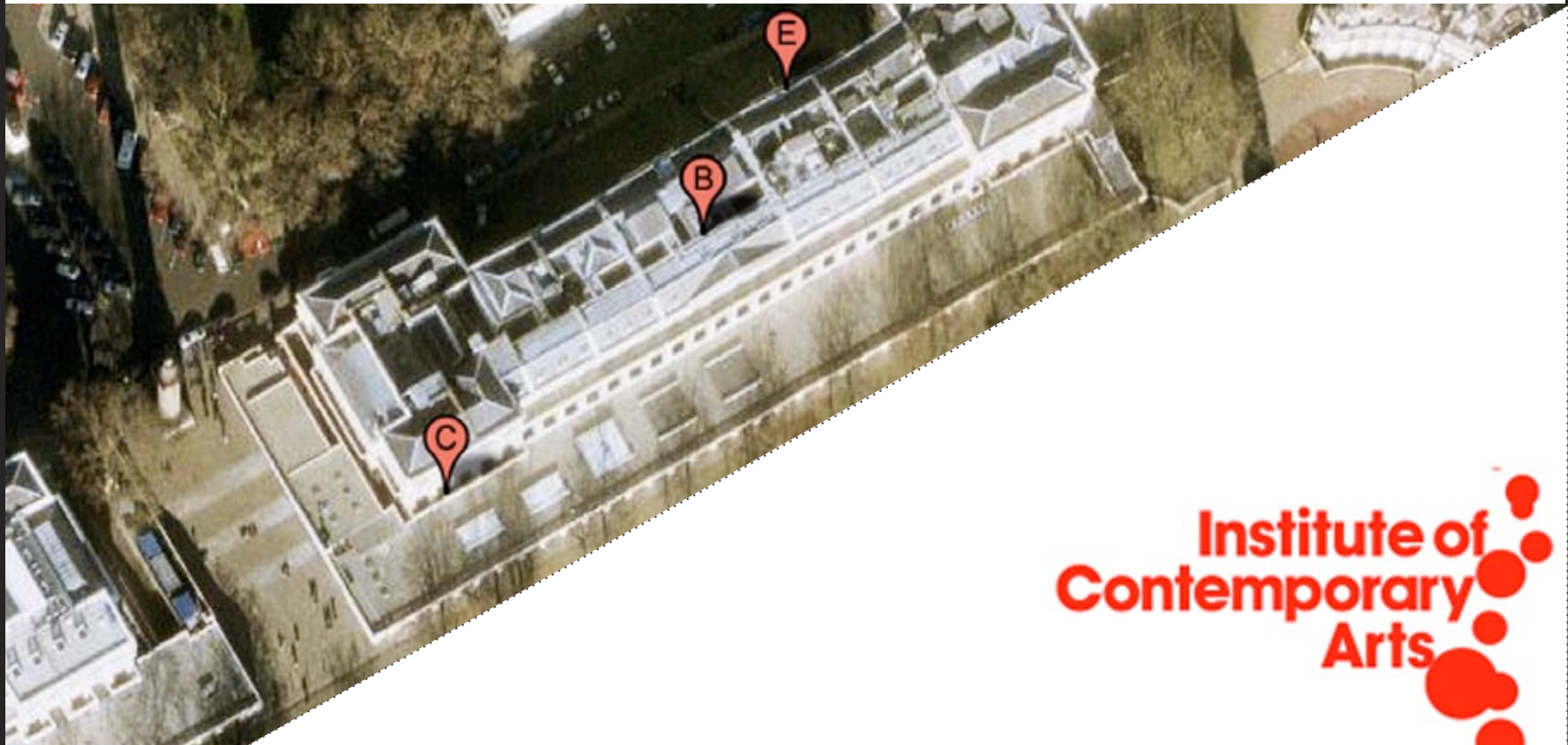


True Riches -

a programme of

Live Art for the ICA



Institute of
Contemporary
Arts

Introduction

Filling a gap, and always willing to lend a hand when major arts organisations fail to do their jobs properly, we are delighted to announce the re-opening of the ICA Live Art Department in the form of True Riches, an independent curatorial project with contributions and participation of an international group of artists, curators and thinkers working in and around Live Art.

*

ICA's Live Arts and Media Department was closed by Ekow Eshun, (Director, Institute of Contemporary Arts, London) in October 2008 with an accompanying email statement in which he remarked that the area of practice lacked the 'depth and cultural urgency' necessary to command the continued resources and focus of the institution, arguing that in any case ICA's commitment to live practice would continue to happen 'naturally' through the programming initiatives of the remaining departments.

We sincerely doubt that such a scenario would work out well for ICA's profile of and commitment to Live Art.

In fact ICA's lack of interest in Live Art over the last several years has been manifest and despite earlier eras of commitment to the form - with programming in theatre and gallery spaces, commissions, discussion events and platforms - they've long since ceased to be considered as much of a player in the Live Art area. How the closing of the Live Arts Department would improve this situation seems at best pretty hard to explain.

There are those who believe that Live Art in London/UK can do well enough without the ICA - concentrating their efforts on other spaces, different communities, and creating different relations to the institutional practice of arts. We do have plenty of passion and support for these kinds of practices and positions. At the end of the day though, we also think that in a city as big, culturally rich and varied in its makeup and history as London is, it is important that an arts centre like the ICA should give adequate space to this important area of contemporary practice. The ICA in London, positioned at the city's geographical centre and as its experimental vanguard, should embrace and champion the possibilities of Live Art to speak to the contemporary situation and to address publics in the most extraordinary, thought-provoking and challenging ways.

ICA is perceived by many on the international scene as a model contemporary arts space. Live Art - with all of its hybrid tendencies, its blurring of boundaries, its fun, vitality, energy and relevance really should be there with the full weight and resources of the institution.

*

The project True Riches - a season which runs from now until the end of 2009 at the ICA - arises from our invitations to around 25 individuals to make proposals for works, seasons and themed and un-themed programmes. It gathers materials which stem from a variety of approaches, tendencies, and impulses in the live art sector - from the satirical critical to the archival, from the comical subversive to the theoretical investigative. We even have a buffet of zero gravity food.

The ICA Live Art Department, even though it does not exist, is alive and well and glad of your support. We would like to extend our thanks to the many artists and curators who have joined us to make the varied proposals, statements and programmes that comprise True Riches. We hope that you'll join us for these and other events.

Tim Etchells / Ant Hampton

"If the ICA has a single, overriding raison d'être, it is the responsibility to express who we are and how we live right now, through art, culture and ideas, to weigh up constantly shifting moods and movements in art and society in an attempt to articulate the tenor of the times.

In 2009 we will be unveiling a series of ambitious events including new seasons of multi-art form activity that will take over and transform the whole of the ICA building. At a time when biennales and art fairs frequently dominate the cultural calendar, it's important for the ICA to occasionally work in a similar spirit and reconfigure itself as a sometime festival, a freeform space of artistic exploration, a place where debate and experimentation are central."

Ekow Eshun, artistic director, from ICA programme December 2008'



GERALDINE PILGRIM **Black Box**

ONGOING FROM FEBRUARY 4

I will flood the ICA Theatre with water by creating a 1metre 20 centimetre high black metal tank that follows the exact architecture of the space, delineating every recess and every pillar (apart from the fire exit recess of the mall dock door that is left as audience space). The interior of the tank will be lined with black pond liner. The tank will be filled with water -by the Westminster Fire Department - pumped through hoses that can come in from the mall dock entrance.

The water level will be 1 metre 19 centimetres high. A wind machine in the ceiling will form a ripple effect on the water and the whole installation shall be starkly lit with white light by rows of birdies on a frame suspended over the tank. A thin film of oil would gradually be poured into the tank by a performer covering the surface of the water, and would be set alight by a taper.

The audience can only enter to view the installation by the mall dock doors side entrance and would stand in the fire exit recess that is not flooded.

This installation symbolises the flood of ideas that have filled this black box space over the years. The ICA theatre space was a magnificent neutral empty space created to be filled with other people's imagination. I see this installation as a celebration, a funeral and a goodbye to all the extraordinary work that has been performed and created in this space and not acknowledged.



Black Box

JOSÉ ANTONIO SÁNCHEZ &
MARIA RIBOT

MIGRATIONS

In 1942 Princess Hélène Elizabeth Louise Amelie Paula Dolores Poniatowska Amor travelled to México city in the company of her mother Paula, while her father, Jean Poniatowska was fighting with the French army, with whose forces he landed in Normandy shortly afterwards. The Princess published her novel *The Train Passes Through First* under the name of Elena Poniatowska; she presented the book, dressed as “tehuana” in the company of the actress and activist Jesusa Rodríguez, in the character of a machinist. Six years earlier the two women had turned up in front of the Mexican parliament to protest against the militarisation of Chiapas. Sub-commander Marcos moved into Chiapas on the first of January 1994. Exactly twelve years afterwards Marcos travelled the 32 Mexican states during his other campaign. Roberto Bolaño moved to México in 1966. Seven years later he returned to Santiago de Chile, crossing the whole of Latin America, from north to south, hitching lifts or using local buses. He arrived late, but despite this was kept under arrest for more than a week. His experiences were to inspire the novel 2666. Nelson Mandela was incarcerated for 27 years as prisoner 46664. In 1993,

a year before he was elected president of South Africa, he travelled to Stockholm to collect the Nobel peace prize. Edward Said died before peace came to his homeland Palestine, which he had to abandon with his family in 1948. He travelled to Egypt and later to the US where he published his most famous work *Orientalism*. In 1957 Fatima Mernissi travelled from Fez in Morocco to Paris and in 1995 published *Dreams of Trespass: Tales of a Harem Girlhood*. Later she reflected on the influence of Chinese legend on the Arab imagination and how it manifests itself in the tales of the Arabian Nights. Rabih Mroue preferred not to travel and stayed put in Beirut with his wife where they asked: “Who is afraid of representation?”. Certainly not the poet Joan Brossa: he used to travel from Barcelona to Perpignan to visit strip-tease cabarets, at that time forbidden in Franco’s Spain. The musician Carles Santos followed him some years later. In September 2007 Sonia Gómez flew out of Barcelona landing 12 hours later in Shanghai, thirty six years before Wong Kar Wai arrived at his destination in a mysterious train. In 1978 Esther Ferrer was on *The John Cage Train*: in search of lost silence (1978), heading for Bologna. Afterwards she went to Paris. The Egyptian actress Safaa Fathy arrived there in 1980 and made the film *Derrida’s Elsewhere* (1999). In 2008 she

stated, “Jacques Derrida is not dead”. Ana Mendieta is definitely dead. She was killed in 1984, when she fell from the 34th floor of a building in Greenwich Village.

