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S.P.A.C.E. UK

Showcasing Performance in
Alternative Creative Environments



laboral
teatro

www.britishcouncil.es

www.teatrodelalaboral.com

Teatro de la Laboral and the British Council present S.P.A.C.E. UK, a showcase programmed to explore the possibilities of performance spaces. S.P.A.C.E. UK takes full advantage of the multiple spaces which make La Laboral a unique place to programme site-specific projects and generate work linked to the building and its history.

The idea behind the showcase is to create links and promote networks amongst artists from different disciplines and countries. S.P.A.C.E. UK is a showcase of the latest generation of contemporary British artists working in the area of performance. These are artists whose work is meant to be seen in a variety of spaces and not just on a conventional stage.

The pieces on show to audiences and programmers over two intense days at Teatro La Laboral cover a range of forms of expression. Live art, action art, intervention and manoeuvres will be presented by artists such as Kira O'Reilly, Rajni Shah, Peter Reder and Marc Rees, amongst others.

In addition, S.P.A.C.E. UK will be a place for professionals to meet and debate the uses of public spaces for the performing arts, as well as serving as a catalyst and meeting point for local artists.

The combined efforts and shared objectives of the British Council and Teatro de la Laboral have made possible this first showcase of British performance to be programmed in such a singular space.

We very much hope you enjoy this showcase every bit as much as we have enjoyed planning it.

Chris Hickey
Director British Council, Spain

Mateo Feijóo
Artistic Director of Teatro de la Laboral

*El Teatro de La Laboral y el British Council presentan S.P.A.C.E. UK (Showcasing Performance in Alternative Creative Environments), una muestra que dialoga con el espacio a través de su programación y que se vincula a las particularidades y posibilidades que éste presenta. Son múltiples los espacios que hacen de La Laboral un lugar único para programar proyectos de **site specific** y para generar trabajos vinculados al edificio y a su memoria histórica.*

Nuestro objetivo es crear lazos y generar redes que faciliten la movilidad y la creación de vínculos entre artistas de diferentes disciplinas y países. S.P.A.C.E. UK es una muestra de la última generación de artistas británicos contemporáneos que desarrollan su trabajo en el ámbito de la performance. Todos ellos son creadores cuya obra está pensada para ser vista en una variedad de espacios y no sólo en el escenario teatral convencional.

Las propuestas que el público y los programadores podrán ver en Teatro La Laboral durante dos intensos días comparten diferentes formas de expresión. El live art, action art, intervenciones, manoeuvres, se nos presentarán de la mano de artistas como Rajni Shah, Peter Reder y Marc Rees entre otros. S.P.A.C.E. UK será además un lugar de discusión para los profesionales, que dialogarán sobre los usos de los espacios públicos para las artes escénicas, a la vez que servirá como catalizador y punto de encuentro para los creadores locales.

Los objetivos y esfuerzos compartidos entre el British Council y el Teatro de la Laboral han hecho posible que tenga lugar una muestra de performance británico de estas características en un espacio tan singular.

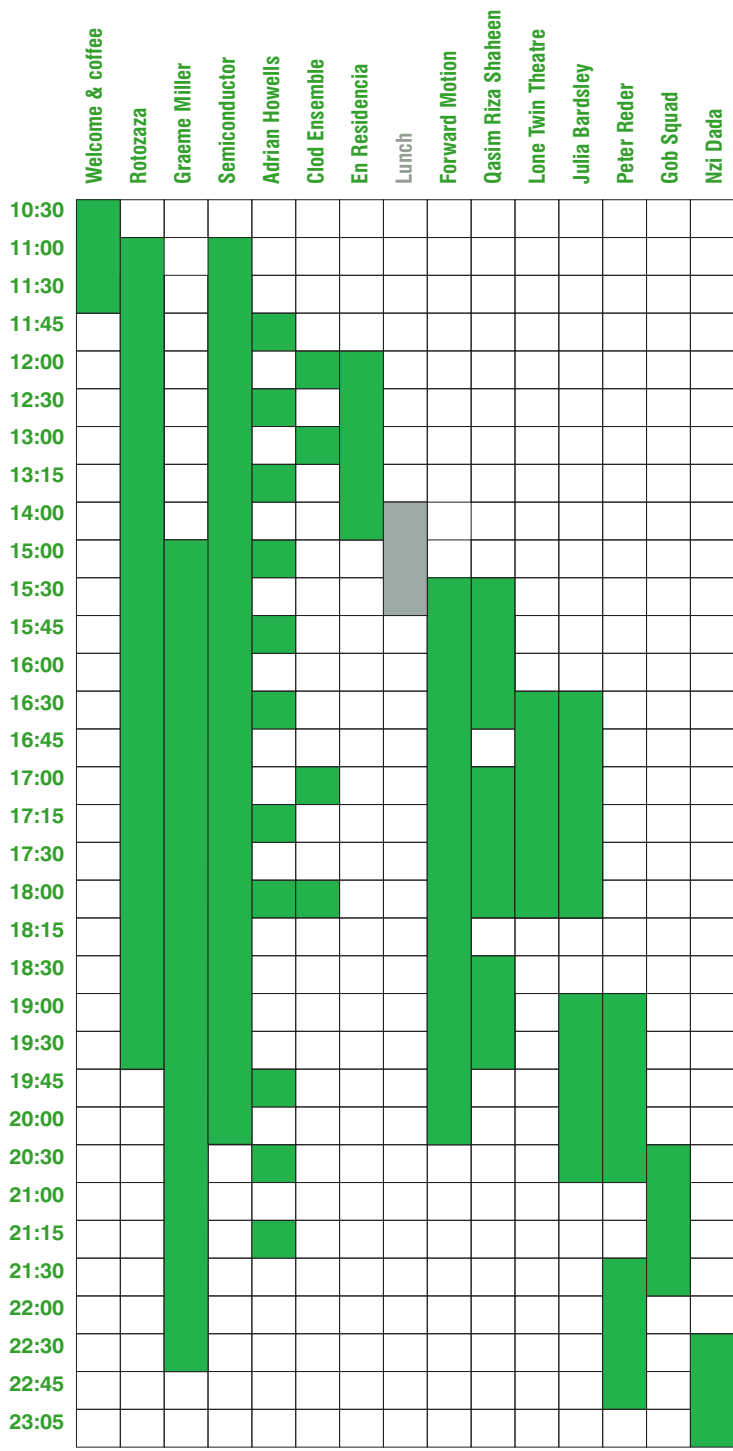
Esperamos y deseamos que disfruten tanto de la muestra S.P.A.C.E. UK como nosotros hemos disfrutado con su organización.

Mateo Feijóo
Director de Programación Teatro de la Laboral

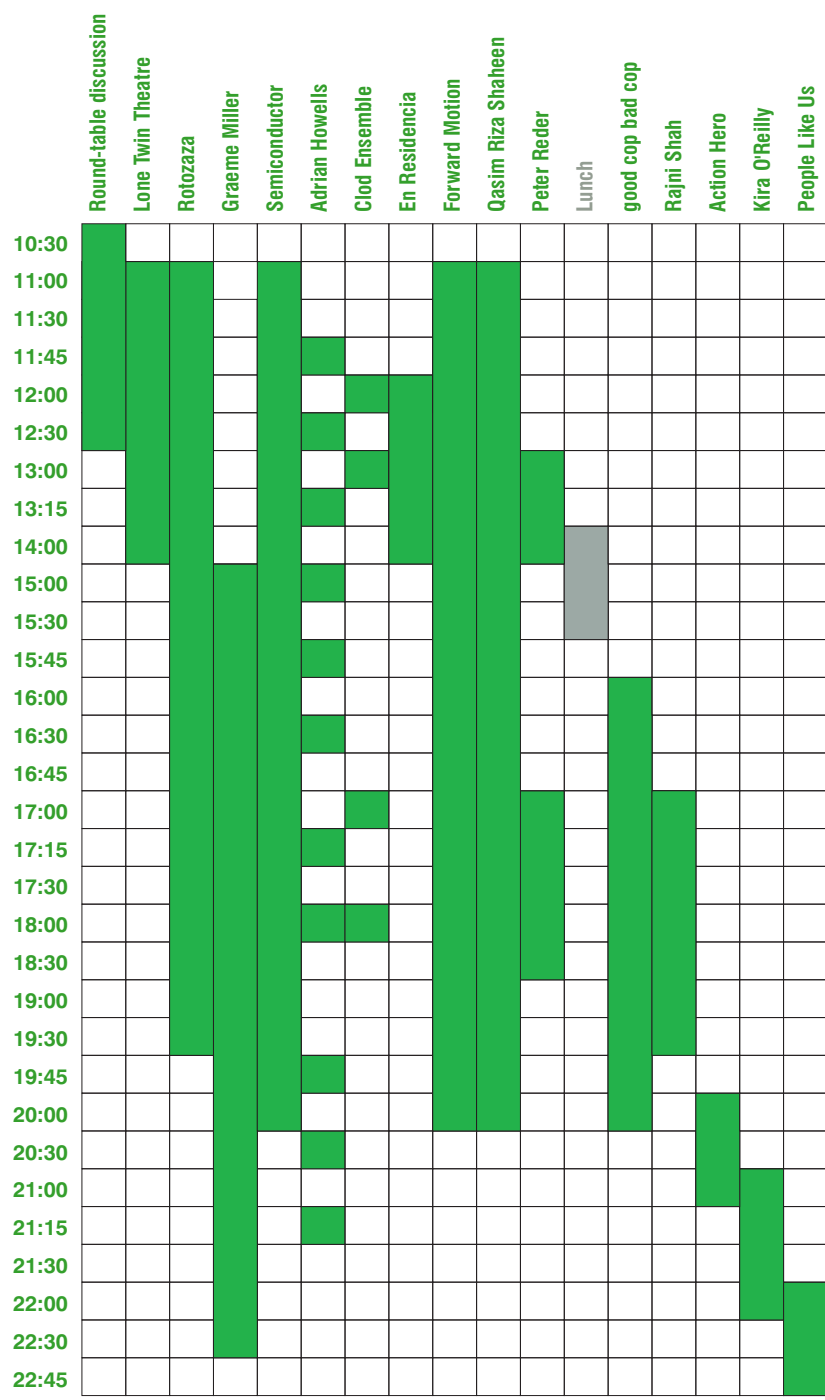
Chris Hickey
Director British Council en España

