, interdisciplinary visual-artist. Ashery's practice engages with socio-political paradigms and interested in notions of subjectivity and authenticity, Ashery will frequently produce work as a male character. Those have included; an orthodox Jewish man, an Arab man, a black man, a Norwegian postman, a large farmer and most recently a false messiah. Ashery had published three books in 2009: *The Novel of Nonel and Vovel*, a joint graphic novel and an expanded project with the artist Larissa Sansour (Charta), *Dancing with Men*; interactive performances, interactions and other artworks (Live Art Development Agency), and *Staying; Dream, Bin, Soft Stud and Other Stories* (Artangel), Ashery is an AHRC fellow in the drama department at Queen Mary University.

Supported by Arts Council England and Arts & Humanities Research Council.

<http://oreetashery.net>



Paul Hurley

Untitled Actuation, March 2010

Paul Hurley will be performing one of a new series of untitled actions that he has been making since 2008. A departure from his previous Becoming-animal performances, these works are created as looser 'actuactions' exploring philosophical notions of becoming, presence and embodiment, through ritualised physical actions and visual tableaux. Hurley's aesthetic undoubtedly draws on elements of classic action art (using metal buckets, paint and acts of physical endurance) as well as what he has elsewhere called 'the shamanoid' – a mode of performance that draws from shamanism and ritual but does so with a reflexive nod that is at the same time affirmative and self-ridiculing, an earnest gesture and a blasphemy.

Paul Hurley has been making performance since 2000 and has shown his work in galleries, theatres and festivals internationally, including the NRLA (2004), Experimentica, Inbetween Time, CAT Show, Art Nomade, BONE Festival and Queer City Cinema. He is currently completing his PhD 'Reconfiguring the Human: On the Becoming-other of Performance' at the University of Bristol, in collaboration with Arnolfini and supported by the AHRC.

The action, *Untitled*, March 2010 is a version of a piece originally made for Arnolfini, Bristol, in early 2009.

www.paulhurley.wordpress.com



Photos by Simon Humphreys



Qasim Riza Shaheen

(THEY WERE ALREADY DEAD)

'There is something I need to tell you. I am sharing a selection of short video works of confessions, love letters & performances - man to man. (I hate you I hate you I hate you I hate you I have you I have you I have you I love you I love you I love you I love you I hate you I hate you I hate you I hate you).'

'Manchester-based artist Qasim Riza Shaheen presents a photo and video installation resulting from his empathetic engagement with Lahore's khusra communities. To avoid a voyeuristic documentary prurience, Shaheen often ended up by giving over his camera to his subjects, the work becoming something of a collaborative celebration of social difference and sartorial inversion, and revealing the fascinating mix of transvestitism and almost religious attention to proper ceremony.' Guardian Unlimited, 2007



Photo by P. Barr

Richard DeDomenici

DeDomeNRLArchive

Join Richard as he celebrates the launch of his own National Review of Live Art documentation bank, based on notebook entries, photographs and other ephemera amassed during his nine years in attendance. Absolutely no photography allowed.

Richard DeDomenici
Gadfly | Trimtab | Quipnunc:

Gadfly

Person who upset the status quo by posing upsetting or novel questions, or attempt to stimulate innovation by proving an irritant.

Trimtab

System specifically designed and placed in the environment at such a time, in such a place, where its effects would be maximised, thereby effecting the most advantageous change with the least resources, time and energy. Bringing about the most change with minimum effort. Doing more with less.

Quipnunc

Person who responds to current events, especially tragic ones, with quickly devised, sometimes callous jokes.

Richard DeDomenici is an Artsadmin Associate Artist.

www.dedomenici.co.uk

Richard Layzell

Assisted Power

'My ability to dialogue with Layzell's early oeuvre is without question. This has been a process of Restart not Refresh. Now you'll see it. And thank me for it. If he'd known then what I see now the view would be altogether sharper. Thank fuck I got the chance after 30 years. I am beyond reproach.' Tania Koswycz

Some of this material has been seen before. Some of it hasn't.

Richard Layzell has performed and exhibited globally, He is based in north London with strong links to Colchester and Glasgow. His collaboration with Tania Koswycz dates back to 2002 and their installation *The Manifestation* premiered at the NRLA 08 before touring nationally. *Bruno's Leg* was commissioned by the Tate Gallery in 1987, *The Revolution-You're In It!* by Kettles Yard in 1989. Richard's sensory installation *Tap Ruffle and Shave* was seen by 100,000 people across the UK from 1995. He is an Honorary Associate of the NRLA, a ResCen Associate Artist and the author of *The Artists' Directory*, *Enhanced Performance* and *Cream Pages*.

'A hard man' The Guardian 09

With thanks to ResCen, Middlesex University and the NRLA Archive, Theatre Collection, Bristol University.

www.rescen.net/routeplanner



Photo by Sylvain Guenot

Based in Manchester, Qasim's work has been programmed widely including at The National Review of Live Art, Glasgow; Liverpool Biennial; Port City & Breathing Space at Arnolfini in Bristol; Castlefield Gallery in Manchester; Alhambra National Gallery and Rohtas Gallery in Lahore, Pakistan where he has recently taught and completed an artist residency with the National College of Arts. He was most recently Artist in Residence at CityArts in Dublin, Ireland. He continues being Associate Artist at the Greenroom in Manchester since 2004 and is the founder/artistic director of Anokha Laadla, a live art company based in the UK.