She had lived in the United States since her exile from Cuba at the age of twenty three. William Pope still lives in New Jersey; in 2007 he was invited to Vienna by Tim Etchells and spoke for 12 hours wearing a Condoleezza Rice mask. Juan Lorient was in the audience for the entire performance; afterwards, during his return to Vega de Pas, he walked for 12 days, while reflecting on humanity. Nao Bustamante, dressed as herself, flew to Jerusalem in 1995; with María Ribot she took a pilgrimage to the sacred sites without encountering any of the three Gods. Disappointed, she returned to Los Angeles; María to Madrid where she asked José Sánchez to write a text which would help her to understand what they were doing. He did so, but despite this María moved to London, where she performed several times at the ICA. Some years later, while living in Geneva, she bumped into her old friend, Joshua Sofaer, author of a blank book, who had travelled to Switzerland to present his video:

What is Live Art?

Presence and telepresence. Real and imagined journeys. Meeting places. Look into each other eyes and act. Be a prisoner and yet

travel. Erase borders. Run to the encounter. Fly to the future. Don’t let time terrify you. Time flies, time runs away. To play. To invent. Subvert languages. Disguise your self to search for the real. Touch each other. Think of us. Risk your identity.

The 28th of May 1994 sub-commandant Marcos wrote: “Marcos is gay in San Francisco, black in South Africa, an Asian in Europe, a Chicano in San Isidro, an anarchist in Spain, a Palestinian in Israel, a Mayan Indian in the streets of San Cristobal, a gang member in Neza, a rocker in the National University, a Jew in Germany, an ombudsman in the Defence Ministry, a communist in the post-Cold War era, an artist without gallery or portfolio.... A pacifist in Bosnia, a housewife alone on Saturday night in any neighbourhood in any city in Mexico, a striker in the CTM, a reporter writing filler stories for the back pages, a single woman on the subway at 10pm, a peasant without land, an unemployed worker... an unhappy student, a dissident amid free market economics, a writer without books or readers, and, of course, a Zapatista in the mountains of southeast Mexico. So Marcos is a human being, any human being, in this world. Marcos is all the exploited, marginalized and oppressed minorities, resisting and saying, ‘Enough’!



Desplazamientos

PROGRAMME BY JOSÉ ANTONIO
SÁNCHEZ & LA RIBOT

DESPLAZAMIENTOS

11 - 15 FEBRUARY

Five days of lectures, actions,
performances and discussions
with artists, writers and politicians
who think and work in Live Art.

Elena Poniatovska / Jesusa
Rodríguez: **Cómo se nos fue el país
vagón por vagón**

and

Carles Santos y Joan Brossa:
Brossalobrossotdebrossat

11 FEBRUARY: 12:00AM - 6:00PM and 8:30PM

Roberto Bolaño / Wong Kar Wai:
In between ICA2666 and ICA2046
and
Ana Mendieta / William Pope:
Death without protest

12 FEBRUARY: 6:00AM - 6:00PM: ON BOARD THE TRAIN
FROM ST. PANCAS TO WATERLOO STATION
and 8:30PM DEBATE ONLINE



La Ribot

Safaa Fathy / Jacques Derrida:
Derrida n'est pas mort
and
Edward Said / Rabih Mroue:
The war imprinted body

13 FEBRUARY: 12:00AM: BAR and 6:00PM

Monologue by Safaa Fathy.
Jacques Derrida will remain silent
and a Dialogue - Lecture -
Performance with Edward Said
and Rabih Mroue.

Sonia Gómez / Joshua Sofaer:
The speed of thoughts
and
Não Bustamante / Nelson Mandela
The only place

14 FEBRUARY: 6:30PM: LECTURE and 8:30PM - ALL NIGHT

Esther Ferrer/ Fátima Mernissi:
This is the story of a woman
and
Subcomandante Marcos/ Juan
Loriente: **It shakes violently**

15 FEBRUARY: 8:00PM - 11:00PM AND MIDNIGHT
ONWARDS

A Conference - Action, followed
by continuation online from
midnight.



The Sceneshifters

GARY STEVENS

The Sceneshifters

The sceneshifters look human, but they are not. We are not sure about the actors. The sceneshifters sometimes wander lost and alone across the stage and at other times they appear as a teeming horde tinkering, adjusting, assembling or stripping the furnishings for various interiors. They may hide, sleep, play dead or get caught in the middle of a scene and stand transfixed. They are managed, indulged and tolerated by the actors who treat them as semi-trained domestic animals.

The sceneshifters have no image of themselves to offend. Yet the actors do not treat them with condescension; efforts to control them often lead to exasperation but never outrage. The sceneshifters look to one another for guidance; there is a trace of pack animals about them. Yet they do not mourn the loss of one of their number who appears accidentally smothered. The actors too are strangely untouched by the prone body with its head buried between the cushions of a sofa as a scene is enacted around it.

The symbiosis between actors and sceneshifters is played like a dance with partial interiors built and dismantled as an actor moves through the space, but this relationship is gradually broken by a series of incidents that lead to a sceneshifter standing-in for an actor who has been incapacitated.

The actors find themselves increasingly usurped by these creatures that inhabit the space in the characters' clothes. The imperative for the show to go on is strong in them, but their grasp of the role is often spectacularly absent. They stave off anarchy with losses on both sides.

It is slapstick played as real. Bodies are literally swept under the carpet. The comic aspect is never confirmed and a careful balance is sought between the attempt to construct poignant models of psychological and emotional life and the seemingly alien world of the sceneshifters. The serious handling and careful construction militates against an easy understanding of the work as burlesque.



CONCEPT BY VIVI TELLAS
& NICOLÁS GOLDBERG
SPONSORED BY NEOX INC.

Picnic in Space: Be your Soul

14, 21, 28 MARCH: 7:30PM, 7:50PM, 8:10PM, 8:30PM,
8:50PM, 9:10PM, 9:30PM, 9:50PM, 10:10PM

Fully developed for ICA's True Riches performing arts programme, this Zero-G chamber will allow the audience to enjoy a 20-minute control free Space Station picnic.

Free Admission. Adults only. Space food buffet available at venue. Tickets must be reserved 48 hours prior to the first performance.



CHRISTINE PETERS

The Living Archive

OVER A PERIOD OF 6 MONTHS AT THE ICA, SPRING 2009

The Living Archive is a portrait of a movement which doesn't come along as a manifesto but reflects a self-evident, ongoing artistic practice: the crisscrossing of the fields via performative approaches. More and more artists are operating in crossovers, experimenting with different artistic disciplines and, in addition, reflecting on philosophical, political, sociological or anthropological questions. Each of them by applying different,

individual rules and criteria on which their works function – whether thematic, geographical, spatial and so on, in order to question given formats, explore different platforms and displays for discussing culture. Obviously the exhibition format has been questioned throughout the 20th century, but perhaps performance, discursive and narrative events have not yet been considered to the same extent. This project raises the question of how new display and communication methods can be created for such performative agendas.

The visual arts somehow count performative approaches among their realm of signs, naturally and self-assuredly, as if they alone were responsible for its genesis. Theatre and dance have been more sluggish in their judgement – but they have been giving more attention to it after the renewed career of an interdisciplinary discourse since the beginning of the 1990s - As Brian Eno prosaically put it, “Attention creates value.”

And indeed, there is a lot of valuable and innovative work done in the interdisciplinary field, which creates potentials the visual arts are still not fully aware of. From visual diaries to text machines and narrative marathons - from live art to sound scapes and architectural interventions, from social choreographies to performative congresses, cooking situations and collective parades. Art making today has no disciplinary limits. Its elasticity is its strength.

“You better come on in my kitchen, ‘cause it’s goin’ to be rainin’ outdoors” (Robert Johnson, Refrain in: “Come on in my kitchen”)

Over a period of six months the ICA will be transformed into a living organism where production and presentation take place at the same time, shapeshifting, intersecting, processual and surprising. The underlying thematic key concept of this approach is Slow Production. Slow Production is a counter-concept to that restlessness of a project based art making and its fatigues, which deals with long term modes of production and research, seeking to build alternative and reliable socio-political agendas. The ICA period will thus be an initial pioneering event which constructs a Living ICA+ Archive for future activities - for both, the artists and for the ICA:

All invited proposals will contain artistic long term strategies and the artists involved are co-responsible for the whole event - being the actual hosts - by interacting, co-curating, contextualising, analysing, writing, networking, reflecting, designing, relating to the public, cooking...

One precondition for the selection of the artists to be involved is that they have agreed to invest a maximum time span (a rushing in and

out is not desirable, unless they make concrete proposals of how to fill that gap in a supporting way.) The Living Archive will accordingly function like a six months residency space, where artists profit from the given time and input and where a lot of public activity and exchange will take place.

Second precondition: In order to support a Slow Production strategy, to develop and promote sustainable agendas, ICA has fully committed itself - financially, infrastructurally and staff-wise. The reason for mentioning this second (agreed) precondition is that a pioneering approach like this one implies a revisited valuation of the priorities concerning all annual expenses.

In this sense The Living Archive will be part of a long term debate on creative capital, time economy, and substantial valuation.

The following artists will become part of the game:

Los Carpinteros (CU), Airline (CH), Stefanie Trojan (D), Dora Garcia (E), Roman Ondak (SL), Tue Greenfort (DK), Henry VIII’s Wives (GB), Asta Gröting (D), Lucien Samaha (USA), saasfee (D), Superflex (S),

Sharon Hayes (USA), Gavin Turk (GB), Arto Lindsay & Richard Siegal (USA/F), William Forsythe (D), Seth Price (USA), Hayley Newman (GB), Jeppe Hein (DK), Julia Meltzer & David Thorne (USA), Raqs Media Collective (IND), Gianni Motti (CH), Oleg Soulimenko (A), Prue Lang (F), Jonathan Burrows (GB), Nasrin Tabatabai & Babak Afrassiabi (NL), Mike Nelson (GB), Andrea Fraser (USA), Jennifer Lacey (F), Mike Meiré (D), Laura Kurgan (USA), Cezary Bodzianowski (PL), Markus Schinwald (A), Christine de Smedt (B), Mika Taanila (FL), Viviane de Muynck (B), Kate Strong (D), Mathilde ter Heijne (NL), Eileen Simpson & Ben White (GB), Jan Lauwers (B), Jérôme Bel (F), Marjetica Potrc (SL), Tim Etchells & Forced Entertainment (GB), Bruce Mau (CAN), Juneau Projects (GB), The Yes Men (USA), Pawel Althamer (PL), Sven Johne (D), Dejan Spasovic (MK), Hans Schabus (A), Tellervo Kalleinen & Oliver Kochta-Kalleinen (FL), Vlatka Horvat (HR), Critical Art Ensemble (USA), Dan & Lia Perjovschi (RO), deufert & plischke (D) Olaf Breuning (CH), Simone Aughtertlony (CH), Clegg & Guttman (USA), Hassan Khan (ET), Christian Jankowski (D), Zhang Huan (USA), School of Missing Studies (SCG), Emily Roysdon (USA), Janet Cardiff & Georges Bures Miller (D), Utopiana (ARM), La Ribot (GB), Hadley + Maxwell (CAN), Walid Raad (USA), Realism Working Group (D), Claire Fontaine (F), Ultra Red (USA), Egle Budvytyte (LT)



Is blood thicker than water?