Programme/Programación S.P.A.C.E. UK

FRIDAY / VIERNES 6-03-09



SATURDAY / SÁBADO 7-03-09







6th - 7th March
from 11.00 am
to 7.30 pm

Britt Hazzius

Rotozaza Etiquette

RUNNING TIME 30 min. **VENUE** Laboral Café
Booking essential

Etiquette is a half-hour experience for two people in a public space. There is no-one watching - other people in the cafe or bar are not aware of it. You wear headphones which tell you what to say to each other, or to use one of the objects positioned to the side. There is a kind of magic involved - for it to work you just need to listen and respond accordingly. *Etiquette* is theatre at its most raw; it is live, insightful, philosophical and incredibly unique. The participants are both the actors and the audience, and the show offers the fantasy of being able to speak without having to think what to say.

Etiquette es una experiencia de media hora para dos personas en un espacio público. No hay nadie observando, las demás personas en la cafetería o bar permanecen totalmente al margen. Llevan puestos unos auriculares que les dictan lo que tienen que decirse el uno al otro, o qué objetos de los dispuestos sobre la mesa deben utilizar. Hay cierta magia en todo ello - para que funcione simplemente necesitan escuchar y reaccionar. Etiquette es teatro en estado puro, vivo, revelador, filosófico e increíblemente único. Los participantes son a la vez actores y público y la obra hace real la fantasía de poder hablar sin tener que pensar qué decir.

PRODUCTION INFORMATION

Available in: English, French, German, Spanish, Italian, Portuguese, Dutch, Japanese, Greek, Slovene and Ghanaian English, with further translations possible. **Number of people on the road:** 1-2. **Minimum stage dimensions:** None - a café or bar space that fits our specification is all that's required. **Running time:** 28 minutes - can be installed on a 'loop'. **Scenery transport:** Posting back a small box of lightweight props to the UK. **Any other shows on tour:** NoMart; GuruGuru.

COMPANY CONTACT

Alice Booth, Project Manager.

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CREDITS

Sound Design / Edit: Anton Hampton; **Speaker A:** Anton Hampton; **Speaker B:** Silvia Mercuriali; **Female 'figure' voice:** Gemma Brockis; **Nora:** Melanie Wilson; **Torvald:** Greg McLaren; **Original version funded by** Arts Council England and produced by Paul Bennun (Somethin' Else); **Produced in** New York City by the Foundry Theatre.



6th - 7th March
from 3.00 pm
to 10.30 pm

Graeme Miller

Graeme Miller

Beheld

VENUE Crypt Corridor
From 8th to 15th March: 11.00 am - 6.00 pm

A sculptural and sonic installation. Visitors enter a dark space and encounter ten glass bowls; each contains an image of the sky, and holds recorded sound, mapping sites where stowaways have fallen from aircraft undercarriages while entering Europe and America. Over two years Graeme Miller visited places around the world where migrants have fallen from aircraft – stowaways who have hidden in the wheel bays of commercial airlines. As the planes approach airports and lower their wheels, so their bodies fall to the ground, charging a particular piece of ground with significance.

A 14 year-old boy falls into a field in the Black Forest. A Pakistani man falls into a Homebase car park in Richmond. An unknown Russian falls into a suburban garden near Paris. As the bodies fall by chance and enter another's particular space, those below can choose to hold or to let fall this passing life. Geographies, personal and political, collide or connect; the migrant meets the settled, the living meet the dead.

Se trata de una instalación escultórica y sonora. Los visitantes entran en un espacio oscuro y se encuentran con diez recipientes de cristal; cada uno de ellos contiene una imagen del cielo y una grabación de sonido, que Graeme Miller recogió durante dos años en lugares de todo el mundo donde han caído polizones que viajaban clandestinamente en aviones para intentar entrar en Europa y América.

PRODUCTION INFORMATION

Number of people on the road: 1 (plus technician if required); **Minimum stage dimensions:** Installation has flexible dimensions but requires minimum space of approx 120 square metres, minimum ceiling height 3m; **Running time:** N/A; **Scenery transport:** Yes – transport of installation equipment required; **Any other shows on tour:** Bassline – Large-scale sound and video site-specific installation that captures the pre-recorded traces of a journey made by a chain of walkers as they pick a random path through the streets of the city. (Large-scale installation, 3 on the road).

CONTACT COMPANY

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CREDITS

Beheld is a work by Graeme Miller. An Artsadmin Project, originally created at Dilston Grove, London and presented with Cafe Gallery Projects, with funding from Arts Council England and the Henry Moore Foundation.



6th - 15th March
from 11.00 am
to 8.00 pm

Semiconductor

Earth Moves

VENUE Laboral Shop

PRODUCTION INFORMATION:

05:02 mins/16:9 widescreen TFT/DVD three screen installation; 2008/10/05- 01/17/09 The Cube, Paris. Solo exhibition of Out of the Light and other works; 2009/02-05/26-31 Exploratorium, San Francisco, Magnetic Movie installation; 2009/02-04/13-25 Netherlands Media Art Institute, Amsterdam. In Search of the Unknown exhibition, including Magnetic Movie and Do You Think Science... installations; 2009/03/12-29 Animasivo, Mexico, Semiconductor screening and moving image commission for Animasivo, 25th Festival of Mexico, Mexico City; 2009/02-04/12-04 Fuzzy Electronics (+Magnetics), Netwerk Gallery, Aalst, Belgium. Group show installing several works.

COMPANY CONTACT

Top Buzzer, flat 5 - 90 Montpellier Road - Brighton, East Sussex, BN1 3BE, UK.
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CREDITS:

Semiconductor: Ruth Jarman and Joe Gerhardt .

Earth Moves is a continuation of Semiconductor's exploration into how unseen forces affect the fabric of our world. The limits of human perception are exposed, revealing a world which is unstable and in a constant state of animation as the forces of acoustic waves come into play on our surroundings. The south-east of England is explored through a series of five audio controlled photographic panoramas.

Semiconductor collected sound recordings and photographs on location at: The A23 at Pease Pottage, Witterings NT reserve, Findon Valley, John St Brighton and Adur Valley cement factory. The sounds were used to re-animate the landscape at each location.

Earth Moves is an Arts Council England commission and is permanently installed at the South East offices, Brighton.

Earth Moves was developed from an idea initiated during participation in Greg Daville's *City Running*, Brighton March 2006

Earth Moves es una continuación de la exploración de Semiconductor sobre las fuerzas imperceptibles que afectan al tejido de nuestro mundo. Expone los límites de la percepción humana, revelando un mundo inestable y en constante estado de animación según actúa la fuerza de las ondas acústicas sobre nuestro entorno. Explora el sudeste de Inglaterra a través de una serie de cinco panoramas fotográficos controlados por audio.

6th · 7th March

Hamish Barton

Adrian Howells

Foot Washing for the Sole

TIMES 11.45 am, 12.30 am, 1.15 pm, 3.00 pm, 3.45 pm, 4.30 pm, 5.15 pm, 6.00 pm, 5.45 pm, 8.30 pm, 9.15 pm

RUNNING TIME 30 min.