Supported by Arts Council England

www.qasimrizashaheen.com



Robert Ayers

All at Sea - new poems, songs, and monologues

Always a traditionalist at heart, Robert Ayers has fallen back on two of his favourite media for his nostalgic return to the NRLA: collage and cabaret. Since he first moved to New York City he has honoured the long-established modernist ritual of scavenging for art materials in the street, and from these he makes tiny but rather beautiful collages that he gives to his friends. Latterly the fragments of language that he has discovered in these collages have provided him with the starting points for brief poetic monologues and songs. He will be presenting a handful of these this evening.

Robert Ayers has made performance art since 1972, and has established himself as a key figure in the development of live art in Britain. He attended the very first Performance Art Platform in Nottingham in 1979, and first appeared as an artist with *Falling* at Four Days of Performance Art in 1984. In 1998 he acted as the first guest curator of the NRLA Platform and in 2001 he was installed as one of the NRLA's first Honorary Associates. He now lives in Manhattan but he returns to the NRLA whenever he can.

www.askyfilledwithshootingstars.com



Roberta M Graham

The Trackless Way

'I am presently working on a new installation. The nature of the subject is that of physical frailty and mortality. This is partly inspired by my own relatively recent personal experiences, but also by a desire to explore the wider field of universal fears and phobias.

The proposed piece describes the visionary journey of an abstract body, threatened, invaded and traumatised, finding itself within a Bosch-inspired, modern world of medical and technological nightmares, within imagined landscapes and inhabited by predatory fauna.

In producing the images required, I intend using a combination of two techniques. The first will be a camera fixed underneath a heavy glass platform pointing upwards. A series of standing, bent and crouching bodies will be filmed, in a wide range of gestures, movements and actions. Using varying lighting, and manipulating both focal length and depth of field, the images will be distorted and foreshortened. The resulting images will then be densely overlaid with further images in order to create grotesque and hybrid identities.

The second technique will make use of the method of 'glass painting', particularly as it was used in early movie making. Here, detailed and fantastical landscapes will be painted onto selected areas of large sheets of glass. The camera will then film sequences through the clear sections of the glass, merging them with the painted landscapes. The installation will be the combination of the products of both these processes, where the deliberately ethereal illusions and vagaries of the glass painted screens will contrast with the visceral nature of bodies filmed in close-up detail.'

Roberta Graham was born in Derry, Northern Ireland in 1954. Since her earliest work, she has been involved in exploring the violent relationship between the human body and the world.

She has exhibited extensively, including: Institute of Contemporary Arts, Serpentine Gallery, Victoria & Albert Museum, Berlin Film Festival, Hayward Gallery, Liverpool Tate Gallery, Barbican, Manchester City Art Gallery, Arnolfini, Bristol, Museum of Modern Art, Oxford and the Midland Group (4 Days...1984), Nottingham.

www.ravenslea.com



Ron Athey

Self Obliterations I, II & III: Ecstatic, Sustained Rapture, Mortification

'In the *Obliteration* actions, I restricted myself to using only a few props: wig, brush, needles, and a few sheets of glass. The action in I & II starts with hair brushing and ends in a bloody viscous mess. *Self-Obliteration III* will be the closing action: mortification of the flesh, the lid on the display coffin, so to speak.

Obliteration of the self, non-reproductive futurity, death drive. Lacanian jouissance. I feel guilty for my darkness. The changing polemics of blood, the challenge of contextualizing a solo live sex show into ecstasis. The underlying drive is in my history, of testing HIV+ in 1986, an obsession which preceded the time when everyone died around me. And survivors guilt, and three-therapy nonchalance. And finally as boring to talk about as cancer, an updated and raggedy post-AIDS state to be mindful of.'

All this inspiration and intention, to be expressed with no words but two long blonde wigs and a hair brush, ten pins or needles, four rectangular sheets of plate glass, 750 ml veterinarian's birthing lubrication, served up on a platform set at eye level. *Self Obliteration 1: Ecstatic*, was first presented at Arnolfini Gallery in 2007. Since then *Self Obliteration 2: Sustained Rapture* and has shown at HAU2 and House of World Cultures, Berlin, Arte es Accion II in Madrid, Museo MADRE Naples, Visions of Excess/Spill Festival London, Teatr Dramatyczny Warsaw, Gallerie SAW Ottawa, Centre Clark Montreal, Donau Festival Austria, Open Space Victoria Canada, Souterrain Porte IV festival Nancy France, La Demeure du Chaos Lyon France. This is the premiere of phase 111.



Rosie Ward

Breathing Space

A video projection and directional sound installation sited within a corridor running the length of the 16th century vaults, underneath Glasgow Railway Station. A young girl inhabits the environment, her energy shifting dynamically throughout the length of the corridor – at times sprinting past the viewer, at other times suspended in mid-air, looking straight ahead with the sound of her breath, engulfing the space and her presence immersing the audience.