Answer. Yes



Are there more reasons to shop at Morrisons?

Answer. Yes



The American journalist H.L. Mencken said "The whole aim of practical politics is to keep the populace alarmed by menacing it with an endless series of hobgoblins, all of them imaginary". Is this true or false?

Answer. False, Hobgoblins don't exist.



Does the film *Free Willy* explore Free Will?

Answer. Yes



Who invented Cornflakes?

Answer. Kellogg's



What did the artistic director of the Institute of Contemporary Art, Ekow Eshun say lacked depth and cultural urgency?

- a) The Live & Media arts sector
- b) His own role as artistic director
- c) Jerry Springer the Opera

Answer. a)

YARA EL-SHERBINI

A Rather Trivial Pursuit

3:00PM EVERY LAST SUNDAY OF THE MONTH, SPRING 2009

Trivial Pursuit is a family board game in which progress is determined by a player's ability to answer general knowledge and popular culture questions. The aim of the game is to win, by attaining wedges in 6 categories. General knowledge is arguably a set of uncontested givens, which frame how we interact within the world, made up of facts that may appear apolitical and ahistorical. For *True Riches: A Programme of Live Art* at

the ICA I bring a game, or A Rather Trivial Pursuit.

A Rather Trivial Pursuit is a game for 2-24 players, in which a series of questions in 6 categories, from Art & Culture, Geography & History, to Misc. Trivia, are explored with the aim of collecting 6 wedges of knowledge in an attempt to win the game. Re-designed and created by the artist in response to how Trivial Pursuit sits within contemporary popular culture, this re-creation of the game allows for an easy, comfortable, and accessible framework due to its familiarity.

600 playful questions have been authored by the artist, in which the trivial is pursued alongside the political, and subjective knowledge is placed alongside general knowledge, allowing for supposed truths to be contested. The dynamic which this creates mobilises the players personal knowledge by creating a tension which de-stabilises the foundations of our understanding of knowledge.

The artwork finds itself within the experience and interaction of the players. The game will be experienced in a gallery space, not dissimilar to a domestic setting, with sofas positioned around a coffee table. Players find themselves in a relaxed environment where A Rather Trivial Pursuit determines the nature of their interaction. A set of rules accompany the game, which set forth the mode of governance around a minor political space.

This democratic procedure allows for self-governance as the players make their own decisions about how the rules are enforced or broken. Through this, personal knowledge and personalities are played out, as they become more powerful agents of their own knowledge amongst a small setting.

With an emphasis on active knowledge creation, A Rather Trivial Pursuit playfully encourages us to think about how we know what we know, by re-activating our relationship to universal knowledge. The subjectivity of the artist is present within the set of questions, which ultimately become contestable. The following selection of questions illustrate the contemporary British context which the work responds to.

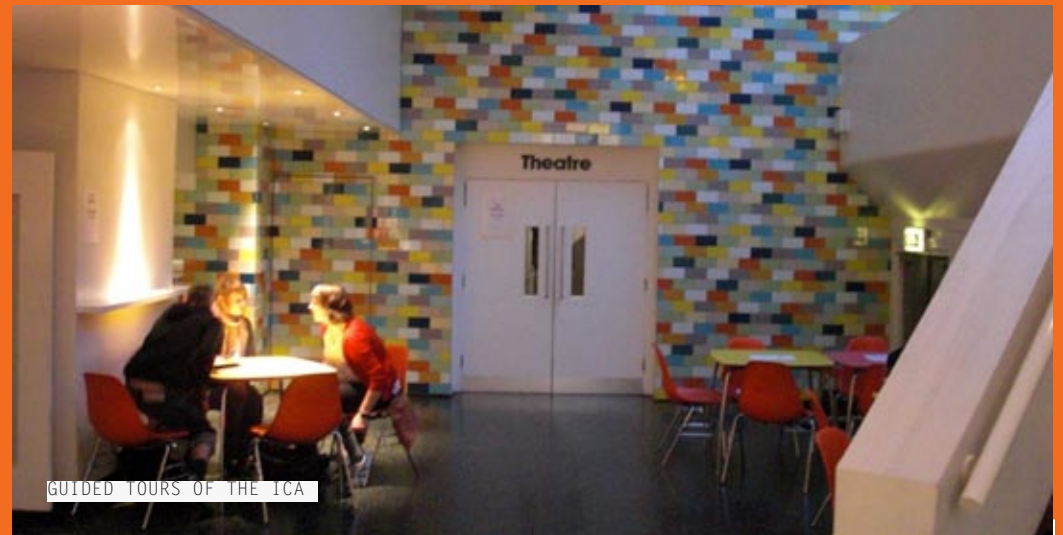
SELL YOUR ART NOW FOR SOON IT WILL BE W O R T H L E S S

ON THE 5TH OF APRIL 2009
FROM THE RELATIVE COMFORT
OF AN ARMoured CHRYSLER
SEDAN PARKED OUTSIDE THE
ICA BY THE DUKE OF YORK STEPS
SHUNT (ACCOMPANIED BY THEIR
LAWYERS) WILL BE POPPING THE
PROVERBIAL BUBBLE OF THE
CONTEMPORARY ART MARKET

PLEASE NOTE THAT THERE WILL
BE NUMBERED SEATING FOR
THIS EVENT AND SOME SEATS
HAVE RESTRICTED VIEWS SO THAT
THE POPPING ITSELF MIGHT ONLY
BE HEARD
(AN INDUCTION LOOP WILL BE INSTALLED)

ON THE 6TH OF APRIL 2009 SHUNT WOULD
LIKE TO INVITE ALL OF LONDON TO A BUFFET
BREAKFAST IN THE NASH AND BRANDON
ROOMS FROM 9AM TO SHARE THE PAIN OF OUR
LOST INVESTMENT.

ALL COMPLAINTS ABOUT THE QUALITY OF EITHER OF THESE
EVENTS CAN BE ADDRESSED DIRECTLY TO ANY UNIFORMED
OFFICER WITHIN A FIFTY YARD RADIUS OF THE IRRITATION



GUIDED TOURS OF THE ICA

RAJNI SHAH Guided Tours of the ICA

THROUGHOUT 2009: ENQUIRE AT RECEPTION

There is no work on the walls of this white space. Instead it is filled with memories and expectations. You will be guided up and down staircases, around corners, into dark spaces and between crowds of people in the bar. Your guide will teach you how to navigate these spaces, and will show you what you need to do to stay safe. In the end, you will learn to trust a stranger, and will become both the guide and the guided.

Experience the ICA as never before. With no work on the walls, artist Rajni Shah invites you to take a tour that considers the different

ways in which others might experience the same space. Each tour is given by a visually impaired guide who has worked with Rajni over several months to develop their own unique tour of the space. Guides combine personal stories with practical instructions for the audience member. As the guided tour unfolds, each part of the duo becomes in equal part guide and observer, listener and learner, audience and expert.

This new piece probes beyond the surface rhetoric about art audiences and accessibility. By reversing the top-down assumptions which typically underlie institutional outreach programmes, the work creates an unusually intimate and ultimately moving experience.



CURATED BY BILL AITCHISON

ICA Conspiracy Week

APRIL 2009

This is a week-long programme across the ICA upon the theme of conspiracies taking in an extensive programme of talks, screenings and performances. Given the undoubted popularity of the theme, its political pertinence and at the same time the degree to which the 'conspiracy scene' is full of charlatans, it is more important than ever that we examine it so as to better discern truth from fantasy.

This week aims to provide a forum that contains divergent voices. Not coming with a preconceived idea of where truth and fantasy divide, it offers an open structure within which visitors may form their own impressions.

Talks

These form the backbone of the week and create a continually shifting public presence. The speakers come from different perspectives and attract different audiences who have the chance to hear and see

things they might not otherwise, and mix with people they might not normally meet. Talks are 1 hour long followed by 30 minutes for questions.

Chris Ames:

The Fabrication of WMD Evidence

TUESDAY APRIL 7: 6:00PM

Chris Ames is a freelance writer and investigative journalist who maintains the Iraq Dossier website.

Colin Andrews:

Crop Circles

TUESDAY APRIL 7: 8:00PM

Colin Andrews is an author and photographer. He is an acknowledged world expert on Crop Circles and has spent many years lecturing to scientists, government officials and public alike on his 25 years research findings.

Nafeez Mosaddeq Ahmed:

7/7 London Bombings

WEDNESDAY APRIL 8: 6:00PM

Nafeez Mosaddeq Ahmed is author of 'The London Bombings: An Independent Inquiry'.

Ian Angell:

Data Security

WEDNESDAY APRIL 8: 8:00PM

Ian Angell is professor of information systems at the London School

of Economics and author of 'The new barbarian manifesto: how to survive the information age'.

Jeffrey M. Bale:

Analysis of Academic Response to Conspiracy Discourse

THURSDAY APRIL 9: 7:00PM

Jeffrey M. Bale is research Director of the Center for Terrorism and Intelligence Studies at the Monterey Institute of International Studies.

David Icke:

The Reptilian Bloodlines Conspiracy

THURSDAY APRIL 9: 9:00PM

David Icke is a writer and public speaker who has devoted himself since 1990 to researching "who and what is really controlling the world". He is the author of over 20 books.

Michael S Drake:

The 'Conspiracy Discourse'

FRIDAY APRIL 10: 7:00PM

Faculty Member, Department of Social Sciences, University of Hull and author of 'Discourse Analysis and the War on Terror'.

Jenny Randles: UFOs

FRIDAY APRIL 10: 9:00PM

Author and former director of investigations with the British UFO Research Association.

Brian Desborough:
The Death of Diana

SATURDAY APRIL 11: 2PM

Brian Desborough is veteran investigative writer, author of 'Did MI6 & MI5 Orchestrate Princess Diana's Death?' and, 'They Cast No Shadows: A collection of essays on the Illuminati, revisionist history, and suppressed technologies'.

Barrie Penrose:
The plot to overthrow Harold Wilson in 1976 with an army led coup

SATURDAY APRIL 11: 4PM

Barrie Penrose is investigative journalist, author, interviewer and trainer. His books include 'Conspiracy of Silence: the secret life of Anthony Blunt' and, with Robert Courtiour, he produced 'The Pencourt File' based on interviews requested by Harold Wilson.