VENUE Orange Rehearsal Room

Booking essential

This is an intimate, interactive performance exclusively for just one person at a time and no spectators. It is a unique opportunity to take some quality time out from the busy and stressful nature of your contemporary, daily lives; to literally “take the weight off your feet” and to completely relax and indulge yourself. It’s also about making a meaningful connection with another human being, a stranger from another culture, whose CHOICE is to ‘serve’ you! Ultimately, the performance is an act of love, a gift, and a not-so-random act of kindness!

Adrian will wash your feet, no matter what condition they might be in, dry them, pour frankincense and sweet almond oil on them and massage them. All that he would ask of you is that you pass the experience on to someone else!

Esta es una performance íntima e interactiva, sólo para una persona y sin espectadores. Es una oportunidad única de darse un respiro dentro del ajetreo y estrés de nuestro actual estilo de vida; literalmente, de “quitarse un peso de los pies”. También se trata de establecer una conexión significativa con otro ser humano, un extraño de otra cultura, quien presta su servicio ipor decisión propia! En definitiva, se trata de un acto de amor y un detalle amable no tan casual como pudiera parecer. Adrian te lavará los pies, sin importar en qué estado estén, los secará, los ungirá con incienso y aceite de almendras dulces, y los masajeará.

PRODUCTION INFORMATION

The piece is an intimate and interactive one-to-one performance. The space needs to be both intimate and relaxing and made even more so by the potential to have candles lit if performed at night. The space also needs to contain or be located near to a water supply. **Number of people on the road: 1. Minimum stage dimensions:** 8 x 4 metres. **Running time:** 30 minutes. **Scenery transport:** not, but a chair and foot stool will need to be supplied. **Any other shows on tour:** An Audience with Adrienne; The 14 Stations of the Life and History of Adrian Howells; Held; Salon Adrienne.

COMPANY CONTACT

Adrian Howells. Dept of Theatre, Film and TV Studies, The University of Glasgow - Glasgow, Scotland G12 8QQ, UK.

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CREDITS

The Arts and Humanities Research Council of Great Britain; The University of Glasgow; Hamish Barton; Murray Wason; Peter McMaster; Dr Dee Heddon; Father Campbell; Gerry Kiely; Lee Davidson.

With the generous support of the Arts and Humanities Research Council of Great Britain and The University of Glasgow.



Warren Orchard

En Residencia was commissioned by Teatro de la Laboral and jointly funded by Stwdio Saife, Wales. It is produced by mes:a International Performance Collective and Teatro de la Laboral, is partnered by Chapter with additional support from Wales Arts International, the Jardín Botánico Atlántico, Centro Integrado de Formacion Profesional La Laboral and Herfordshire University.

COMPANY CONTACT

mes:a

International Performance Collective | Corff Perfformio Rhyngwladol
Siân Thomas

Creative Producer | Cynhyrchydd Creadigol

Chapter, Market Rd, Cardiff | Heol y Farchnad, Caerdydd | CF5 1QE

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W: www.mesacollective.org

CREDITS

Concept /Curator /Artistic Director: Marc Rees; **Creative collaborator /Dramaturge:** Benedict Anderson; **Artists:** Nel Amaro, John Colingswood, Holly Davey, Fiumfoto, Mónica García, Melville Mitchell, Richard Morgan, Montse Penela, Tanja Râman, John Rowley, Avelino Sala, Orson San Pedro, Anthony Shapland, Cai Tomos, Pelayo Varela, Simon Whitehead; **Creative Producer:** Siân Thomas, mes:a International Performance Collective; **Chief Technician:** Dean Woolford; **Technical Assistant:** Richard Robinson; **Graphic Design:** Smorgasbord

En Residencia

TIMES 28th February, 1st, 3rd, 4th, 5th, 6th, 7th and 8th March, 12.00 pm
RUNNING TIME 2 hours **VENUE** Laboral Ciudad de la Cultura

En Residencia, is conceived and curated by Marc Rees in collaboration with creative partner and dramaturge Benedict Anderson. It is a series of performative and spatial works created by twenty visual and movement based artists from Wales and Asturias under the artistic direction of Rees.

This site-specific installation is the result of a two-week, on-site laboratory where the participating group of international artists have responded to the interior and exterior spaces of a semi derelict area of Laboral. The artistic interventions draw their main stimulus from the unique environments and associated memorabilia; the archive material; the abandoned artefacts and the extraordinary history of the location. The mid-south wing of the Laboral complex remains un-renovated and many of the spaces (classrooms, stairwells, offices, antechambers and landings, etc.) are strewn with discarded objects and hundreds of pieces of furniture found in various configurations, both ordered and scattered. These spaces have been allocated to the artists by Rees and Anderson to re-imagine and re-animate in order to create *En Residencia*.

En Residencia es un proyecto especialmente concebido y comisariado por Marc Rees en colaboración con su socio creativo y dramaturgo, Benedict Anderson. Consta de una serie de acciones performativas y espaciales creada por una veintena de artistas plásticos y del movimiento, procedentes de Gales y Asturias, bajo la dirección artística de Rees.

Esta instalación 'site-specific' es el resultado de un laboratorio de trabajo in situ, donde el grupo de artistas ha tomado como punto de partida los entornos interiores y exteriores de una zona medio abandonada de la Laboral. Las intervenciones de cada artista se inspiran en este entorno único y los objetos particulares del lugar: materiales del archivo, artefactos abandonados y la extraordinaria historia del edificio.

Marc Rees is one of Wales's leading exponents of contemporary performance and installation; his innovative interdisciplinary artworks are known for their flamboyant, humorous and often extreme interpretations of history, culture and personal experience. Benedict Anderson is an Australian born interdisciplinary practitioner working in architecture, visual art, film and dance dramaturgy. They have worked together on a number of projects, primarily focussing on the exploration of space, place and identity through the construction of new spatial environments, installations and stage works.

Location: Church

Artists: Benedict Anderson, Tanja Râman, John Collingswood

The vast volume of the church is filled with a vertical reassembly of a natural forest created by Anderson that is interpreted and animated by dancer Râman and sound artist Collingswood.

Location: Crypt Corridor

Artists: Anthony Shapland

The crypt is the central surveillance point for the entire Laboral complex. Shapland creates a video installation drawing on the recollections and knowledge of security guards who have been working at Laboral for over 30 years.

Location: Square

Artists: Cai Tomos

Echoing memories of the gymnastic displays in the square from 1957, Tomos samples phrases and actions from the original archive film footage to construct new moves for a solo performer in the vast open space of the square.

Location: Corridor

Artists: Simon Whitehead

Accompanied by local boys and their fathers, Whitehead draws inspiration from a 1952 Physical Education manual and traditional local games to explore the exuberance of male childhood through movement.

Location: Lecture Theatre

Artists: John Rowley

A deserted lecture theatre is inhabited by Rowley who gives an improvised lecture demonstration utilizing, bizarre artefacts and curios from the archive.

Location: Classroom and Store Cupboard

Artists: Montse Penela and Mónica García

Two dancers work in tandem to devise a shared choreography exploring and interchanging elements in diametrically opposed spaces. Drawing inspiration from the location's legacy as a former convent, they reference, abstract and distil their conjoined interventions and movement vocabulary to create a common language.

Location: Archive corridor

Artists: Pelayo Varela

Inventing his own archive film footage, Varela captures velocity and power on a Super 8 film entitled 'Burning Rubber'.

Location: Community

Artists: Richard Morgan

Morgan inhabits a former priest's living quarters incorporating bicycles and other objects abandoned in the room. A stationary bicycle, when in motion, triggers sound, music and text.

Location: Archive room

Artists: Nel Amaro

Stirring up memories associated with his immediate space, the Laboral complex and the political fabric that lie between, action poet Amaro inhabits a chaotic archive room.

Location: Herbarium

Inspired by the work of Father Lainz who collected seeds from all over the world and created the herbarium at Laboral, two elderly gardeners tend to plants that have been cultivated from indigenous seeds by the Botanic Garden in Gijón.

Location: Art Room

Artists: Fiumfoto

Fiumfoto occupy an art room peppered with discarded maquettes and models where memory and technology merge to create a video and audio installation that plays with the representation and nostalgia of former educational systems and practises..

Location: Corridor / porch

Artists: Avelino Sala

A solitary figure meditatively plays with a flaming football within the confines of a dimly lit space. This is presented simultaneously as a live and virtual presence in two spaces as performance and projection.