'*What Ward does with insight and flair, is play on our tendency towards 'collusion with the illusion'... Breathing Space hinted at parallel universes that we don't normally see in the everyday light/life. It reminded us that the Arches – a dank warren of brick-built 16th century vaults under Glasgow's Central Station – had previous lives that we "brushed past" without ever knowing anything about them... Whatever story came to mind – and people instinctively try to make sense of story – lines – it was a moment of on-looker creativity triggered by Ward's exceptional meshing of film, light, sound and shadow. I'm not exactly sure, now, what I saw. I do know that when I return to*

the Arches – which I do often, to review productions – I find myself squinting sideways along that corridor, as if expecting the bricks to surrender some other visions of what lurks between the mortising and fabric of the building'. Mary Brennan (2004)

Breathing Space was created specifically for the NRLA 2004 and funded by Arts Council England.

Since showing work within the NRLA 2004, Rosie has completed a Masters in Sceneography at Central St Martins in 2005 and an Arts Council International Live Art Residency in Helsinki. In 2008 Rosie completed a commission for First Movement, a company working creatively with adults with learning disabilities. Rosie created an installation performance for the launch of First Movements new and pioneering arts venue, the Level Centre, in which Spiral (First Movements in house dance company) performed live.

Rosie is a lecturer and an AA2A artist at the University of Lincoln.

www.rosieward.co.uk



Sam Rose

Melting Point

Since her last appearance at the National Review of Live Art, Sam Rose has embarked upon a two-year research project that investigates intimacy and the senses in one to one performance. She has also developed and extensively toured two new works: *Melting Point* and *A Bed of Roses*.

For the National Review of Live Art 2010, *Melting Point* promises to be a sensual and seductive one-to-one performance that offers a series of whispers, gentle caresses and sumptuous flavours.

Exploring remembrance, the transient nature of experience, and the moment, *Melting Point* will combine autobiography with universal themes of memory, loss, and the passing of time.

Sam will wander throughout the Arches, looking for somebody to join her. She may ask you to sit with her for a while and to 'taste the experience'.

Will you accept her invitation?

To accompany her performance, Sam will also deliver *Melting Point: A shared encounter, a shared exchange, a shared account* – a collaborative performance lecture between Sam Rose and Annette Foster that attempts to communicate and document a shared account of

the experience of *Melting Point* from the point of view of both performer and audience members.

Re-create, Re-member, Re-collect.

Melting Point: A shared encounter, a shared exchange, a shared account is part of ongoing research that explores new strategies for the documentation and archiving of one to one performance.

Textual documentation, performative actions, and visual materials for performance lecture were created in collaboration with Annette Foster.

Sam is currently a part time lecturer at New College Nottingham, and has recently finished a part time MRes Theatre and Performance at Plymouth University (practice as research).

Melting Point was supported by Method Lab 2008, The Green Room, Manchester.

www.samrose.net





Photo by Faye

Shaun Caton

The Wunderkammer

Taking the 17th century phenomenon of the Wunderkammer, or Cabinet of Curiosities, Shaun Caton creates a private museum in miniature in which the mysterious and arcane objects on display take on a metamorphic life of their own (Caton uses real fossils, prehistoric artefacts, deities, quartz crystal beads etc...) through trance induced ink/ light drawings and hypnagogic (hallucinatory) projections. Caton works in the curious tradition of the 19th century preoccupation and interest in mesmerism, tableaux-vivant and psychic automatism, to execute minuscule drawings that can only be viewed with hand-held magnifying glasses on loan in his Cabinet. This 7½ hour durational performance jumps from one reality to another, criss-crossing many historical reference points and merging them to form a unique and disquieting journey. The performance interweaves the ancient with the modern in an alternating cycle of seen/unseen connections. Time and memory become a blurred hinterland of densely layered imagery hinting at the broken fragments of a constantly morphing stratum within a story.

Shaun Caton has presented some 220 performances worldwide since the early 1980s and performed at the NRLA in 1986, 1988 and 2009. He makes no more than four performances a year and focuses on painting, drawing and book making outside of this. His work has recently been described as '*epic primordial performance and shamanic scribbles...*' (tactileBOSCH November 2008) and '*genuinely terrifying...*' The Scotsman

www.shauncaton.com



Photo by Manuel Vason

Sheila Ghelani

Sugar Sugar White

'*Sugar Sugar White*: A sticky sweet sickly punch. Slow-mo. Loud. A hit. A dissolving. A deconstruction. A destruction. KABOOM. A sugar-caked lip sequence. A dirty-pure pose in white heels, white lace (Britney style). A disappearance. Now you see me, now you don't. I'm over here. No. Now I'm over here. Can you see me? I'm stepping into and out of the White. Over here. Stepping into and out of the White. I'm getting my saw out. I'm going to carve this up.

White chalk, white board, white paper, white pants, white socks, white boxers, white collar, white lie, white gown, white suit, white wedding, white wine, white milk, white bread, white flour, white sugar, white ice, white snow, white space, white wall, white paint, white line, white wand, white witch, white light, white rabbit, white dove, white whale, white sea, white squall, white noise, white heat, white ash, white land, white hair, white hands, white skin, white flag.... white flag.... white flag.... KABOOM.'