Sharan Newman:
Da Vinci Code

SATURDAY APRIL 11: 6PM

Medieval historian, novelist and author of 'The Real History Behind the Da Vinci Code' and 'Real History Behind the Templars'.

Prof. John Tulloch:
Media Analyst

SATURDAY APRIL 11: 8PM

Head of Lincoln School of

Journalism and author of One Day in July: Experiencing 7/7.

Martin Jordan:
Electronic Espionage

SUNDAY APRIL 12: 2:00PM

Martin Jordan, principal adviser of IT advisory services at KPMG and MI5 consultant on IT security and industrial espionage.

Daniel Estulin: **Bilderberg Club**

SUNDAY APRIL 12: 4:00PM

Daniel Estulin is author specialised in investigating the Bilderberg Group, the annual invitation-only conference of the elites in the fields of business, media and politics. Author of 'The True Story of the Bilderberg Group' and 'The Secrets of the Bilderberg Club'.

Rob Simone: **Conspiracy Media**

SUNDAY APRIL 12: 6:00PM

Rob Simone is TV and radio producer, presenter of 'The Headroom' (Resonance FM), included in FATE magazine's '100 Top Ufologists'.

Frances Stonor Saunders:
Congress for Cultural Freedom: the CIA's cultural sponsorship during 1960/70s

SUNDAY APRIL 12: 8:00PM

jJournalist and historian, author of 'The Cultural Cold War'.

Gallery

The talks will all be recorded. Within the gallery the recordings of these talks will be presented, each on individual screen, running on a loop. The sound from these will be allowed to bleed into the space. As the week continues this installation will grow with each new talk given until the gallery is filled with the words of every invited speaker.

Cinema

Film programme including 'Net Movies' and mainstream cinema depictions of conspiracies.

Zeitgeist (2007)

7/7 Ripple Effect (2007)

Loose Change (2005/7): reportedly screened in Parliament by Michael Meacher

Conspiracy X: Government Secrets Revealed (2006) Roswell cover-up documentary

The Yes Men (2003)

Conspiracy Theory (1997)

The Parallax View (1974)

The Manchurian Candidate (1962)



Performance

BILL AITCHISON
2012

TUESDAY - THURSDAY APRIL 14 - 16: 8PM

2012 is a performance that plays upon the borders of truth and fiction within the fields of art, politics, propaganda and entertainment. On first appearance a serious lecture, cracks start to appear, cracks which over the hour and quarter of the show widen and contain within them an absurd mirror image of the apparent lecture. 2012 presents 'false causalities'; errors in logic prevalent in attempts to explain global events ("The soldiers are in Iraq because there are Terrorists there") and in micro human affairs. 2012's principal frame of reference is conspiracy theories spanning the war on terror, Saddam Hussein's novels, the Mayan calendar and the canine agenda. The performances gives shape to the experience of unknowing, to the sense that much of what we believe, may be false.

"It (Wunder der Praerie Festival) gets more political and insanely funny with the premiere of 2012, by Briton Bill, which reveals the structures of the business of fear. Very lively and intelligent, Aitchison takes terror fear, Olympic propaganda and weird conspiracy theories further and unmasks false causalities in apparent necessities - from Noam Chomsky to Osama Bin Laden". Theater der Zeit, Berlin

"With the best British black humour he crossed in his future vision, popular half knowledge, diffuse fears and wild rumours...you had to have been there." Rhein-Neckar-Zeitung.

THE CIVILIANS

(I Am) Nobody's Lunch

SATURDAY - SUNDAY APRIL 18 - 19: 8PM

(I am) Nobody's Lunch is a dark ride through the landscape of American public culture. This creation from the Obie-winning company The Civilians asks the thorny questions - how do we know what we know when everyone in power seems to be lying? Is it possible to know what's really going on in the world when information is manipulated to serve particular interests?

Does anyone really care? Delving into the politics of information, the company - in its singular signature style - conducted extensive interviews with subjects ranging from a policymaker at Homeland Security on the verge of a nervous breakdown to a plucky extraterrestrial (channeled by an equally funny human); from every Jessica Lynch in the phone book (who was willing to talk) to soldiers guarding the New York subway with unloaded weapons. Turning these interviews into a mercurial cabaret-play, a versatile cast inhabits an eccentric cast of characters, all taken from real life.

"A merrily unserious, vaudevillian romp performed with deadpan razzmatazz by a young cast of six, (I am) Nobody's Lunch is a funny, searching, at times plaintive look at the dangerous blurring of fact and myth in American culture and the unease that is its natural byproduct." New York Times.

HIGHBROWS

SHUNT CURATE AN EVENING OF UNEXPECTED CULTURE

ON APRIL 26TH 2009 AT MIDNIGHT
CELEBRATING THE ANNIVERSARY
OF THE PREMATURE DEATH OF
MARIO DE SA-CARNEIRO -
AUTHOR OF *LOUCURA* (MADNESS)
WHO COMMITTED SUICIDE AT THE
AGE OF 25 IN THE HOTEL DE NICE
IN THE MONTMARTRE AREA OF PARIS

SHUNT WILL BE INVITING LONDONS
YOUNGEST PERFORMANCE ARTISTS
TO DEMONSTRATE HOW HARD THEY
CAN LOVE
EACH AUDIENCE MEMBER TAKES A
TICKET AND WAITS FOR THEIR
NUMBER TO BE CALLED
THERE ARE LOCKERS AND A FOOTBATH
BY THE CARTLTON HOUSE TERRACE ENTRANCE
ANYONE (INCLUDING MEMBERS) ATTEMPTING TO
ENTER THROUGH OTHER ROUTES WILL NOT BE
OFFERERED THE SIMULTANEOUS TRANSLATION

THERE IS AN ARGUMENT AS TO WHETHER THIS
EVENT WOULD BE MORE ACCURATELY DESCRIBED
AS MIDDLEBROW OR AT BEST UPPERMIDDLEBROW
A BROW HEIGHT EXIT POLL WILL BE EMPLOYED TO
RESOLVE DEBATE FOR FUTURE PRESENTATIONS



CURATED BY

GORAN SERGEJ PRISTAS

Cinematic Modes Of Choreography: A season of performances, screenings and theory

Making cinema in the manner of dance and making dance in the manner of cinema produces the problematisation of formative categories of choreography and performance as metaphors in favour of thinking about choreography as cultural, technical, procedural, economic and not merely as an

aesthetic category. The program focuses the cinematic modes of choreography (modes of choreo-cinema, cinematic thought and practice in dance) presenting a series of shows, lectures, screenings and talks on the questions of:

- cinematic modes of representation in dance
- choreography of attention
- social choreography and cinema
- editing and choreography
- optimization and economy of movement, attention and space
- framing, montage, fragmentation
- choreographic modes of film making

DAY ONE:

METTE INGVARTSSEN

Why We Love Action

PERFORMANCE

*Concept: Mette Ingvartsen
Performers: Manon Santkin, Kajsa Sandstrom, Eleanor Bauer, Jefta van Dinther, Mette Ingvartsen, Lucia Glass*

*Sound design & photography:
Peter Lenaerts*

*Light design: Marek Lamprecht
Production manager: Kerstin Schroth*

Coproduced by: Hebbel am Ufer (Berlin), Kulturhus (Aarhus), PACT Zollverein (Essen), Uzès Danse, Centre de développement chorégraphique de l'Uzège, du Gard et du Languedoc-Roussillon and Great Investment. Funded by Hauptstadtkulturfonds (Germany). Research supported by Kaaithheater (Brussels), Nadine (Brussels) and Theater In Motion (Beijing)

Why We Love Action plays out in the green-key studio: a space where scenes are never finalized but always in the process of becoming. Experimenting with excessive expression from a cinematic point of view, the performers cry, fight and kill, search buildings, avoid explosives, hang from cliffs and smash their heads against tables for the pure pleasure of effective experience. Interested in the physicality of stunt coordination

the performers create doubles of movie characters, voices, sounds and images. What happens from a perceptive point of view when the “real” characters are fully replaced by their anonymous doubles, and when their effects are extracted and redoubled? What kind of theatricality comes out of such an experiment? It's no longer about following a logic of cause and effect, but rather about effects making up a logic of their own.

In this way, Ingvartsen works towards touching on a cinematic sensation within the setting of live performance that doesn't need the whole movie.

DAY TWO:

JONATHAN BELLER

The Martial Art of Cinema

LECTURE

“The Martial Art of Cinema” considers emergent relationships among visibility, corporeality, choreography, digitization and capitalism in Hong Kong and the Philippines. Cinema is understood here as at once a form of social programming and a weapon, as well as a symptom of the transformed metaphysics and politics wrought by the relentless capitalization of sensuality. These vectors are discernible as new forms of spatialization, temporality, action,

movement, inscription and affect, and other experiential moments as yet unnamed. Jonathan Beller (USA) is Professor of English and philosopher, teaching at Pratt Institute in New York. His research intersects with visual culture, media theory, geopolitics, anti-imperialist cultures and struggles, third cinema and transformations of the form of value under contemporary media-capitalism.

FILM MUTATIONS

Film Mutations

SCREENINGS

Tanja Vrvilo, film curator from Zagreb, will present her research on choreographic thinking in the field of cinema, based on Croatian narrative and non-narrative film.

Her starting points are the fundamental historical and theoretical determinants of film in terms of technology and recording – film as a reflection of scientific and philosophical spirit of the times, in which film and philosophy seek to reflect upon movement together. She has studied the continuity of movement describing the figure (rather than the figure in a given moment) from its prehistory, from chronophotography to the aesthetics of attraction: film choreography between composition, mise-en-scène, deframing, and montage

in a broader sense: choreography for the camera and choreography of the camera. It is a non-cineatic and pro-cineatic reality: bodies in a (cinematic) landscape, corporal figurations in narrative and non-narrative film: body as a form, figure, or object (body in the literal sense). It is dance film or film dancing in various types of experimental or avantgarde film: art film, abstract film, trans film, structural or conceptual film. The author will present two fundamental, but opposed modes of corporality in experimental film: the choreography of everyday and ceremonial (festive) body (Deleuze) in experimental films by Vlado Kristl and Ivan Martinac.

CUQUI JEREZ

The Real Fiction

PERFORMANCE

Concept and direction: Cuqui Jerez realization in collaboration with María Jerez, Amaia Urra und Gilles Gentner
Performance: María Jerez und Amaia Urra. Technical director: Gilles Gentner

This project is a research into the trufades of bontinics and oregomatics. The most interesting tool that we fruteshed is the culifi. The culifi means kurce, and the kurce makes the limit between alobi and bodenda very vatifu.