Location: Classroom

Artists: Melville Mitchell

In this fabricated sports wing the duo obsessively and competitively interact in a high-impact performance making use of sports paraphernalia relocated from the archive.

Location: Swimming Pool

Artists: Holly Davey

Occupying an abandoned and decaying open-air swimming pool, Davey is linked to a classroom of local craftswomen who are making lace, weaving, talking and singing. Connected via a pulley system they transport materials from room to pool.

Location: Office

Artists: Marc Rees

Rees creates an audio visual environment that examines the labyrinthine corridors, passageways, and stairwells of Laboral incorporating a dilapidated winged back chair and a collection of discarded footwear.

Location: Office

Artists: Orson San Pedro

San Pedro offers advice and future counsel to those who enter the transformed careers guidance office with snippets gleaned from his own experience and memories as a former Laboral student.

6th - 7th March

Manuel Vason

The Clod Ensemble

Under Glass

TIMES 12.00 am, 1.00 pm, 5.00 pm, 6.00 pm

RUNNING TIME 20 min. **VENUE** Lecture Theatre 1 ESAD

Booking essential

Audience capacity: 20 people

A collection of extraordinary human beings are contained in a series of glass jars, cabinets and test tubes. Choreographed by Suzy Willson, with an original score by Paul Clark, The Clod Ensemble's latest performance is an animated exhibition of human life - an exploration of how we might live within our limits.

For SPACE UK we will show three of the pieces in a 15 minute version of *Under Glass*. The full version of *Under Glass*, featuring seven containers, will be premiered; Sadler's Wells Off-Site at the Village Underground, 54 Holywell Lane, Shoreditch, London, EC2A 3PQ. 9th-16th May 2009.

Since 1995, The Clod Ensemble have created an extraordinary array of performance projects, workshops and events across the UK and internationally.

Una colección de extraordinarios seres humanos confinados en una serie de tarros de cristal, urnas y tubos de ensayo. El trabajo más reciente de The Clod Ensemble es una exposición de vida humana en movimiento - una exploración de cómo podríamos vivir dentro de nuestros límites.

En SPACE UK mostraremos tres de las piezas en una versión de 15 minutos de Under Glass. El estreno de la versión completa de Under Glass, que incluye siete recipientes, será en Sadler's Wells Off-Site at the Village Underground, 54 Holywell Lane, Shoreditch, Londres, EC2A 3PQ. Del 9 al 16 de Mayo 2009.

Desde 1995, The Clod Ensemble ha creado una extraordinaria colección de proyectos performativos, talleres y eventos tanto en Reino Unido como a nivel internacional.

PRODUCTION INFORMATION

Number of people on the road: 9 - 16 touring (depending on which sections are presented); **Minimum stage dimensions:** Varies, depending on which boxes are showing; **Running time:** 15 - 40 minutes (depending on which sections are presented); **Scenery transport required:** Yes; **Any other shows on tour:** MUST the inside story; **a collaboration between** the Clod Ensemble and Peggy Shaw; Red Ladies

COMPANY CONTACT

Louise Blackwell - Producer
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W: www.clodensmeble.com

CREDITS

Under Glass created: the Clod Ensemble; **Directed:** Suzy Willson; **Original Music:** Paul Clark; **Poetry:** Alice Oswald; **Lighting:** Hansjörg Schmidt; **Design:** Sarah Blenkinsop; **Produced:** Fuel; **Commissioned:** Sadler's Wells; **Funded:** Arts Council England; **Photo Credit:** Manuel Vason.



Horizon of Exile.
Choreographer and Director Isabel Rocamora

6th · 7th March

Photographer: Nic Knowland

Forward Motion

PRESENTATION 6th, 3.30 pm
SCREENING 6th, from 3.45 pm to 8.00 pm
 7th, from 11.00 am to 8.00 pm
VENUE University Auditorium
 O.V. with subtitles

The Forward Motion collection of outstanding British screen dance has been curated into three programmes:

- **FORWARD MOTION: INTROS.** Professor Liz Aggiss introduces the genre of screen dance. This programme includes short dance films with artist interviews.
- **FORWARD MOTION: Insights.** Dr. Vena Ramphal presents a programme of more experimental films with artists discussing their work.
- **FORWARD MOTION: Artists' Choice.** High profile British dance makers select their favourite British dance films.

La colección Forward Motion refleja lo más destacado de la vídeo-danza británica. Incluye piezas enteras, entrevistas con artistas y obras experimentales e innovadoras.

PRODUCTION INFORMATION

Forward Motion is a package of high quality British screen dance expertly curated into three programmes. Featuring historic, seminal and groundbreaking films, Forward Motion creates a moving snapshot of Britain's prolific screen dance industry. The programmes are available for screenings worldwide fully supported by educational and marketing materials, extensive technical guidance and suggestions for wraparound events. Visit our website for a promoters sales pack.

The three programmes, INTROS, INSIGHTS and ARTISTS' CHOICE offer flexible screening opportunities suitable for a wide range of audiences.

Each programme is available on multi-region DVD and Beta SP (PAL/NTSC).

Full programme approx.: 190 minutes; **2 programmes approx.:** 100-150 minutes; **1 programme approx.:** 40-90 minutes.

COMPANY CONTACT

Cathy Gomez:

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 London SW1A 2BN.

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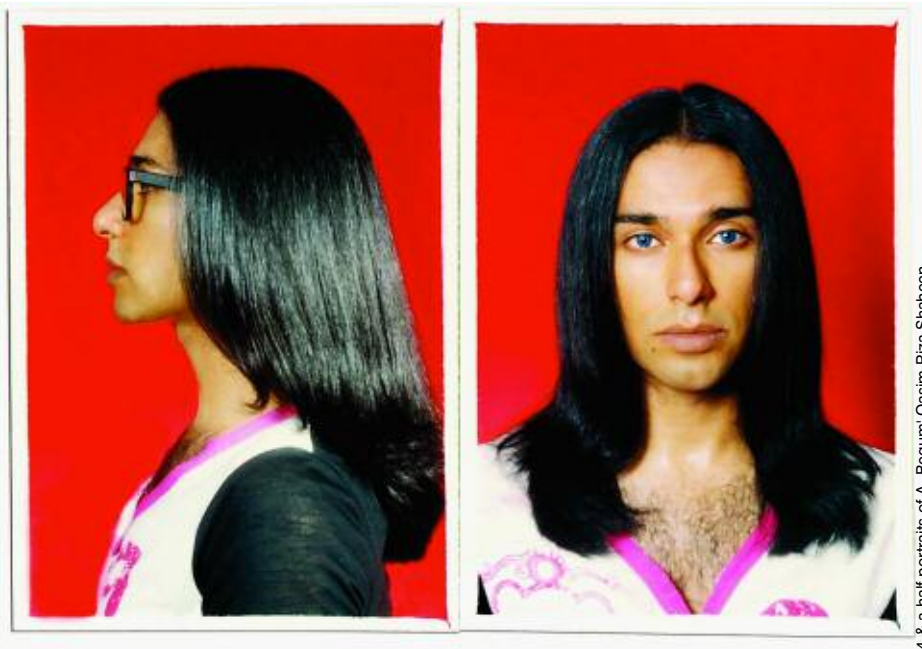
E: forwardmotion@britishcouncil.org

W: www.britishcouncil.org/forwardmotion

South East Dance Web: www.southeastdance.org.uk

CREDITS

A British Council project co-produced with South East Dance, with support from Arts Council England.



4 & a half portraits of A. Begum' Qasim Riza Shaheen

6th · 7th March

Qasim Riza Shaheen

Queer Courtesan

TIMES 6th, 3.30 pm - 4.30 pm, 5.00 pm - 6.00 pm, 6.30 pm - 7.30 pm
7th, Screening from 11.00 am to 8.00 pm
RUNNING TIME 1 hour **VENUE** Conference Room 2
Booking essential

This intimate yet voyeuristic one-to-one performance plays out the relationship between dance and seduction. Viewing the performance through a two way mirror the audience member is lured and seduced through expression and gesture. Selecting music from the vinyl collections of the artist and his father, a rich and at times incongruous mix of Hindi and Western, classical and pop, the audience member decides the sound track for this one minute dance.

Esta performance íntima aunque voyeurística juega con la relación entre el baile y la seducción. El espectador ve la actuación a través de un espejo espía mientras se le atrapa y seduce mediante la expresión y el gesto. Al seleccionar música de las colecciones de vinilos del artista y de su padre (una rica y por momentos incongruente mezcla hindú y occidental, clásica y pop), el espectador decide la banda sonora para este baile de un minuto de duración.