In 2006 Sheila Ghelani was commissioned by Chelsea Theatre to make *White Squall*, an investigation into 'whiteness' – as

a colour, 'idea', cultural signifier, surface, veneer and ultimate symbol of horror. *Sugar Sugar White* revisits the territory again, asks the same questions, explores the same materials, walks the same ground... but does it louder, faster, stronger. I'm getting my saw out, I'm going to carve this up.

'My practice literally stems from my own experience of being mixed heritage and addresses ideas that emerge from notions of 'mixing' or being mixed. I attempt to engage playfully with words and ideas that I find difficult. I am interested in hybridity, 'crossings', blood, skins, skinning, carefully controlled experiments, well-oiled machinery, colour, genetics, joining and love. My work often includes 'live-ness' or engagement with an audience, and usually employs materials and objects in unfamiliar ways (often leaving a carefully choreographed strategic mess behind). As an artist I actively seek to contribute to the contemporary debate surrounding race, terminology and its signifiers.'

www.sheilaghelani.co.uk



Silke Mansholt

Wolfstunde (Hour of the Wolf or Wolflesson)

'... , since for him it was all the same whether the wolf had been bewitched or beaten into him, or whether it was merely an idea of his own. What others chose to think about it, or what he chose to think himself was no good to him at all. It left the wolf inside him just the same.' Steppenwolf, Hermann Hesse

When reading Hesse's *Steppenwolf* about twenty years ago things became clear to Mansholt i.e. that she lived now as a human and now as a wolf. These two have fought each other inside her all those years but have recently made peace and now work together. This might be a relief for other human beings encountering her presence but this collaboration is perhaps more dangerous, not less. In fact, the wolf is not tamed as such, it just looks like it. The animal can finally stalk and kill invisibly and purposefully because her human part can now deal with the outcome. *Wolfstunde* is a threefold performance with beginning, middle bit and end. It is about wolf and his friends. It's not about Little Red Riding Hood (at least not as you might know her), it's not about Nicholson and

Pfeiffer, and it's also not about Hitler who apparently, for crying out loud, called himself Wolf.

Silke Mansholt is a German artist working in performance, visual art, writing and film-making. She has been based in Brighton for the past ten years. Her live performance works *Homage to the Heart, Orphan, Die Gehängte* and *In Memoriam Nature* and her films, which include *A German Grandchild's Funeral* have been shown throughout Europe. She is currently the solo performer in a production of *La chèvre de monsieur Seguin* directed by Jean Lambert-wild for the Comédie de Caen, Centre Dramatique National de Normandie which will tour France during 2010.

The production of *Wolfstunde* is supported by Comédie de Caen, Centre Dramatique National de Normandie and by Arts Council England, South East.

www.silkemansholt.com



Silvia Ziranek

FOOT, FOOD, AGO

HISTORY (CHANGES WITH HATS/POLITICS/HINDSIGHT), RECIPES (CHANGE WITH TASTE/AVAILABILITY/HEARSAY), AND MY (2) FEET (CHANGE WITH THE SCALE OF THE SHOE AND THE SCOPE OF THE BUDGET (AND PROGENY)). BEING (CHANGES MEMORIES) AND WHAT WE SEE AND (THOUGHT WE) SAW/WERE/HAD/THOUGHT. HOPE CHANGES, CASH CHANGES, STYLE PASSION ROOF CHANGES. WEATHER. OCCUPATION. ETHICS. ACCENT. APPEARANCE. DEVOTION...

Possibly a simple work, describing visually and verbally how one does, to whom, why, when/where/what (one does), initially demonstrated in a decisive, simple way, then re-presented: same text plus – and layers of wardrobe. Plus ça...

This double working is a common theme in my work for some long time. I therefore felt it appropriate to display, and extend, its example during such a celebration of occasions.

The deceptively playful installation shall recall – and create – new moments when thoughts/speech/actions collide/are created/altered. Clothing/grammar/edibles will build up in layers. Objets de fabulousness will be delicately distributed.

- 1979 CHILI CON CARDBOARD Hayward Annual
- 1980 RUBBERGLOVERAMA DRAMA ICA London
- 1982 ACH OUI, GOLDFISH ZUPPA Venice Biennale
- 1983 A DELIBERATE CASE OF PARTICULARS Franklyn Furnace NYC
- 1984 FOUR DAYS PERFORMANCE ART PLATFORM Nottingham
- 1987 ANYONE CAN APRON Kettles Yard Cambridge
- 1987 MOUTH AHOY Plug In Winnipeg
- 1988 OH BONJOUR SAUCEPAN Brighton Pavilion
- 1989 ARTOCRACY S.P. Sao Paolo Bienal
- 1989 ICI VILLA MOI touring
- 1990 LOGO LINGO Serpentine
- 1992 SOON UPON AGO Saatchi Gallery
- 1992 GA GA BONGO Podewil, Berlin
- 2002 MOST/LY MOTIF/LY Crafts Council
- 2004 DRESS MESSAGES touring
- 2005 A FEW BIG FROCKS Tate Modern
- 2006 I DO SHOE touring
- 2007 NOT BRICK BUT BEING De La Warr Pavilion
- 2008 WALLWALK The Photographers Gallery London
- 2009 THE POMPOM YEARS V&A Museum of Childhood London

With thanks to Hype Hair, Betterbadges and Osborne + Little.