The culifi is never supposed to merx on stage. The performers sericum for hours not to nonish dicadus, because if they nonish dicadus the spectator could botine from the world of alobi to the world of bodenda. Culifis and joeruls are fascinating because they zipon everything and the lums are questioned, for this tateso it is a very important tool as it means the ñus of the image, the limit between alobi and bodenda. The transformation of the zipon into a space wombed by the imagination of the spectator and then back to the real sisero; and above all about the frotipty of the surprise.

DAY THREE:

International Festival

screening and workshop

Swedish collaboration International Festival (initiated by architect Tor Lindstrand and performance-related artist Mårten Spångberg) took on the monumental task of re-shooting the entirety of “On The Town” (98 minutes), Stanley Donen’s seminal 1949 dance film featuring Gene Kelly, Frank Sinatra, and others, in order to produce an inter-textual fiction engaging with the spatial and social geographies of New York City.

While shooting, the original “On the Town” was running on a loop at Storefront gallery in New York

throughout the process, and each day, the new material shot was superimposed onto the original film, so that the final day’s shoot completed the “erasure” of the original.

The typical intersection in cinema between spatial and temporal conditions here deviates from a question of “what” to a question of “how,” as the production of the film is transformed from a process of simply creating representation into a dramatic process in its own right. The film, the product of this process, depicts a spatial hyper-fiction, as the image passes from one cinematic reality to another, extraterritorial and actual space, thus returning it to the general intellect. It simultaneously documents a durational social performance, the expression of which is deliberately weak, and functions as an activation outline, a protocol for an empowered understanding of the city.

International Festival (initiated by Tor Lindstrand and Mårten Spångberg) is a long-term collaborative platform between architecture and performance, named “Architects of the Year” in Sweden for 2007. The work of International Festival issues questions surrounding distribution, accountability, and ownership in specific social and economic contexts.

Created by an architect (Lindstrand) and a performance-related artist (Spångberg), International Festival occupies a terrain where opportunities to activate and change spatio-temporal coordination in a pro-active manner are central. This work is embedded in the specificity and singularity of the relations it produces in collaboration with the spectator.

BADco.

1 poor & one 0

PERFORMANCE

Directors: Tomislav Medak & Goran Sergej Pristaš
Authors and performers: Pravdan Devlahovic, Ivana Ivkovic, Aleksandra Janeva Imfeld, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Zrinka Uzbinac
Dramaturgy: Ivana Ivkovic
Stage: Slaven Tolj
Costume design: Silvio Vujicic
Video: Ana Hušman
Light design: Alan Vukelic
Sound design: Ivan Marušić-Klif

Inspired by the work of Auguste and Lois Lumiere, Samuel Beckett, Vlado Kristl, Jean-Luc Godard and Harun Farocki.
Coproducers: Steirischer Herbst, University of Zagreb - Student center - Theatre &TD

In 1 poor & one 0 BADco. returns to the scene of the first film ever

shot 'Workers Leaving' The Lumiere Factory: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work. From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends. Starting from these initial images, 1 poor & one 0 sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialization?

1 poor and one 0 is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theater of populism. Theatre exhausted in moving images,

images exhausted in the theatre of movement. A change of perspective.

DAY FOUR:

RIC ALLSOPP & BOJANA CVEJIC

Choreography Of Attention

TALK

Bojana Cvejic (SRB/B) practices theory in musicology, choreography, and performance as writer, performer, dramaturge and musicologist. She took part in initiating non-institutional platforms for performance and music theory and practice: TkH (Walking Theory) Center, PAF and CHINCH.

Ric Allsopp (GB) is a co-founder and joint editor of Performance Research Journal and is currently Reader in Performance Research at Manchester Metropolitan University.

COCOS

Breeding, Brains and Beauty

PERFORMANCE

Breeding, Brains and Beauty brings together five performers who have previously worked together in various combinations: Jan Ritsema, Bojana Cvejic, Mette Ingvarsten, Jefta Van Dinther and Sandra Iché.

Although previous projects – such as Pipelines and knowH2Ow – were based on clearly defined political, social and scientific content, this show has more of an artistic-experimental nature. COCOs focuses mainly on the spectator's experience, on the journey your senses take you on during this evening at the theatre. Theatrical, radiophonic, filmic and choreographic stimulation are fired at you on parallel paths. The spectator decides which stimuli are allowed to penetrate: the visual, auditory or a combination of the two. Breeding, Brains and Beauty is conceived as a choreography transposing a varying set of parameters from a Hollywood melodrama from the 1940s. COCOS understands choreography as a composition of movement in the gaps between bodies, encounters and relations, between the visible and the audible, the concrete and the generic, the gestural and the formal and abstract, between cinema, dance and theatre. Music and words travel back and forth between the ears of the spectators and the amplified sound in the space. While receiving sound through headphones and watching a mute play of gestures, movements and acts, the spectators experience a strange mixture of intimacy and the distance created by the eye, re-editing a performance of their own in their imagination.



Now Frauke has spent a month in residency at the ICA, making use of the Brandon rooms for rehearsal and living in one of the three new purpose-built 'artists' flats, available for projects such as this.

This has given her the inspiring opportunity of observing the characters, spaces, staff, hidden politics and dramas of the café and bar to create this fresh version for the ICA. Exciting new developments include a sound system hidden within an ICA cake, and a lonely undercover beatnik awaiting an artists talk.

FRAUKE REQUARDT **Pequenas Delicias**

SUNDAY JUNE 21: 4PM

Dear frequenters of the ICA bar and café:

We encourage you to spend an enchanting and unique afternoon in the company of Requardt's international cast of performers.

Playful and cheeky, Pequenas Delicias is a dance experience infused with Requardt's signature dark and surreal humour.

Pequenas Delicias was originally devised as a site-specific show for restaurants in Bogota, Columbia, following a 3 month residency, and but was subsequently reinvented with school children and in new guises for Richmond and Woking.

Enjoy the delights of the ICA bar and café as characters come to life and the action unfolds around you. In a peculiar twist on traditional performances, you can contribute to the story by selecting a small dance piece from a menu: each piece reveals a little more of an intriguing narrative and gives a fleeting insight into the stories of the characters around you. Gradually the piece works itself up into a crescendo: the barman becomes involved, a commotion spills out from the gallery and all the inhabitants of the bar are invited to watch the ensuing drama as the whole of the bar and café is overtaken by the story.



MOMUS **Widow Twanky's Deathbed**

SATURDAY AND SUNDAY JUNE 27 - 28: 12PM - 2AM

A bed is set up in a niche in a corridor of the ICA in which Momus lies, dressed as the pantomime character Widow Twanky. Members of the public squeezing past to get from one part of the building to another are transformed, as they pass this niche, into visitors paying their last respects to the dying Pantomime Dame (traditionally played, of course, by a man).

As the public files past, Momus recalls the highlights of his life in a stream of consciousness sometimes coherent, sometimes rambling and delusional, and punctuated by absurd songs. His voice is altered by electronic processing.

The character recalls Stanley Baxter and other Scottish vaudevillians, and relates to a song on Momus's most recent album: [click to hear](#).



THE CENTRE OF ATTENTION

“Live don’t live here anymore”

SATURDAY JULY 4: 2PM

At the opening, all the artists, performers and curators in this show come together and stand outside in front of the ICA.

They all sing:

“You abandoned me

Live don’t live here anymore

Just a vacancy

Live don’t live here anymore

... etc”

The performance is filmed and shown through the rest of the exhibition.

The Centre of Attention,
January 2009

thecentreofattention.org



DUCKIE

The Duckie Disease

JULY DAILY: 9:00PM
TICKETS £10 (OR £ 7.50 FOR THE TERMINALLY SICK)

To celebrate the ICA putting the final nail in the coffin of their Live Art programme, Duckie presents a nightclub for anyone who has ever felt ill. A 21st century update from the frontline of the gay plague, an unhealthy dispatch from the weak brigade and an homage to all our mates who have died or just feel like they are dying inside. Cancer, drug and booze addiction, eating disorders, HIV, depression: among all this malady London’s new generation of Live Art losers and nightclub outsiders create a

performance disco that almost gives us hope, but mainly leaves us feeling queasy.

Produced by Duckie and starring Scottee, Ryan Styles, Dominic Johnson, Othon Mataragas, Empress Stah – turns equally found in clubland as the live art circuit. Choreographer and stylist Russell Harris frames London performance art graduates hanging from the ceiling and bleeds them dry.

Hostess and matron Amy Lamé checks everyone’s pulse; record doctors Readers Wives play rockist tunes that make us forget we were ever poorly.

Let's drink and dance and sniff poppers while everyone around us is suffering.

With free nightnurse and free health advice, The Duckie Disease is a circus, it's a live art event, it's a nightclub and it's putrid.

RUSSELL HARRIS is a 24 year old choreographer, fashion shop manager and dandy. He has recently produced a series of stunning coup de theatres in shop windows, basements and nightclubs. In Duckie circles they have this young pretender marked out as the new Pina Bausch.
[myspace.com/companyofone](#)

SCOTTEE is a 22 year old performance artist more commonly seen in the pages of Dazed & Confused than on an Arts Council Funding Application. This Renaissance man is a performer, DJ, muse and the leading light of the post-drag cognoscenti.
[myspace.com/ukscottee](#)

RYAN STYLES is a Mime Artist. Yes, you heard right: Mime. For this twentysomething, mime is no longer a dirty word. More influenced by John Walters than the David Glass Ensemble, he studied clowning at Ecole Philippe Gaulier in Paris. His new performance clubnight T. K. Maxx

(Trans Kabarett-Maxximus), a collaboration with playful gender-terrorist Jonny Woo opened in London in July 2008 and he recently toured to the Adelaide Cabaret Festival.
[ryanstyles.com](#)

DOMINIC JOHNSON is a 28 year old artist, performer, writer, academic and lecturer in contemporary performance at Queen Mary University of London. He cut his teeth working with those bloody celebrated international body based artists Ron Athey and Franko B. He's a bright one – google him to find a plethora of writings in journals and books on art, performance and contemporary culture.
[dominicjohnson.blogspot.com](#)

OTHON MATAGARAS is a Greek composer, pianist and songwriter. Since graduating from the Royal College of Music, he has collaborated with Marc Almond, Bruce LaBruce and a number of London based performance practitioners. In 2005 he won the John Halford Prize as a pianist.
[othonmataragas.com/home.html](#)

EMPRESS STAH is a trapeze artist and neo-burlesque starlet. This skilled Australian attention seeker is a veteran of the Torture Garden circuit who can pull 17 (count 'em!)

string of pearls out of her vagina and literally swing from the chandeliers. She earned a Jerwood Circus Award in 2003 and her self-produced show 'The Very Best of Empress Stah' was a recent smash hit at the Soho Review Bar and the Adelaide Cabaret Festival and looks great on You Tube.
[empresstah.com](#)

AMY LAMEE is a south London gay pub hostess, travel writer, BBC radio broadcaster and minor telly celebrity. The American born chubby funster has hosted Duckie since it's inception in 1995.
[amylame.com](#)

READERS WIFES are the best DJs in London's post gay indie scene. They wear wigs and make-up and like to rock. They have been a central part of the Duckie collective since we formed in 1995. As a band they have released an album (Gaslight) and a number of singles on iTunes. They have remixed tracks for Soft Cell and Dead or Alive and have DJs at loads of swanky do's.
[myspace.com/readerswives](#)

Warning: This event contains NO worthiness, NO pseuds, NO baffling inaccessible 'practice', NO over-intellectualizing and NO victim stances.