PRODUCTION INFORMATION

Number of people on the road: 2-3. **Minimum stage dimensions:** 4 feet x 8 feet x 8 feet (high) cubicle set within larger dark space. **Running time:** 120 - 150 minutes durational (2 minute one-on-one encounter/maximum participants 70). **Scenery transport:** required. **Any other shows on tour:** from April 2009 This is to certify that this is the true likeness of... Qasim Riza Shaheen.

COMPANY CONTACT

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CREDITS

Artist/performer: Qasim Riza Shaheen; **Commissioned by** Dance North West, National Review of Live Art, Arnolfini.

6th · 7th March

Lone Twin Theatre

Lone Twin Theatre

Daniel Hit By A Train

TIME 6th, 4.30 pm
 RUNNING TIME 75 min. VENUE Stage House

WORKSHOP TIME 7th, 11.00 am
 RUNNING TIME 3 hours VENUE Blue Rehearsal Room
 With Spanish interpretation
 Booking essential

PRODUCTION INFORMATION

Number of people on the road: 8. **Minimum stage dimensions:** Performed in traverse on a playing space of 14m x 3.2m (audience seating in addition to this). **Running time:** 75 min no interval. **Scenery transport:** Freight required to a maximum of 100kg. **Any other shows on tour:** Lone Twin Theatre: Alice Bell; Lone Twin: Speeches, Ghost Dance, Beastie, Working Day, Spiral, Town Crying.

COMPANY CONTACT

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CREDITS

Co-commissioned by: Wiener Festwochen, Austria; brut Wien, Austria; barbicantbite, London; The Arches, Glasgow; Nuffield Theatre, Lancaster; Farnham Maltings, UK; and Leeds Met Studio Theatre, UK. **Research and development, and touring, supported by** the National Lottery through Arts Council England. Also supported by The Basement, Brighton. **Created & Performed by:** Antoine Fraval, Guy Dartnell, Molly Haslund, Nina Tecklenburg, Paul Gazzola; **Artistic Directors:** Gary Winters & Gregg Whelan; **Dramaturg:** David Williams; **Executive Director:** Kate Houlden; **Production Manager:** Mark Webber / Rebecca Curtis; **Press Representative:** Sue Lancashire; **Producers:** Catherine Baxendale & Sadie Cook; **Representation:** Michael Mushalla. **The company would like to thank** Cynthia Whelan for her participation in the project. **Daniel Hit By A Train was inspired by** the Watts Memorial in Postman's Park, London: www.wattsgallery.org.uk

Inspired by a Victorian collection of 53 true stories about people losing their lives trying to save the life of another, *Daniel Hit By A Train* tells each tragedy in turn, in all their heart-wrenching, comedic, vaudevillian glory. Sincere, but unafraid to raise a smile to these most selfless of souls, *Daniel Hit By A Train* stands as a testimony to the human spirit and our abiding need to help each other. *Daniel Hit By A Train* is the company's second ensemble work continuing the biographical project that began with the internationally celebrated *Alice Bell*.

Inspirándose en una recopilación victoriana de 53 historias reales de personas que perdieron la vida al intentar salvar la de otro, Daniel Hit By A Train narra cada una de esas tragedias, en todo su esplendor vodeviliano, cómico, conmovedor. Sincera, pero sin miedo a suscitar una sonrisa a costa de estas almas desinteresadas, Daniel Hit By A Train resulta ser un homenaje al espíritu humano y a nuestra innata necesidad de ayudarnos mutuamente.

Daniel Hit By A Train es la segunda obra de conjunto de la compañía en la línea del proyecto biográfico que comenzó con el éxito internacional Alice Bell.



6th March
4.30 pm
7.00 pm

Manuel Vason

Julia Bardsley

Almost The Same (feral rehearsals for violent acts of culture)

RUNNING TIME 1 hour 30 min.

VENUE Lecture Theatre and Hall ESAD

Booking essential

Audience capacity: 35 people

PRODUCTION INFORMATION

Number of people on the road: 4. **Stage requirements:** black box studio theatre. **Minimum stage width:** 7.5m. **Minimum stage depth:** (from setting line) 6m. **Audience capacity:** 35. **Seating/auditorium:** raked seating bank, 7 rows would be preferable, with side aisles. The audience of 35 is organised into a triangular configuration on the seats: **Installation:** discussed with each venue. i.e. foyer space. **Running time:** approx. 1hr 20mins. **Number of shows:** 1, 2 or 3 shows a day. The show slot will be 1hr 30mins with 1hr turn around between shows. **Transportation:** required – SWB transit van. **Other shows on tour:** Trans-Acts (first part of The Divine Trilogy), Aftermaths: a tear in the meat of vision (third & final part of The Divine Trilogy) – from April 2009, ... And the Shuffle of Things (music & texts - Andrew Poppy, video projections - Julia Bardsley).

COMPANY CONTACT:

Julia Bardsley:

22c Breakspears Road - London SE4 1UW. UK

T: +44 (0) 2086 918 646, +44 (0) 7946 396 488

E: julia@juliabardsley.net

W: www.juliabardsley.net; www.artsadmin.co.uk/projects/associate-artists;

www.myspace.com/andrewpoppy

Natasha Davis:

T: +44 (0) 7947 482 248

E: natasha@natashaproductions.com

CREDITS

Creator & Performer: Julia Bardsley; **Composer & Live Sound Mixing:** Andrew Poppy; **Production Manager & Video/Lighting Operator:** Marty Langthorne or Azusa Ono; **Project Manager & Front of House Co-ordinator:** Stephanie Allen; **Producer:** Natasha Davis. **Supported by** the National Lottery through Arts Council England. NRLA/NMI & Chelsea Theatre are Almost The Same commissioning partners.

Almost The Same is a performance for an audience of 35 people involving video, sound, objects & live performance. There is an additional installation element for pre & post show viewing. The performer is split into two opposing aspects; a live 'animal' presence - caged, confined & tethered within the performance space and a video projected double – the 'civilised' manipulator & predator. What ensues is a battle of wills, a war enacted between two facets of the same woman. The audience looks into that space of battle, which at times seems self-sufficient with its own rules of mercy & cruelty. However, the show dissolves the passive position of the spectators, revealing their central position. Testing the dynamic between instinct & intellect, the wild & the domesticated, nature & culture, the piece examines notions of terror, fear, matriarchal violence & the beast.

Almost the Same es una pieza de vídeo, sonido, objetos y live performance para una audiencia de 35 espectadores a partir. Hay un elemento adicional de instalación para visionar antes y después de la actuación. La artista es dividida en dos aspectos opuestos; una presencia "animal" en vivo – enjaulada, confinada y atada en el espacio escénico y su doble proyectado en vídeo – la manipuladora y depredadora "civilizada". La obra disuelve la posición pasiva de los espectadores para revelar su posición central, mientras pone a prueba la dinámica entre el instinto y el intelecto, lo salvaje y lo domesticado, la naturaleza y la cultura.

6th · 7th March

Peter Reder

Guided Tour

TIMES 6th, 7.00 pm, 9.30 pm

7th, 1.00 pm, 5.00 pm

RUNNING TIME 60-80 min. **VENUE** Various spaces

With Spanish interpretation

Booking essential

Audience capacity: 12 people

A beguiling mixture of video and performance, *Guided Tour* draws the audience into a shared contemplation of the nature of architectural spaces and the memories and feelings they evoke. A guided tour for the post-modern age, the show explores notions of memory and place through a combination of artefacts, video, text and performance, evoking aspects of the past whilst intelligently questioning how that past is represented and deployed in the present.

Guided Tour es una engañosa mezcla de vídeo y performance que arrastra al público a una contemplación compartida de espacios arquitectónicos y los recuerdos y sentimientos que evocan. Una visita guiada para la era postmoderna, la pieza explora las nociones de memoria y lugar a través de una combinación de artefactos, vídeo, texto y performance, evocando aspectos del pasado a la vez que cuestiona con inteligencia la forma en que ese pasado se representa y se pone de manifiesto en el presente.

PRODUCTION INFORMATION:

Number of people on the road: 2-3. **Minimum stage dimensions:** N/A. This work is appropriate for theatre and non-theatre venues, ideally buildings that are normally used as a tourist attraction and are open to the public. Historic buildings work particularly well for this piece. A site visit is required. **Running time:** 1 hour. **Scenery transport:** not required. **Any other shows on tour:** City of Dreams.

COMPANY CONTACT:

Louise Blackwell or Christina Elliot:

Fuel c/o BAC, Lavender Hill - London SW11 5TN.

T: +44 (0) 2072 286 688

E: info@fueltheatre.com

W: www.peter-reder.co.uk, www.fueltheatre.com

CREDITS:

Guided Tour by Peter Reder; **Produced** by Fuel.