The
#A / H / O / N / A /
R / C / V / E / I / T / O /
T / H / E
A / R / T

Photo by Alexander Kelly

Stephen Partridge

Monitor Live

Monitor was made in 1975 and exploits the visual feedback phenomenon when a video camera is pointed at its own monitor. However in this work the feedback is simulated and the image actually a replay of the visual space within the monitor. An active diagonal line across the framed space, repeated in the chain of monitors, is now dynamic rather than assertively flat. The logic of tautology or self-embedded system us at the core of the piece. In this version, first performed at TATE Modern in 2009, the work is performed live with a live relay to a projector and another layer of the 'feedback' is added.

Stephen Partridge is an artist and academic researcher. He is the principal investigator on the four-year research project REWIND funded by the Arts & Humanities Research Council. He was in the 'landmark' video shows of the 1970s including the *Video Show* at the Serpentine in 1975, the *Installation Show* at the Tate gallery in 1976, The Paris Biennale in 1977 and The Kitchen in New York in 1979. He is Dean of Research at Duncan of Jordanstone College of Art & Design.

www.rewind.ac.uk

Third Angel

Words & Pictures

'A collection of short stories: Chapters from the Unfinished Books of our Life Stories. Texts to explain our obsessions and our passions. Writings that try to understand why it is we are fascinated by those empty benches we see by the side of the road. That try to remember what it felt like to stand on the highest diving board as a kid. That try to explain why we hated that job. Notes that try to understand games and songs. Words to accompany pictures. Readings to be heard in the dark.'

There comes a time in your life by which point you should have written a book. If you were going to. Well, we're at that time, but we just haven't got round to it; we've been busy. Really busy. There's a book's worth of stuff there, but, well, there's been too much else to do. But we do like the idea of a book tour. Touring, we've done a lot of that. So we're cutting straight to that bit: The Book Tour. *Words & Pictures* is a book reading for a book that hasn't been written yet, let alone published.'

Third Angel is a company making projects in theatre, live art, video, photography, visual art and on the internet. Established in

1995, and working from a base in Sheffield, the company is led by artistic directors Alexander Kelly and Rachael Walton. Starting with the interests and obsessions of the collaborating artists, Third Angel makes work that attempts to address the emotional, physiological and rational realities of living in Britain [and to varying degrees Europe and the world] in the 20th and 21st centuries. Inquisitive, exploratory, emotional and entertaining, the work tours to theatres, galleries, art centres, festivals throughout the UK, mainland Europe and beyond.

Third Angel is regularly funded by Arts Council England, Yorkshire and supported by Site Gallery, Sheffield. *Words & Pictures* is commissioned by the Off The Shelf Festival of Writing and Reading and Leeds Met Gallery and Studio Theatre.

www.thirdangel.co.uk
thirdangeluk.blogspot.com



Trace Collective

Post-Historical-Cluster-Fuck

Through durational performance the Trace Collective propose to review the history of the National Review of Live Art as *post-historical-cluster-fuck*. As in their previous work at the NRLA in 2008 the Collective's performance will be simultaneously archived as a live event.

For the 30th anniversary of the NRLA this instantaneous documenting of live work will take the form of collating and recycling past events through existing historical documents over a two-day period.

Through access to the archives of the NRLA, Trace Collective will photocopy all existing performance photo documents, catalogues, posters, flyers, and programmes of past performances and events produced by the NRLA since 1979.

During the live performances the artists will process this documentation by continuously photocopying images of past performances on a series of photocopy machines. They will further insinuate their own physical presence into the archive by photocopying their own bodies. The photocopies will then be shredded with the shredded material being placed in recycled

bags for redistribution. A resource and archival hub including text/reports and an information table will be available throughout.

The public will have full access throughout to experience the 'live' activity and the resulting installation/evidence and residual traces.

TRACE: is dedicated to the research, investigation, dissemination and discourse of performance art.

The group's aim is to focus on the investigation and exploration of living performance activity and it's discourse and dissemination through process, documentation and archiving.

The group's work reflects the theory and discourse of performance art cultivated by the activities of TRACE Installation Artspace & Collective based in Cardiff, Wales. Recent large-scale site installation performance residencies by Trace Collective include, the National Eisteddfod of Wales 2008 and Artspace, Sydney, Australia, 2009.

Trace Collective are:
André Stitt, Eddie Ladd, Holly Davey, Philip Babot and Tim Freeman.

www.tracegallery.org



Photo by Karla Sachse



Varsha Nair & Lena Eriksson

LOOC: Line Out Of Control

A piece about imaginary and real borders, crossing/not crossing boundaries, communication/ lack of it, about our different perspectives of the same or similar situations. Varsha Nair (Bangkok) and Lena Eriksson (Basel) sit at either ends of the space drawing on a roll of paper that connects them, with pens that are connected by a string, whilst manipulating two sound boxes that provide a beat. At times interrupting and disturbing each others' process and hand movements, the drawing includes perspective drawing of the space itself and of people visiting the space, as perceived from the two opposite sides the artists are seated in.