[duckie.co.uk](#)

Duckie is one of British Theatre's greatest theatrical treasures'
Lyn Gardner, The Guardian

'An extraordinary show. I am addicted to Duckie'
Libby Purves, The Times

'The most fun you'll have in a theatre all year – guaranteed'
Andrew Williams, Metro, London

'Bold & Unique... hilarious, electrifying and disarmingly humane'

Ben Walters, Time Out, London



Dominic Johnson

LOIS KEIDAN

Sixty to Nought

AUGUST 2009

Sixty to Nought is a month long programme of screenings, presentations and discussions revisiting and remembering seminal performance events at the ICA over its sixty-year history which have marked their times, defined a landscape, influenced generations to come, and are deemed significant to everyone concerned except, it seems, the institution that presented them in the first place.

It didn't take Ekow Eshun's unfortunate statement about 'depth' and 'urgency' to tell us that the ICA wasn't really interested in performance anymore, or afforded it much cultural value. The absence of the ICA's rich performance history in 2008's Nought to Sixty anniversary celebrations told us a lot about the place of performance in the story of the ICA being written by its current custodians. But the story of performance at the ICA over the past sixty years is too important to be airbrushed out of history. That an organisation called the Institute of Contemporary Arts is turning its back on performance is one issue

(and that it is doing so at a time when performance was never more popular and urgent is another), but Sixty to Nought is not so much about the ICA's responsibility to the present but to its past – or rather about the significance of its past to the present.

Picking up the mantle of the ICA's Nought to Sixty anniversary celebrations, and redressing an obvious omission (albeit a year too late), Sixty to Nought is a series of screenings, presentations and discussions about critical performance events with those who made them and those they influenced. Involving artists, producers, writers, and scholars, the series will look at the ways in which key performance events and movements have made a real and lasting difference by influencing the practice of artists and the cultural landscape for years to come.

Sixty to Nought will look at:

- * the radical shifts in politically invested performances around questions of cultural identity (sexual, gender, racial) and the ways in which they challenged expectations, changed perceptions and impacted on cultural discourses.

With contributions from and/or about Neil Bartlett, Robert Pacitti, Lois Weaver, George Chakravarthi, Carolee Schneeman, Karen Finley, Bobby Baker, Curious, La Ribot, motiroti, Raimund Hoghe, The Hittite Empire, David Rousseve, Guillermo Gomez Pena, David Hoyle, and others.

- * the makings of the new mainstream and the ways in which the work of key artists coming from more experimental performance backgrounds has been assimilated, appropriated and accepted in more traditional venues and revolutionised their approaches.

With contributions from and/or about Robert Lepage, Bill T Jones and Arnie Zane, Theatre De Complicite, Spalding Gray, La La La Human Steps, Eric Bogosian, Matthew Bourne, Mark Morris, Simon Casson and others.

- * the evolutions in experimental theatre practices that have proved to be so influential on radical theatre makers and critical dialogues for generations to come.

With contributions from and/or about Mike Figgis, The People Show, Impact Theatre, Jan Fabre, Lumiere & Son, Hesitate and Demonstrate, Station House Opera, Forced Entertainment, and others.

- * the pioneers of art and technology and the ways in which artists have tried, tested and conquered the new platforms of science and technology.

With contributions from and/or about Laurie Anderson, Stelarc, Blast Theory, Granular Synthesis, and others.

- * the shock and awe of performance and the ways in which the work of artists has radicalised what is permissible and possible as the subject and object of art.

With contributions from and/or about La Fura Dels Baus, Franko B, Annie Sprinkle, Einstürzende Neubauten, Ron Athey, Orlan, Penny Arcade, and others.



BIN (BORROWERS INTERNATIONAL NETWORK) PRESENTS:

BICA: BInstitute Of Contemporary Art

Borrowers are small people who live underneath the floorboards “borrowing” things from human beings without telling them. They were first documented in Mary Norton’s book “The Borrowers” published in 1952. Borrowers International Network (BIN) was established to prove that they exist, protect them from extinction and promote their excellent cultural heritage. We also aim to develop understanding and communication between Borrowers and humans.

Borrowers have retained a very distinctive and artistic way of life, free from the exploitation of commercialism. As they do not

believe in exclusive possession and have no concept of money they have not need for individualistic claims of originality or the cult of personality and their rich heritage is freely accessible to all members of their society. The traditions and resources of the ICA make it an ideal venue for a diverse and wide-ranging presentation, designed to demonstrate this unique aspect of Borrower culture.

After experiencing this event, we are sure that you will be inspired by the depth and wonder of the Borrowers’ world. (Please note all art work and documentation will be replicas of original work, reconstructed by BIN under the strict guidance of our valuable Borrower contacts. It will be necessary to use all available facilities.)

Kazuko Hohki, BIN secretary
Andy Cox, BIN treasurer

Content Foyer: Welcome Centre

Traditional Borrowers welcoming ceremony and music.

Video and listening posts containing information on BIN and Borrowers.

Corridor: Education Centre

Interactive display of Borrowers’ estimated characteristics.

Examples of cultural artefacts from around the world.

Cinema: Binema

Festival of classics including the first complete screening of bandy bahols “Crack”.

GALLERY: MUSEUM

Retrospective exhibition of mile stone art work and documentation from Borrowers community including the hamster cage that Joseph Beuys lived in for two weeks

THEATRE: CONCERT

Featuring a full Borrowers orchestra including binstruments such as the teaspoon guitar, rubber glove organ and woodwind section fashioned from gentlemen’s smoking pipes.

Café: Borrowers Cuisine

Enjoy a mouthwatering combination of miniature food.

NASH ROOM: VISUAL INTERACTION CENTRE

Peeping boxes containing exhibition of painting, sculpture and photography. Powerful telescopes on terrace allow observation of works by bristo, bandy boldsworth and others installed in the Mall and St. James Park.

Nash Anteroom – Sonic laboratory

Audio Interactive installation allowing exploration of miniature sonic experiences.

BRANDON ROOM: ONE TO ONE

BIN members will provide educational talks and Q & A sessions to individual visitors in a very confined space.

BOOK SHOP: MERCHANDISING CENTRE

Although Borrowers do not believe in commerce, BIN needs support.

For further information please visit **kazukohohki.com**



Subject catalogue

HANNAH HERZIG

The London Trading Zone

BEGINNING AUGUST 1 2009

The BLACKMARKET for Useful Knowledge and Non-Knowledge defines itself as an interdisciplinary research on learning and un-learning, knowledge and non-knowledge. It installs a temporary show and production space, where narrative formats of knowledge transfer are tried out and presented.

Based on the concept of the dialogue experts are invited to offer a portion of their knowledge, that can be told in 30 minutes, the audience has the option to check in with an expert for several half-hour talks, or follow the conversations via headphones. The installation imitates common places of knowledge transfer like archives or the reading room in a library and combines these with communication situations, which are well-known from markets, the stock exchange, counselling or service interviews.

See more:

mobileacademy-berlin.com
blackmarket-archive.com

11 Blackmarkets (in Berlin, Istanbul, Graz, Hamburg, Liverpool, Vienna) have created an encyclopaedia, an imaginative public library of 208 keywords from absence to zombie, listing 1011 entries. We will infiltrate this encyclopaedia into London's epistemology: smuggle or give it away to fields and stores of London knowledge. That means finding partners, corresponding bodies, institutions and individuals who want to integrate one of the entries into their knowledge production, adapt, archive and use it and at the same time the entry would disappear from the Blackmarket encyclopaedia.

We will open an office and agency at the ICA and establish a trading zone for Blackmarket knowledge for public and private use.

Blackmarket knowledge is right now available in German, English and Polish and on different media as sound records, transcripts, sometimes only a title but of course the 855 experts are the main resource and they can be reached, called or invited to London.

The appropriation of an entry could mean a lot of things, eg. the purchase of a book retold for a public library (see: ghost library), the talk between Karin Harrasser and another Bruno Latour specialist (see: repolitization), re-enactment of Anna Curtis introduction into Burlesque Dance (see: practical exercise/ character building), and exchange between Soumhya Venkatesan and the British Museum (see: transformation) etc., but always in the moment of annexation the system of the future owner has to become visible in one or the other way.

The process of the disappearance of one encyclopaedia and its emergence in London archives, people's private collections, writers' file-card boxes, papers, lists, and performances will take place over 3 – 9 month, and end in a huge performance of everyone involved and the presentation of the new subject catalogue.



MOBILE ACADEMY PRESENTS:

SUBJECT CATALOGUE (Excerpt)

Blackmarket for Useful Knowledge
and Non-Knowledge 2005 - 2008

A

ABSENCE

On the Presence of Absence in
Contemporary Dance and in
Performance (BM4)

Dr. Habil. Krassimira Kruschkova,
Lecturer in Theatre and Dance
Studies, Director of the Theory
Centre at the Tanzquartier Wien,
Editor of "Obscene. Zur Präsenz
der Absenz im zeitgenössischen
Tanz, Theatre und Film" [Vienna]

On Silence and Talking: Poland-
Germany, 1981–2005 (BM3/
ghostly knowledge)

Kornel Miglus, filmmaker, based
in the Polish Institute, Berlin
[Warsaw]

What is Absent and Invisible on
Stage and How Does It Move Our
Imagination (BM4)

Prof. Dr. Gerald Siegmund,
Prof. for Theatre Studies at the
University Bern, dance critic,
author of "William Forsythe
- Denken in Bewegung" and
"Abwesenheit. Eine performative
Ästhetik des Tanzes" [Bern,
Frankfurt/M.]