Gob Squad

Super Night Shot

RUNNING TIME 1 hour **VENUE** University Auditorium

In *Super Night Shot*, four performers set out on a mission to explore the streets surrounding the venue and make a movie brimming with romance, revelation and action. Each of them is armed with a video camera and a bag of costumes. The action starts in the venue itself, one hour before the audience arrive. Each performer synchronises their watch and presses record on their camera. After a short motivational speech, the gang of four leave the building. They have the length of the tape (60 mins) to make their movie, asking passers-by to help them out. The climactic scene takes place on a nearby street corner, and after commandeering a car, the gang return to base and are given a rousing hero's welcome by the audience who have just bought their tickets. The audience follow the performers into the auditorium and together they watch the unedited movie. The four videos are projected side by side, making one wide screen, and the sound is mixed live with added music.

En Super Night Shot, cuatro performers se embarcan en la misión de explorar los alrededores del teatro y hacer una película. La acción comienza en el teatro mismo, una hora antes de que llegue el público. Cada performer sincroniza su reloj y pone a grabar su cámara. Tienen los 60 minutos que dura la cinta de la cámara para rodar su película, pidiendo a los transeúntes que les ayuden. Tras conseguir un coche, la banda regresa a la base y son recibidos como héroes por el público que acaba de comprar sus entradas.

PRODUCTION INFORMATION:

Number of people on the road: 5. **Minimum stage dimensions:** variable. Size of screen and strength of projectors is according to size of space and number of audience. **Running time:** 60 mins, no interval. **Scenery transport:** approx 40kg total, transported as excess baggage with performers, or as freight. **Any other shows on tour:** Saving The World, Gob Squad's Kitchen (You've Never Had It So Good), Room Service (Help Me Make It Through The Night), King Kong Club.

COMPANY CONTACT

Ayla Suveren, Producer:

Preset, 3 – 9. Hockley - Nottingham, NG1 1FH, UK

T: +44 (0) 7808 156 920

E: info@gobsquad.com

W: www.gobsquad.com

CREDITS

Concept: Gob Squad; **Devised by:** Johanna Freiburg, Sean Patten, Elyce Semeneć, Berit Stumpf, Sarah Thom, Bastian Trost, Simon Will. **On the streets of Gijón tonight:** Mat Hand, Berit Stumpf, Bastian Trost, Simon Will; **Tonight's live sound mix:** Jeff McGrory; **Sound design:** Sebastian Bark, Jeff McGrory; **Administration/Production Management:** Eva Hartmann; **Production Assistant:** Nina Tecklenburg.



6th March
10.30 pm



PRODUCTION INFORMATION

Number of people on the road: 8.

Minimum stage dimensions: Special stage required as per diagram in technical arrangement – note this is essential to performance. **Running time:** Approx 35 minutes. **Scenery transport:** some freighting required. **Backline hire:** Drums etc. to be hired by venue at promoters' cost – see separate list. **Any other shows on tour:** Optional Groove and Functional Music (indoor concert show).

COMPANY CONTACT

Simon Chatterton:

Shotover Edge Cottage, Old Road. Oxford, OX3 8TA

T: +44 (0) 7949 783 174

E: simon@simonchatterton.co.uk

W: www.neoglobal.net

CREDITS

Created by Jim Parris and Xumo Nounjio; **Performed by** Xumo Nounjio, Jim Parris, Christophe Vareille and Roxane Butterfly; **Sound:** Rui Feio, **Lighting:** Steve Bryan; **Production Manager:** Keiran Taylor Thomas; **Producer:** Simon Chatterton.

Nzi Dada Ritual Imaginaire

RUNNING TIME 35 min. **VENUE** Doric Yard

Nzi Dada's night-time outdoor show, *Ritual Imaginaire*, is a powerful collision between Bantu culture and contemporary performance that oscillates between fierce ritual and mystical ceremonial style. Drawing on funk, jazz and electronics together with African percussion and tradition, *Ritual Imaginaire* combines live music and physical performance with atmospheric lighting, sampled sound and giant sculpture.

Nzi Dada is a collaboration between Manchester-based bass player Jim Parris and Paris-based Cameroonian performance artist, vocalist and multi-instrumentalist Xumo Nounjio.

Performances are highly percussive, with Xumo and percussionist Christophe V playing a variety of instruments including an African log drum, triggered samples, metallic instruments, and bead shakers.

El trabajo nocturno para exteriores de Nzi Dada, Ritual Imaginaire, es una enérgica colisión entre la cultura Bantú y la performance contemporánea, cuyo estilo oscila entre el ritual primitivo y la ceremonia mística. Mezclando el funk, el jazz y la electrónica con la percusión y la tradición africana, Ritual Imaginaire combina la música en directo y la performance física con iluminación atmosférica, sonidos sampleados y escultura gigante.

Nzi Dada es una colaboración entre el bajista Jim Parris, asentado en Manchester, y Xumo Nounjio, artista de performance, vocalista y multi-instrumentalista camerunés residente en París.



6th March
4.00 pm

good cop bad cop

Mas o Amser

RUNNING TIME 4 hours **VENUE** Hall LABoral Centro de Arte
Entrance at your own leisure

Mas o Amser is a performance for dusk - a durational building performance, a game for two (or more) men/women with unclear rules, a loose choreography and a sculptural exercise performed under duress. It is about the frailty of the human body and the urge to keep going in the face of impending doom. It is about creation and destruction, about co-operation and opposition, ingenuity and sheer bloody-mindedness. It is about the relationships between performers and objects, between performer and performer, and between performers and members of the audience. *Mas o Amser* translates from Welsh to English as Out of Time.

Mas o Amser es una performance crepuscular – una prolongada performance de construcción, un juego para dos (o más) hombres/mujeres con reglas poco claras, una coreografía abierta y un extenuante ejercicio escultórico.

Trata de la fragilidad humana y del impulso de seguir aun cuando el desastre es inminente. Trata de la creación y de la destrucción, de la cooperación y la oposición, de la ingenuidad y de la mera necesidad. Trata de las relaciones entre los artistas y los objetos, entre artista y artista, y entre éstos y los espectadores. Mas o Amser significa Fuera del Tiempo en galés.

PRODUCTION INFORMATION

Number of people on the road: three. **Minimum space dimensions:** approx 8.5m x 15m but smaller considered. **Running time:** between one and four hours. **Scenery transport:** transport of 80 black boxes (approx 100 kilos, 1m x 65cm x 30cm). **Any other shows on tour:** Phantom Ride, Hanner Call, Brodys Notes, Untitled plus Support (See British Councils Performance in Profile publication 2009 for details).

COMPANY CONTACT

Richard Huw Morgan:
69 Lakin Drive Y Barri. Bro Morgannwg CF62 8AH CYMRU
T: +44 (0) 7947 387 446
E: rhmorgan@mac.com

CREDITS

good cop bad cop.



7th March
5.00 pm

Manuel Vason

Rajni Shah

Dinner with America

RUNNING TIME 2 h 30 min

VENUE Multimedia workshop LABoral Centro de Arte

PRODUCTION INFORMATION

Number of people on the road: 5. **Minimum stage dimensions:** 9m x 15m; height to grid, 4m. **Running time:** 2 1/2 hours including informal feast after 2 hours. **Set transport:** required. **Any other shows on tour:** no.

COMPANY CONTACT

Stephanie Allen, producer:

Rajni Shah Theatre, flat B, 11 Nevill Road. London N16 8SH - England

T: +44 (0) 7960 318 296

E: producer@rajnishah.com

Rajni Shah, director:

T: +44 (0) 7990 656 644

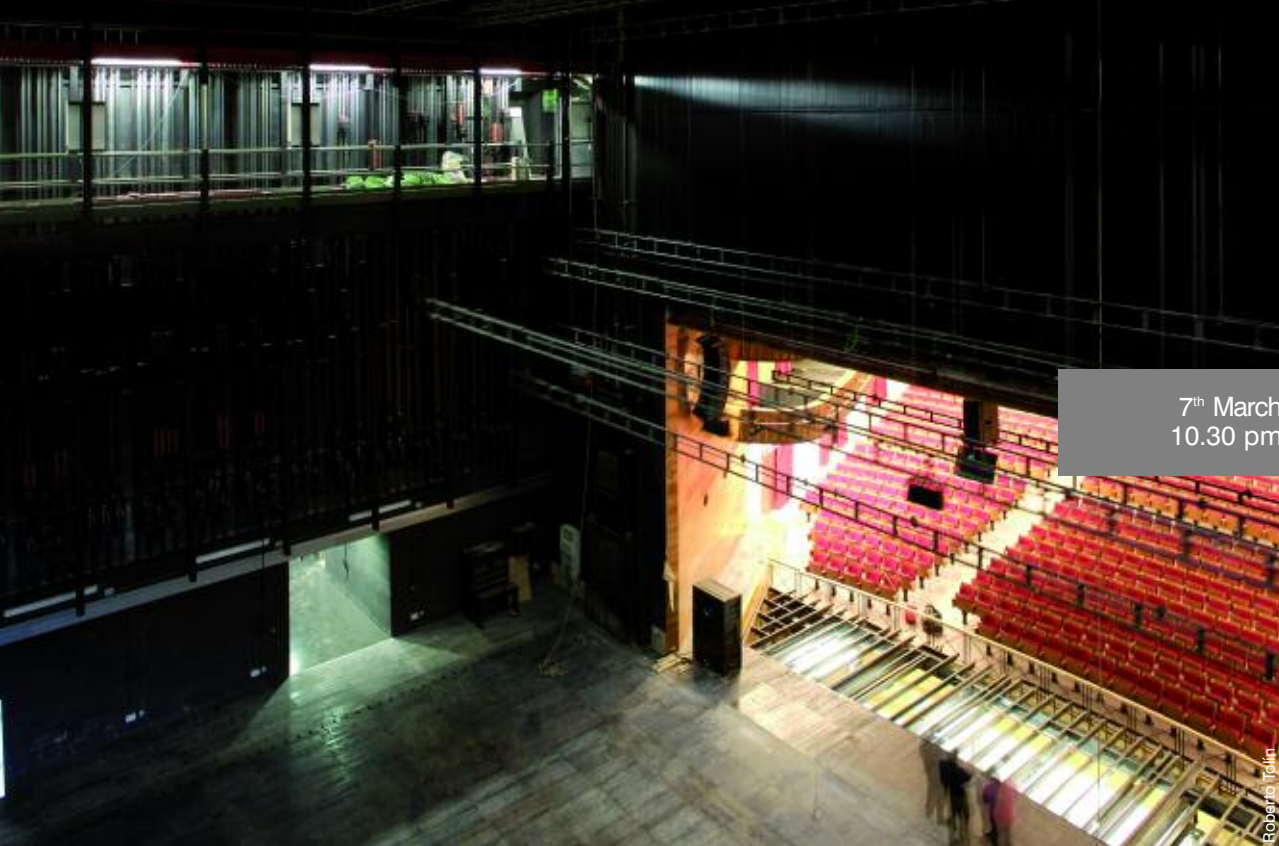
E: rajni@rajnishah.com

CREDITS

Performed and created by Lucille Acevedo-Jones, Lucy Cash and Rajni Shah; **Technical operation by** Chahine Yavroyan; **Film by** Lucy Cash **with lighting by** Ole Birkeland; **Tour produced by** Stephanie Allen; **Original lighting concept and design by** Cis O'Boyle; **Production Manager:** Chahine Yavroyan; **Soundtrack featuring** Bailey Barash, Eleanor Brownfield, Ben Bryson, Jerry Cullum, Imani Davis, Tia Davis, Zion Davis, Carrie Elzey, Chip Epsten, Guillermo Gómez-Peña, James Gough, Tim Habeger, Grady Harris, Bradley Kimball, Ruth Laxson, Alice Lovelace, Katy Malone, Jeff Mather, Jean-Marie Mauclet, Linda Norton, Lucille Schmidt, Nicholas B. Schmidt, Toby Schmidt, Stevens and Ronnog Seaberg, Deshantell Singleton, Jan Smith, Priscilla Smith, Samuel Thompson, Lily Trapkin, Madison Trapkin, Philip Trapkin. You Need a Magician in Your Life **song by** John Darnielle of The Mountain Goats. **Funded by** the National Lottery by Arts Council England Commissioned by Fresh and Coastal Currents with support from Nuffield Theatre, Lancaster.

Dinner with America is the second in a trilogy of visually rich performance installations exploring cultural identity in the 21st century. Where the first piece in the trilogy, *Mr Quiver*, explored and problematised Indian and English stereotypes, this piece reflects on what 'America' means to us. Created during the era when George W. Bush was President of the United States, the performance provides a gentle but provocative insight into a defining moment in the country's history. The core performance lasts two and a half hours, and builds to a climax before ending in a feast of nuts, chocolate and fruit, which audience members are invited to share with the artists as they exchange conversation.

Dinner with America es la segunda parte de una trilogía de instalaciones performativas muy visuales que exploran la identidad cultural en el siglo XXI. Mientras que la primera pieza de la trilogía, Mr. Quiver, exploraba la problemática de los estereotipos indios e ingleses, esta pieza reflexiona sobre lo que significa "América" para nosotros. Creada durante la presidencia de George W. Bush, la performance proporciona una visión amable pero provocadora de un momento crucial en la historia del país. El núcleo de la performance dura dos horas y media y culmina con un festín de frutos secos, chocolate y fruta, que los espectadores pueden compartir con las artistas mientras conversan.



7th March
10.30 pm

Round-table Discussion

"On the use of public spaces – in and around theatre spaces – and on how artists, producers and programmers see their spaces".

A panel discussion in which the speakers will deliver a short talk of about 10 minutes each followed by a question and answer session with the public.

Panel speakers:

- Andy Field. Co-Director of Forest Fringe
www.forestfringe.co.uk
- David Jubb. Joint Artistic Director – Battersea Arts Centre
www.bac.org.uk
- Hannah Ringham. Founder Member of Shunt Collective
www.shunt.co.uk
- Benedict Anderson. Architect/Dramaturge – Thinkbuild architecture. Course director: Spatial Design. University of Hertfordsaire UK
www.thinkbuildarchitecture.com
- Antonio Martínez. General Director Cultural Promotion of Murcia – Centro Párraga
www.centroparraga.com
- Jorge Fernández de León. Secretary for Cultural Promotion - Principado de Asturias
www.asturias.es

"En torno al uso de los espacios públicos – dentro y fuera de los espacios escénicos convencionales- y cómo los artistas, productores y programadores perciben sus espacios".



7th March
8.00 pm

Richard Anderson

Action Hero

A Western

RUNNING TIME 55 min. **VENUE** Laboral Café

We want to make a western. We have a cowboy hat and some ketchup. We want the scene where our hero walks into the bar and everyone stops talking. We want the scene where the whore begs to be loved. We want blood and guns. Dust blows across an empty street. Music. *A Western* is an experiment with the relationship between an audience, a space and an event. It is a site responsive performance and is remade for each new venue. We locate our valley, our saloon, our empty street; we find our audience and together we make *A Western*.

Action Hero are a Bristol-based company making performance and live art. They are Arnolfini Associate Artists and members of Residence.

PRODUCTION INFORMATION

Number of people on the road: 2. **Minimum stage dimensions:** the performance happens in a bar. **Running time:** 50 minutes. **Scenery transport:** no. **Any other shows on tour:** Watch Me Fall.

COMPANY CONTACT:

Gemma Paintin:
42 Hill Avenue, Victoria Park. Bristol BS3 4SR - United Kingdom
T: +44 (0) 7717 096 813
E: gemma@actionhero.org.uk
W: www.actionhero.org.uk

CREDITS:

Devised and performed by Gemma Paintin and James Stenhouse.

Queremos hacer un western. Tenemos un sombrero de vaquero y algo de ketchup. Queremos la escena en la que nuestro héroe entra en el bar y todos se callan. Queremos la escena en la que la puta suplica que la amen. Queremos sangre y pistolas. El viento arrastra una nube de polvo por la calle desierta. Música. A Western es un experimento con la relación entre la audiencia, el espacio y el evento. Es una performance adaptada al espacio y se renueva para cada nuevo espacio escénico. Situamos nuestro valle, nuestro saloon, nuestra calle vacía; encontramos nuestro público y juntos hacemos A Western.



7th March
9.00 pm

Debbie Kermode

Kira O'Reilly (Untitled) Syncope

RUNNING TIME 1 hour **VENUE** Tunnel adjacent to church

Primarily I come from a visual arts background but have found myself compelled by time and eventfulness. The body and my experiential body is central to the work I make within a scenario of 'you and I' sharing time, a continuum of moments and lapses.

Untitled (Syncope) is about a body of sorts, a moving, gasping, swooning body, that is unravelling and moving in some tandem with audience (you) and space. It exists in four sections of movement identified by tempo changes: Reflective walk to you; Opening action/Breath action; Tip Toes/Never ending action; Clarity/Doubt.

Provengo principalmente del campo de las artes visuales, pero me he visto influenciada por el paso del tiempo y las circunstancias. El cuerpo y mi cuerpo experimental son centrales en la obra que creo dentro de la idea de "tú y yo" compartiendo tiempo, un continuo de momentos y lapsos.