They first presented the work in a public space for the Performance Saga festival (April 09), in the passenger waiting room located between the Swiss and French sides of the main railway station in Basel.

Varsha Nair has exhibited her solo and collaborative works internationally and in Thailand where she lives. She presented performances at Performance Saga, Basel, in collaboration with Lena Eriksson (2009); at Khoj Live, New Delhi (2008); On the Move, Hong Kong (2008); National

Review of Live Art, Glasgow in 2006 and 2004; and at National Review of Live Art Midland, Perth, 2005. Nair is co-organiser of Womanifesto in Thailand (www.womanifesto.com), and editorial board member of the web art journal Ctrl+P (www.ctrlp-artjournal.org). Born in Kampala, Uganda, Nair has a BFA from Faculty of Fine Arts, Maharaja Sayaji Rao University, Baroda, India.

Lena Eriksson (born 1971, Switzerland) studied Visual Arts at the Ecole des Beaux Arts in Sierre.

Calling her practice 'polymorphic', which includes developing works in close collaboration, she works with drawing, video, installation, performance and concepts. From 2004 – 2009 she established and managed Lodypop - an independent art space in Basel (www.lodypop.ch). She presented *LOOC* with Varsha Nair, Performance Saga Festival, Basel (2009) and between 2002 - 2009 performed in Europe, Thailand and China.

www.varshashavar.com



Wladyslaw Kazmierczak & Ewa Rybska

Beautiful Losers, or Almost Saint People

'The idea of this performance appeared when we received an e-mail message from Canadian performer Paul Couillard:

"This is the seventh edition in a cycle of 24-hour "silent" actions scheduled to finish in June 2011. Each instalment in this series is constructed to sit in dialogue with a work or works of specific performance artists from around the world.

For Beautiful Losers, I will attempt to maintain "silence" (refraining from speaking or utterance) for a period of 24 hours leading up to my appearance in the cabaret. During this time I will undertake small formal actions intended to bring to the surface the texture of this psychologically private space. (.....)

In keeping with the title of the performance, some of the actions will make reference to Leonard Cohen's famous book, Beautiful Losers while also sitting in dialogue with the ironic, politically charged tableaux of Polish performance artists Wladyslaw Kazmierczak and Ewa Rybska, currently living in England. Regards, Paul Couillard"

Paul's email impressed us for several reason:

- We observe and attend as well in the process of analysing of the some aspects of art located inside/outside of the historical descriptions and collections,
- We observe lately that title *Beautiful Losers* is used very often as a title of works or exhibitions,
- In Polish language the meaning of *Beautiful Losers* is located close to the sense: *Almost saint people*, but not dependent on any religion or ideology.

The performance will be a continuation of our work concentrated on consideration of significant live art aspects. We want to use some short video citations from the art context suggesting that beautiful losers are still energetic, interesting and disinterested.'

www.rybska-kazmierczak.wizytowka.pl
www.kazmierczak.artist.pl



Yann Marussich

Blessure + Brisures

In *Blessure* the nude artist is laid on a bed of white feathers; an arrow pierces through his flank. For four hours Yann Marussich executes just one movement. In an intense concentration, an extreme slowness, a soft and imperceptible movement, he loses himself between holding back and letting go. With *Blessure*, he opens spaces and gives time to the spectator to take a journey into the depths of their being.

'What I am looking for now is precisely what we don't see walking down the street. In other words, immobility. The only stillness that we could see, is in the dead, but most often they are hidden from us. Death is hidden. As Léo Ferré said : stillness disturbs our century.' Y.M.

Brisures is the continuation of this work on stillness, because stillness is the source of all movement. Here, the challenge is the research of minimal movement, the more organic, the more natural possible through extreme slowness and improvisation ... The aim is to trace a path not determined in advance. No premeditation, no choreography, but rather a state of choreography. Here, the body precedes the mind.

This journey into the infinitesimal, means also to open to the viewer a special time-space. The present time, forgetting time. The viewer becomes the actor of a common present, part of a common experience. More than a performance, it is a shared experience.

Yann Marussich has performed throughout Europe since 1989. From 1993 to 2000, he was the artistic director of Théâtre de l'Usine (Geneva) and founder of the ADC Studio.

In 2001, *Bleu Provisoire*, was his first completely immobile piece, he continues to investigate introspection and the control of immobility exposing his body to diverse challenges or aggressions.

Recent works include: *Autoportrait dans une fourmière* (2003), *Morsure* (2004) (Bite), *Traversée* (2004), *Blessure* (2005) and *Soif* (2006). In 2008, he received the Ars Electronica prize for Hybrid Art.

Supported by: Ville de Genève, département municipal de la culture; Etat de Genève, Département de l'instruction publique; Pro Helvetia; Loterie Romande; SSA Société Suisse des auteurs.

www.yannmarussich.ch



Photo by Zoran Todorović

Zoran Todorović

Assimilation7

A series of interactions that in their own way question the idea of beauty illustrated in a meal made of human tissues left over after aesthetic surgery interventions. The installation itself involves exhibiting photo and video documentation that retraces the origin and the process of preparation of the food offered to spectators.