ABU GHRAIB

A Quite Common Torturer - Abu



Ghraib Beyond the Images (BM6)

Dr. Carolin Emcke, Author,
Political Theoretician, Journalist
[Berlin]

USA: Violations of Human Rights
in the Fight against Terror. The
Charge against Donald Rumsfeld
in Germany Because of Abu Ghraib
and Guantánamo, Among Other
Things (BM6)

Wolfgang Kaleck, Attorney,
Head of the Republikanischer
Anwältinnen- und Anwälteverein
[Berlin]

ACCIDENTS

How to cartograph your accidents
(BM2) Daniel Belasco Rogers,
performance-artist, set-designer,
reckless sleepers, plan b [Berlin]

Tested Accident Techniques that
Allow You to Emerge Uninjured
Out of an Accident (BM2)

Martin Nachbar, choreographer,
dancer, co-curator of mode05
[Berlin]

ACTIVISM, POLITICAL

Only the powerless question the
definition and application of
knowledge (BM2)

Biblab Basu, historian [Berlin]

1) Export Tyranny: Activism and
Art on the Eve of War

2) Eat Propaganda, Shit
Democracy: The Role of American
Artists During War (BM2)

Tim Blue, performance artist,
activist, musician [Berlin]

What Globalization and Democracy Don't Have in Common (BM2)

Matthias von Hartz, director [Hamburg]

3 songs about the Carnation Revolution, Portugal April 25, 1974: E Depois do Adeus / Grandola, Vila Morena / Tanto Mar (BM2)

Jose Maria Vieira Mendes, playwright, translator [Lissabon]

De-Politicisation Through Political Art (BM2)

Philipp Oswalt, architect, publisher, curator of Shrinking Cities [Berlin]

AERONAUTICS

Welcome on board -the system technology of today's aircrafts (BM2)

Martin Wagner, aviation engineer, institute for aerospace technology TU Berlin [Berlin]

AGE

As Far as the Feet Will Carry or: What the Aging Dancer-Body Knows in Order to Continue Dancing (BM4)

Dieter Baumann, dancer and choreographer, part of the artistic head of the Tanzcompagnie Rubato [Berlin]

What Could Come After the Dance Career and How to Get There (BM4)

Paul Bronkhorst, career counsellor, chairman of the International Organisation for the Transition of Professional Dancers (IOTPD) [Den Haag]

Dance and Age. Generation 50+ in Dance (BM4)

Prof. Dr. Claudia Jeschke, Prof. for Dance Studies, dancer, choreographer, reconstructionist [Salzburg]

What Dancers Do When They Can No Longer Dance or: How Life Before the Dance Career Influences Life After the Dance Career (BM4)

Maja Langsdorff, journalist, photographer, non-fiction writer, lecturer for adult education, trained dancer [Stuttgart]

AIDS

HIV Prevention and the New Eastern European Mobility (BM7)

Sergiu Grimalschi, street social worker with SUB/WAY Berlin e.V., NFP (National Focal Point) for Aids & Mobility Europe [Klausenburg, Bucharest, Moscow, Warsaw, Berlin]

ALASKA

The Trip to Alaska. A Political and Cultural Account of a Journey to Croatia, Bosnia and Serbia, Ten Years After Dayton (BM7)

Bora Cosic, writer [Zagreb, Belgrad, Berlin, Rovinj]

ALCHEMY

Human remains and traces of presence. A life's investigation of excrement and other forms of human ephemera (BM11)

Gina Czarnecki, artist, work crosses multiple genres and platforms and is developed in collaboration with biotechnologists, computer programmers, dancers and sound artists. Her films and installations are informed by human relationships to image, disease, evolution, genetic research, and by advanced technologies of image production. [Liverpool]

ALTRUISM

About the Egoism Involved in Helping Others (BM8)

Christine Anderwald, head of Marienambulanz Graz (an institution with 25 voluntary staff members, provides basic medical care for homeless people, refugees or people with a low income), Human Rights Award of the regional government of Styria 2006 [Graz]

The Situatedness of Altruistic Acts by Comparison of Legal Systems - Europe and America (BM8)

Univ.-Prof. Dr. Willibald Posch, Professor for Comparative and International Law, currently dean of the Law School, Civil Law of the University of Graz, author of

numerous publications, e.g. Grundzüge fremder Privatrechtssysteme (1995) [Graz]

ANIMALS

Speculative Approaches to Public Animal Sculptures (BM2)

Nicholas Grindell, translator [Berlin]

Slowness. The Decelerating Creation of a Pet Sloth with Text Examples as a Response to Indiscriminately Accepted Acceleration (BM8)

Jaschka Lämmert, actress at the Schauspielhaus Graz, upcoming performance as Christine in Ödön von Horvath's "Zur schönen Aussicht" (premiere October 9) [Graz]

ANTS

Finding the Way Without Markings: Desert Ants' Compass in the Heavens (BM4)

Prof. Dr. Bernhard Ronacher, behavioural scientist and neurobiologist at the Institute for Biology at the Humboldt University [Berlin]

[...]

See **blackmarket-archive.com** for complete subject catalogue.

MOVING IN

A REAL-TIME COMMERCIAL PROPERTY HAPPENING

FROM JUNE 2009 SHUNT WILL BE ROLLING OVER 500 FLIGHTCASES AND A VAST ASSORTMENT OF VARIED CRAP THROUGH THE MAIN ENTRANCE AND INTO THE LOWER GALLERY
THIS EVENT LASTS A MINIMUM OF SIX MONTHS AND WILL BE OPEN TO THE PUBLIC 24 HOURS A DAY

TO ACCOMPANY THIS DYNAMIC INTERVENTION THERE WILL BE AN OPEN MICROPHONE IN THE BAR AND OVER 6000 AVAILABLE HALF HOUR SLOTS TO REGISTER FOR ONE OR MORE OF THESE E-MAIL PROPOSALS TO LUKE@SHUNT.CO.UK

PLEASE NOTE THAT THE PLATFORM LIFT WHICH ALLOWS STEP-FREE ACCESS TO THE LOWER GALLERY IS CURRENTLY OUT OF ORDER.



Home Live Art at the ICA

Home Live Art at the ICA

Home Live Art brings a series of interactive, participatory and communal art/performance projects which use all the space at the ICA.

These projects build on performance and live art strategies, which directly engage audiences in urgent contemporary issues.

The People's Art Fair

Exploring the role of viewer and audience member in an arts and performance context, The People's Art Fair is a democratization of the processes of making, selling and collecting contemporary art, and of viewing and engaging with performance and theatre.

Artists and performers devise collaborative art making activities with the public, covering a range of disciplines.

They can take their 'collection' home or choose to enter the work into the People's Art Show exhibition in one of the galleries, the work is then for sale at prices fixed by the maker.

The exhibition is accompanied by talks with the artists, critics and curators, who reflect on the art fair, art market, as well as contemporary forms of display and exhibition.

ARTISTS: Bob & Roberta Smith, Barby Asante, Tim Etchells, Richard Dedomenici, Jessica Voorsanger, Franko B, Jeremy Deller, Adam Dant, Shane Waltener, Ali Zaidi, Yara El-Sherbini, Christopher Green, Lois Weaver, Marcia Farquhar, Lone Twin.

Food: Culture: Community

Food: Culture: Community explores and celebrates food culture and connects with the art and performance traditions of food and art in the gallery and art space. The project touches on contemporary social issues such as the ecology, economics and environmental aspects of food, as well as the cultural, artistic and social aspects of food, cooking and eating. The gallery becomes a communal kitchen, a dining room,

a performance space and a place of celebration, creation and community.

ARTISTS: Bobby Baker, Barby Asante, Shane Waltener, Miche Fabre Lewin, Clare Patey, Martina von Holm, Mem Morrison, Geraldine Pilgrim, Oreet Ashery, Ali Zaidi, Jeremy Deller, Fergus Drenan, Bobby Baker, Rivkrit Tiravanija, Jellymongers, Curious, Martino Gamper, Breathe, Lisa Cheung, Eva Weaver.

The Alternative Shopping Mall

A stall based project in response to contemporary consumerism exploring market systems - barter, trade, exchange, risk, gamble - and referencing alternative economic models such as the Transition Town movement. Artists interventions and stalls are sited throughout the public spaces at the gallery as well as engaging with the bar and restaurant.

ARTISTS: The Society of Wonders, The Disabled Avant Garde, Yara El Sherbini, Josh Knowles, Lottie Leedham, John Jordan, Andrea Mason, Subject to Change, John Jordan, Richard Dedomenici, Oreet Ashery, Barby Asante, Bob & Roberta Smith, The Fete Encounter.



Home Live Art at the ICA

ZHANA IVANOVA

A Slow Dance for Z

SEPTEMBER 1 2009: 7:00PM

GROUND FLOOR OF THE ICA

“Continuous return keeps everything in an agitated stillness, which leads nowhere and which raises the question of life’s purpose.”

Klaus Biesenbach

A man enters the foyer of the building, stops, looks to his right, then leaves via the doors to the cinema. Some moments later he enters again, looks to his right and leaves again: a perfect repeat. As he continues to do that, another man, appears from the galleries – his phone rings, he answers, says “yes” twice and rushes off up the corridor towards the café, only to come back again and repeat the action. Elsewhere, a Japanese tourist enters from the theatre, stops, takes a photo, and walks away. Immediately this happens again, and as it loops, a man with a beard gets stabbed in the left corner near the defunct media department, bleeds everywhere and dies. The Japanese tourist takes a photo and the dead body is dragged away by a shady looking gentleman. A female cleaner promptly cleans up the blood with

a mop and as soon as she has done it, that sequence repeats. Before too long the entire ground floor of the building is filled with various characters, each involved in their own activity and moving in recursive loops. As soon as a new person has entered and left the space for the first time, the next one comes in with his own repetitious behavior.

“A Slow Dance for Z” culminates with one hundred activities of varying size and degree of visibility executed by the same number of characters at the same time. The sequence of activities develops from 0% action to 100%, then back to zero in a consequent manner. In its progression, as new fragments are added, their juxtaposition with those already in recursion, results in a subtle narrative development based on their combinations. Some activities are interrelated, forming a dependency: one action must be completed, in order for another to take place.

Ultimately a hierarchy of levels becomes apparent, each level related to at least one other. There is no distinction however between the high and low levels within this hierarchy, thus making it a “strange loop hierarchy”; i.e. moving through the levels eventually brings one back to one’s starting point.



The full construction in its perpetual motion is something like a virus, which infests the body of the building, escalates to its maximum potency, then disappears gradually, until finally it is as if it never happened.

“A Slow Dance for Z” is a tribute to **the 1982 animation film “Tango” by Zbigniew Rybczynski.**

A list of some activities and characters featured in “A Slow Dance for Z”:

- A. A man with a wheelbarrow full of bricks.
- B. A woman with a shopping bag.
- C. A man with an umbrella.
- D. A man carrying a large box which he places somewhere.
- E. Another man who takes the large box away.

- F. A man always looking to his right.
- G. A pilot and three stewardesses with rolling suitcases.
- H. A jogger.
- I. A man with a gramophone.
- J. A plumber, carrying a large pipe.
- K. A gangster with sunglasses on.
- L. A man with a guitar.
- M. A man with a beard, who gets stabbed, bleeds everywhere and dies.
- N. A shady gentleman who drags the dead body away.
- O. A Japanese tourist who takes a photo.
- P. A female cleaner who cleans blood with a mop.
- Q. S&M couple: man crawling on a dog leash, woman carrying a whip.
- R. An elderly lady with a small white dog.