Untitled (Syncope) trata sobre una especie de cuerpo, un cuerpo que se mueve, jadea, se contonea, que se despliega y se mueve en sincronía con el público (tú) y el espacio. Sus cuatro secciones de movimiento son identificadas por cambios de tempo.

PRODUCTION INFORMATION

Number of people on the road: 2-3; **Minimum stage dimensions:** Variable, this work is remade to be adapted for specific architectural spaces; **Running time:** 45-50 minutes; **Scenery transport:** required or not; **Any other shows on tour:** (Untitled) for You Beloved falling asleep with a pig.

COMPANY CONTACT

Kira O'Reilly
30a Woodbridge Road
Birmingham B13 8EJ
T: +44 (0) 7846 269 004; +44 (0) 1212 582 231
Skype: kiraoreilly
<http://kiraoreilly.com/blog>

CREDITS

Artistic conception Kira O'Reilly; **Originally commissioned by** SPILL Festival of Performance, London 2007.



7th March
10.00 pm

PEOPLE LIKE US & ERGO PHIZMIZ

RUNNING TIME 45 min. **VENUE** Stage House

For 17 years Vicki Bennett has been making CDs, radio, and A/V multimedia under the name People Like Us. By animating and recontextualising found footage collages Vicki gives an equally witty and dark view of popular culture with a surrealistic edge. People Like Us broadcasts an ongoing experimental arts radio and podcast show on WFMU, called *DO or DIY*, which, since it began in 2003, has had over three quarters of a million Realplayer hits.

Ergo Phizmiz is a diverse and multifaceted artist, working across eccentric pop music, collage, radio-art, installations, and performance. His work is disseminated and presented globally on a regular basis across platforms and media, and his reputation as a typesetter and creative explorer is constantly growing.

Durante 17 años, Vicki Bennett ha grabado discos, hecho radio y creado audiovisuales multimedia bajo el nombre People Like Us. People Like Us emite un programa experimental de radio y podcasts en la WFMU titulado DO or DIY, que ha registrado, desde sus inicios en 2003, 750.000 descargas de Realplayer.

Ergo Phizmiz es un artista polifacético que trabaja con música pop excéntrica, collage, radio-arte, instalaciones y performance. Su obra es normalmente difundida y presentada de manera global a través de diferentes plataformas.

PRODUCTION INFORMATION

Number of people on the road: 3. **Minimum stage dimensions:** 2.5 x 2.5 metres. **Running time:** 45 minutes approx. **Scenery transport:** No. **Any other shows on tour:** No.

COMPANY CONTACT

Ergo Phizmiz (Dominic Robertson):

42 Chapel Street, Buckfastleigh. Devon. TQ11 0AB. UK

W: www.peoplelikeus.org - www.ergophizmiz.com

CREDITS

All music mixed, composed & performed by People Like Us & Ergo Phizmiz.

LABORAL CIUDAD DE LA CULTURA

C/ Luis Moya Blanco 261
33203 Gijón. Asturias

Information Laboral Ciudad de la Cultura:

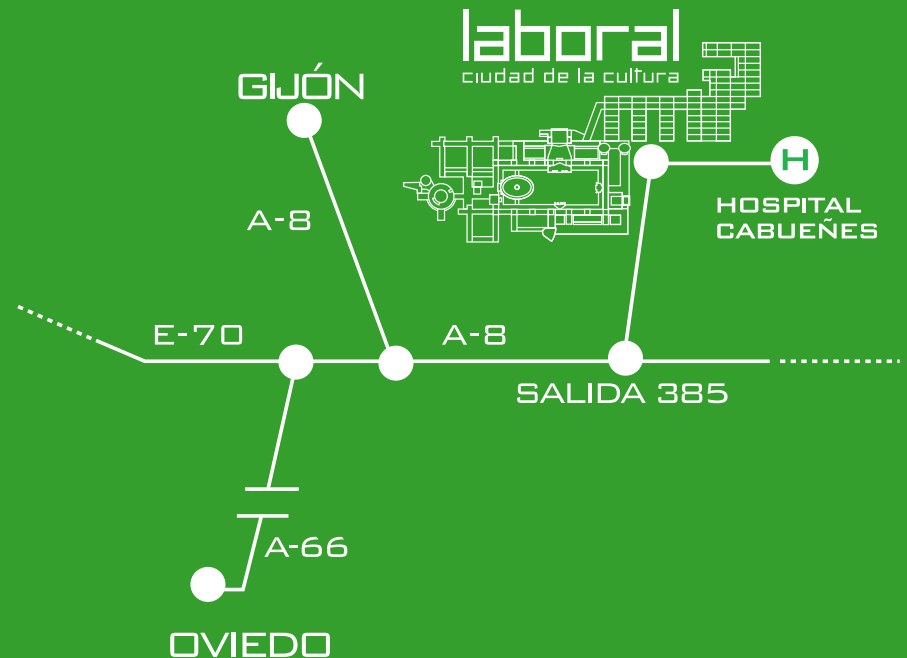
902 306 600

BUS LINES TO LABORAL:

- **Bus line 1:** Cerillero-Hospital de Cabueñes
- **Bus line 18:** Nuevo Gijón-Hospital de Cabueñes
- **Bus line 2:** Rocés-Hospital de Cabueñes

TAXI:

985 141 111
985 164 444



Useful Information

Free admission until full, except the following:

- Gob Squad: 5€
- People Like Us: 5€
- Nzi Dada: 5 €

Booking essential by phoning 902 306 600

Tickets can be purchased at:

- CajAstur Tiquexpress ATMs
- CajAstur website: www.cajastur.es
- CajAstur phoneline: 902 106 601

Tickets can be collected later from Tiquexpress ATMs.

- At Laboral Ciudad de la Cultura:

Reception Centre – Shop

Opening hours: **Monday to Friday** from 8:00 am to 8:00 pm
(day of show until 8:30 pm)

Saturday & Sunday: February and March from 10:00 am to 7:00 pm;
April to June from 10:00 am to 7:30 pm; July from 10:00 am to 9:00 pm.

Teatro de la Laboral box office

- Kiosk located in Campo Valdés (opposite St Peter's Church in Paseo del Muro de S. Lorenzo)

Further info:

- 902 306 600
- www.teatrodelalaboral.com

Teatro de la Laboral
C/ Luis Moya 261
33203 Gijón
Asturias

Further info:

- Return or exchange of tickets is not permitted
- Access to the theatre will not be allowed once the show has begun
- Video recording and photography are strictly forbidden
- There is a number of places available for persons with reduced mobility
- The organisation reserves the right to alter the programme due to causes beyond its control

Información práctica

Entrada libre excepto para los siguientes espectáculos:

- Gob Squad: 5€
- People Like Us: 5€
- Nzi Dada: 5 €

Necesaria previa reserva en 902 306 600

Los usuarios podrán comprar sus entradas:

- En cajeros CajAstur Tiquexpress
- En la web de CajAstur: www.cajastur.es
- En el teléfono de CajAstur: 902 106 601

Posteriormente las entradas adquiridas se podrán retirar en cajeros Tiquexpress de la entidad bancaria.

- En Laboral Ciudad de la Cultura:

Centro de Recepción – Tienda

Horarios: **lunes a viernes** de 8:00 h. a 20:00 h.

(días con espectáculo hasta las 20:30 h)

sábados y domingos: febrero y marzo de 10:00 h. a 19:00 h.;
de abril a junio de 10:00 h. a 19:30 h.; julio de 10:00 h. a 21:00 h.

Taquilla del Teatro de la Laboral

- Kiosco situado en el Campo Valdés (frente a la Iglesia de S. Pedro en el Paseo del Muro de S. Lorenzo)

Para más información:

- 902 306 600
- www.teatrodelalaboral.com

Teatro de la Laboral
C/ Luis Moya 261
33203 Gijón
Asturias

Otra información:

- No se admiten devoluciones ni cambio de entradas
- Una vez iniciado el espectáculo no se permitirá el acceso a la sala
- No se permite la grabación de vídeos ni la realización de fotografías
- Hay habilitados lugares para personas de movilidad reducida
- La organización se reserva el derecho de modificar la programación siempre que sea por causas ajenas

BRITISH COUNCIL ESPAÑA

Director
Chris Hickey

Subdirectora
Sue Barnes-Bubic

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Director Arts
Rebecca Walton

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Consejera de Cultura y Turismo
Mercedes Álvarez González

LABORAL CIUDAD DE LA CULTURA

Director Gerente Laboral Ciudad de la Cultura
Jesús López Díaz

COORDINACIÓN

British Council / Teatro de la Laboral

British Council

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