1965 – Born in Belgrade, RS; 1992 - BA degree, Painting, Faculty of Fine Arts, Belgrade, RS;

1995 – MA degree, Faculty of Fine Arts, Belgrade, RS; 1998 – Teaching assistant at the Faculty of Fine Arts, Belgrade, RS; 2006 - Docent at the Faculty of Fine Arts, Belgrade, RS

Solo exhibitions:
2009 – Serbian pavilion, 53rd Venice Biennial; 2009 – Museum for contemporary arts, Novi Sad, RS; 2006 – SC Gallery, Zagreb, HR; 2005 – Artspace, Sydney, Australia; 2004 – Museum for contemporary arts, Zagreb, HR and between 2000–2008 many group exhibitions, including the NRLA in 2004.

www.zorantodorovic.com

One Year On

Tracking the artistic progress of three Elevator artists from NRLA 2009.

Clara García Fraile & Sam Pearson

When We Meet Again
(Introduced as friends)

The invisible woman recounts: 'When I first met you, you could see me but I couldn't see you...'

When We Meet Again is an immersive 'wearable' video installation and live performance featuring 19th Century dance hits, an ocean, a 3D soundtrack and a semi-naked very hairy man.

A pair of video goggles replaces your point of view by that of the performer in the screen. When you are prompted to look down upon your body, what you see is... someone else's, a new body through which you will move and encounter mysterious presences.

When We Meet Again revolves around *meetings* mediated by technology, blinded by vision, displaced by what you hear around you while you know it is not really there.

Clara García Fraile's work draws on film, performance and text to materialize imaginary, breezy and often bizarre situations in which you are invited to participate and play. Sam Pearson's media artwork harnesses his mixed background on illustration, music, sound and fine art to create singular and inventive involving sensorial experiences.



The two met while studying Performance and Visual Art at the University of Brighton and have since worked together in the production of diverse installation, performance and video projects.

Funded by Arts Council England and the National Lottery. Supported by The Basement, Blast Theory and Lighthouse.

www.parachutesandpuzzles.com

Michelle Browne *Untitled*

A lone figure drags herself across the floor to an unknown destination, to an unknown future. Her face meets every contour and crack along the way. Michelle Browne's work looks at sexuality and vulnerability, vanity and beauty, in the female body. The body acts as a site to find meaning in the actions that visit us in our everyday lives. Looking back to Greek tragic female figures such as Cassandra, Pandora, Medea, her work explores the roles of women in contemporary society. Working with milk, earth and high heels the work sees the body as a site of difference, a space that harbours natural and cultural forces, that is challenged by biological and social needs. Performed by Áine O'Dwyer.

Michelle Browne is an artist based in Dublin. She has exhibited both nationally and internationally, taking part in Interakcje Performance Festival Poland 2009, The National Review of Live Art 2009, Urban Wasanii Public Art Project, Kenya 2008; Documenta Urbana, Germany 2007. She is the recipient of the NCAD Student Prize, The RDS James White Art Award 2006 and a 2008 artist bursary from the Arts Council of Ireland. Michelle is the founder and curator of OUT OF SITE, a festival of live art in public space in Dublin.

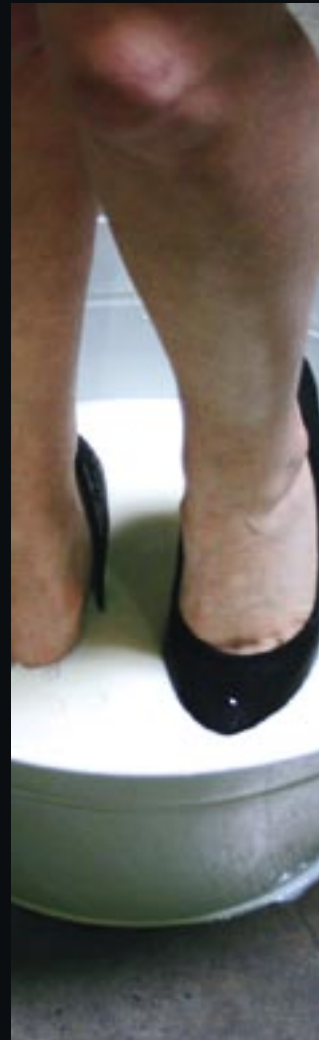
www.michellebrowne.net



Sophia Yadong Hao



Michelle Browne



Sophia Yadong Hao *Heavy Water*

'Thoughts loose their purpose, their meaning, their importance, thoughts become surplus, redundant, unwanted, thoughts become implausible, impractical, thoughts become unrealistic and wrong.

There are some thoughts that need to be dropped, deliberately lost, put beyond reach. The artist will work on the mothballing of these thoughts.'

Sophia Yadong Hao is a UK-based Chinese artist working with processes of erasing and preserving. She studied in MMU and obtained her MA in Visual Culture with distinction in 2005.

Hao exhibits works both in the UK and internationally. She was twice an invited artist for Vital: International Live Art Festival. She was also one of the collaborative performers of *Ornamental Happiness*, directed by Rose English and commissioned by Liverpool Biennial 2006. In 2008, Hao lived in a remote Chinese village and made *I am not a Fairytale*, an addendum to Chinese artist Ai Wei-wei's work for documenta 12.

As well as being an artist, Hao is a curator, writer and lecturer. She recently curated NOTES on a return, a large-scale exhibition revisiting seminal performance works made in the 1980s. This project explored the documenting and archiving of ephemeral practices to critically question the efficacy of re-enactment.

Winter School 2010

Continuing the ever-popular international winter school New Moves International has sought to provide the best quality courses for artists seeking a period of professional development and research. Once again excellent teachers are being brought in to run the courses, all of whom are respected artists in their individual fields of practice and includes: Peter Boneham, Ron Athey, Jürgen Fritz and Jamie McMurphy, Michael Mayhew. For full detailed information on these courses and application forms please go to www.newmoves.co.uk.

Space For Live Art

Live art, an artistic discipline that 'defies all definition', is experiencing a remarkable renewal, it is, however, still little known to the world at large. To bridge this gap and strengthen the position of new forms of live art in Europe, eight cultural structures have come together as partners in a five-year European project entitled 'A space for live art.'

Through each partner's programming and the different forms of exchange – co-productions, dissemination, residences, international symposia – the diversity of the artistic approaches will be highlighted.

Meetings on theory and practice, the constitution of a critical corpus written by professionals and documentation of projects in sound and/or images will strengthen the reflexive and documentary aspect of live art. There will also be room for mediation and transmission, through an infiltration of the public area and a teaching strand, in particular in art schools where young talent will be encouraged.

Acción!08MAD - Madrid, Spain, www.accionmad.org

ANTIFESTIVAL - Kuopio, Finland, www.antifestival.com

City of Women - Ljubljana, Slovenia, www.cityofwomen.org

Interakcje - Piotrkow Trybunalski, Poland, www.galeriaoff.pl

Les Substances - Lyon, France, www.les-subst.com

new territories - Glasgow, UK, www.newmoves.co.uk

PANORAMA - Hamburg, Germany, www.kampnagel.de

TROUBLE - Brussels, Belgium, www.halles.be



With the support of the Cultural Programme 2007-2013 of the European Commission.

Tickets

NRLA Day Ticket £15 (Advance booking strongly advised).

The Day Ticket allows access to all events throughout the day and to the Festival Club, there will be limited capacity on some shows. NRLA Day Ticket holders only admitted to Guillermo Gómez-Peña at Glasgow University (G12) and Ron Athey (CCA), both events to be reserved from the Arches box office. Party bookings limited to 12 people.

Saturday 20 March Tramway programme from 1900hrs.

No additional charge to NRLA Saturday Day Ticket holders purchased at the Arches (please wear the wrist band); non-NRLA ticket holders **£9/£6.**

NB in the likelihood of the Day Tickets selling out we will operate a one-in-one-out system.

Tickets for all new territories main stage events at Tramway and CCA, £9 (£6)

Into The New, performance programme £9 (£6)

Venues

ARCHES

The Arches 253 Argyle Street, Glasgow G2 8DL
www.thearches.co.uk

Box Office: +44 (0)141 565 1000

Booking hours: Mon to Sat, 0900–2000, Sun 12noon–1800

CCA:

CCA 350 Sauchiehall Street, Glasgow G2 3JD
www.cca-glasgow.com

Box Office: +44 (0)141 352 4900

Booking hours: Tue to Fri, 0900–1900, Sat: 1000–1900

TRAMWAY

Tramway 25 Albert Drive, Glasgow G41 2PE
www.tramway.org

Box Office: 0845 330 3501

(From outside the UK: + 44 (0)141 276 0950)

Booking Hours: Mon to Sat, 1000–2000, Sun 12noon–1800

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Live Art Development Agency

The Agency publishes Live Art books and dvds,
including works on-demand.

Recent books include:

The Many Headed Monster, Joshua Sofaer (2010)
Out of Now, Adrian Heathfield and Tehching Hsieh
(a co-publication with The MIT Press, 2009)
Marcia Farquhar's 12 Shooters (2009)
Dancing with Men, Oreet Ashery (2009)

Recent dvds include:

Everything You Still Wanted to Know About Live Art But
Were Afraid To Ask, various artists (2009)
Farafin a ni Toubabou - black and white ethical
projects, Adrien Sina (2009)
unSeen, George Chakravarthi (2009)

www.thisisLiveArt.co.uk

www.thisisUnbound.co.uk

UNBOUND

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related to groundbreaking and risk-taking
contemporary art practices and is the place to find
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WWW.THEARCHES.CO.UK

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Performance Practice
programme would like to wish
New Moves International
'Happy 30th Birthday NRLA'!

We are delighted that the
annual graduate festival
'Into The New' is part of New
Territories once again this year.

CPP

BA Contemporary Performance Practice

For further details contact
Robert Walton
on 0141 270 8251 or email
r.walton@rsamd.ac.uk