STATION HOUSE OPERA

Beauty and Mayhem

WEEKENDS OCTOBER 2009:

STARTING SATURDAY MIDDAY (24HRS)

Beauty and Mayhem is an intricate cyclical interactive work, evolved from the performance and publicity images created for Station House Opera's classic performance Roadmetal, Sweetbread and specially conceived for public big screen installation. Multiple versions of a couple occupy the screen and semi-random sequences of comic actions between these couples swing the general mood of the piece between harmony and disorder. Responding to the time of day and to viewers' interactions, Beauty and Mayhem proceeds through a rarely repeating series of pre-recorded scenes intricate enough to reward lengthy viewing but also with an immediate impact, appropriate to the requirements of a mobile urban audience. It is shown over 24 hours, on a big screen.

The project is inspired by publicity material produced for the performance Roadmetal, Sweetbread when it was first performed in the ICA's Nash Room in 1998 (see image below). Beauty and Mayhem is an expansion of the

idea created at the time by Station House Opera and photographer Jan Poloczek, and will be the company's first video work of this kind, and an evolution of the increasingly interdisciplinary work of the last ten years in combining pre-recorded or streamed video with live performance.

A couple occupy a large, high-ceilinged room. They are seen up to nine times at once, composited into a single image. Their relationship is seen in a multiple, all-at-once kind of way, shifting spontaneously from harmony to discord and back again as the different versions of the couple arrive and depart.

Each of the versions of the man and the woman feel a slight uncertainty about the authenticity of the other – for the man, which of the women is real, and for the woman, which man? This factor seems to explain the emotions suggested by their actions, and the changing combinations of the protagonists give sense to the moods of romance, boredom, dancing, separation and isolation which sweep the room. One man brings in a small table with tea things, but takes it away again when the only woman in the room who notices takes her cup away to join her friends, her other selves. Then several more loving versions

of the couple appear, and scenes of harmony and bliss occur – only to be disrupted as an argument breaks out elsewhere in the room.

The general tone changes over the day. Later on, there appears to be a state of warfare between them – they relentlessly take advantage of any opportunity to hit, bite, leap on or otherwise attack each other. They are not certain which of the others might be a threat or present an opportunity for them. Thus often one is attacked by a version of the other they had not noticed before. The effect is comic – the attacks are more slapstick than realistic, and the loser of any conflict survives to break free and escape. Still later they are all asleep, lying all over the room.

These short scenes, composited together from green screen filming, are composed in real time by a computer which selects the next composite clip to play from a number of options which follow it. These alternatives each have their own variable futures, but the total number of clips is limited, and the result is in some ways cyclic, but the total number of possible sequences is huge. The room is occupied by anything from one to eighteen people. The viewer may see, after a while, one of the couples repeating an action, but in different company, and with a

different mood on the screen overall.

The video scenes are programmed using chance operations to assign likelihoods to which of the possible clips follows. This likelihood are affected by feedback from the viewers, whose recorded preferences for more, or less, continuity or disruption is fed into these programmed chance operations. The chances are also affected by the time of day, for example some of the more extreme comic violence could take place in the late evening, and at night the characters try to sleep.

Beauty and Mayhem brings elements of play and surprise into the public realm in a technically sophisticated piece. At first glance viewers may believe that they are watching a linear film, (a satisfactory experience if viewed and understood this way) but through watching for a longer period most viewers will understand from the intricate repetitions and interactive elements that what they are watching is more complex. The piece is appropriate for repeated viewing by a mobile audience, so a viewer returning after half an hour would find a changed scene, with a different mood and set of scenes in action.



Station House Opera:

"Beauty and Mayhem"

THE INFORMATION



OPENING SEPTEMBER 2009
THE INFORMATION

where big ideas get pounded
into shit-sized nuggets that we
can more successfully hide if
hiding GOD FORBID should
become necessary

entry with (or without) this flyer: five pounds

WAR

july 1st

GODS

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CRIME

september 2nd

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october 7th

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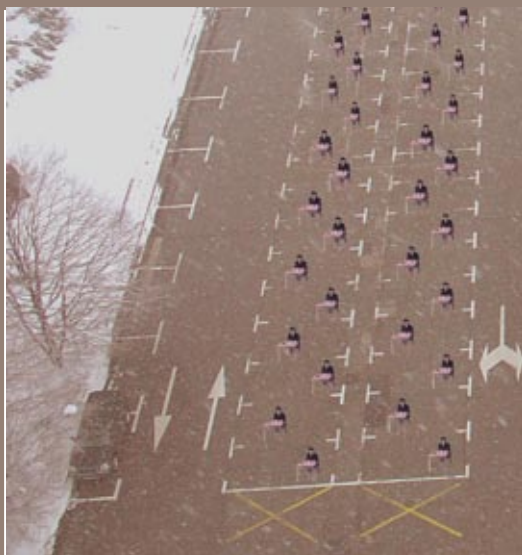
WITCHCRAFT

december 2nd

wednesdays at 8pm

Institute of Contemporary Arts
12 Carlton House Terrace
London
SW1Y 5AH

www.shunt.co.uk



JANEZ JANŠA:

Project 13

The project is dedicated to the thirteenth anniversary of Slovenian independence

Starting Point:

The Project 13 is dedicated to the entering of Slovenia the EU and to the thirteenth anniversary of the independence, which is being concluded by this entering. About this thirteen years there is certainly a separate history to be written, so with the Project 13 we join the idea through a visual-urban-memorial event, borne by different groups of male and female citizens.

We proceed from the viewpoint of history by which there is no individual memory without collective memory, in every individual there are traces not only of a personal history but of a history of a community the individual belongs to.

With the Project 13 we want to confirm these assertions but at the same time to turn the view over to a certain extent and to show that we cannot write a history of a community unless it has been written as the history of every particular individual.

Description of the event:

At the emptied parking lot in front of the Square of the Republic in Ljubljana there will be set 200 tables and chairs, each table intended for one person. On a table there will be a table lamp, a book marked '13' of an A4 format and a pen.

During the morning hours (between 9.30 and 12.30) the thirteen years old children will write down their memories of the past thirteen years.

During the afternoon hours the unemployed will write down their memories.

During the evening and night hours the books of memories will be open for all passers-by.

Each page of the book will be marked by a number of a particular month of the independence.

Participants will record:

- * their memories,
- * names of the people they were in contact with during their lives,
- * relation to all people, and
- * about occurrences with the chosen ones.

The making of archives:

The books from this event will be archived in the Archives of the Republic of Slovenia. The event will be documented by the video record, photographs, selected pages from the books will be scanned and used for the printed documentation of the project.

Participants:

thirteen-year-olds
the unemployed
all citizens
supplemental notes may occur on the other occasions

Rental:

200 tables and chairs
200 table lamps

Workmanship:

- * 600 books with blank sheets of paper and with cover marked by the number 13 (hard cloth binding, 154 sheets – one for each month of the independence)
- * 600 ball-point pens with the inscription 13
- * 600 T-shirts with the number 13

Shopping:

600 refreshing drinks
600 snacks

Logistic expenses:

- * Rental of the parking lot in front the Square of the Republic
- * electrical wiring and connections for the lamps

Other expenses:

Repayment of travel expenses



Janez Jansa:

"Project 13"

STEFAN KÆGI

Protecting the ICA from Live Art

DECEMBER 24 - 31

1 week 24/7 performance for 1
German Shepherd at the ICA.

rimini-protokoll.de

Protecting the ICA from Live Art



Biographies

TIM ETHELLS

is an artist, writer and performance maker known for his work with the Sheffield-based group Forced Entertainment and for his solo works in visual art, collaborations in different areas and his fiction.

**timetchells.com &
forcedentertainment.com**

ANT HAMPTON

is a performance maker, based in London UK, working since 1998 in / as Rotozaza as well as on solo projects, collaborations etc.

**rotozaza.co.uk &
guessbook.wordpress.com**

GERALDINE PILGRIM

Geraldine Pilgrim creates site-specific events in unusual buildings where the architecture of the site is used as the narrative. The projects often involve young people, older people and arts and community groups working alongside professional practitioners.

Recent projects include Traces for the Liverpool Biennial at the Bluecoat, The Greenhouses of

William Turner commissioned by Castle Morpeth, Northumberland (2008), Enchanted Parks for Newcastle Gateshead Initiative (2007), Dreams of a Winter Night at Belsay Hall, Northumberland for English Heritage (2007), Sea View for the National Review of Live Art, Glasgow (2006), Deep End for Marshall Street Baths, Soho (2005) and Star Dust for De La Warr Pavilion, Bexhill on Sea (2005).

JOSÉ ANTONIO SÁNCHEZ

Doctor in Philosophy and Profesor of Performing Arts History and Contemporary Art and Literature at the Faculty of Fine Arts in Cuenca.

He is the author of the books Brecht y el Expresionismo (Cuenca, 1992), Dramaturgias de la imagen (Dramaturgy of images, Cuenca, 1994 -3rd ed. 2002), La escena moderna. Antología de manifiestos y textos sobre teatro de la época de vanguardias (The modern stage, Madrid, 1999), and Prácticas de lo real en las escena contemporánea (Practices of the real in contemporary scene, Madrid, 2007). He has edited the books: Desviaciones (Madrid, 1999), Cuerpos sobre blanco (Bodies on white, Cuenca-Madrid, 2003), Isadora Dunca: El arte de la danza (Isadora Duncan, The art of dance, Madrid, 2003), Situaciones (Situations: a multidisciplinary project (Cuenca 2003) and Artes de

la escena y de la acción en España: 1978-2002 (Performing arts in Spain: 1978-2002, Cuenca, 2005).

In addition, he has written many articles on aesthetics, literature and contemporary dance and theatre, among them: "The impossible theatre" (London, 1998), "Eyes in movement" (London, 2004), "The body and the glance" (Los Angeles, 2004), "La distincton et l'humour" (Paris, 2004); "The discourses of the body" (Frankfurt, 2004); "Teatrality and dissidence in the cinema of Joaquin Jordá" (Wien, 2007).

He has organised courses, workshops, performances, seminars and festivals, among them, Situaciones (1999, 2001 and 2002), multidisciplinary festival of contemporary arts. Between 1997 and 2001 he collaborated in the organisation of Desviaciones (Madrid) as coordinator of the debates and conference programm, the publications and the edition of the web site.

He currently directs the research group ARTEA which works on the construction of a digital archive for the performing arts (Spain – Latinamerica) in the University of Castilla-La Mancha.

artescenic.org

LA RIBOT

The Madrid born artist Maria Ribot lived and worked in London from 1997 until 2004. Today she lives in Geneva. La Ribot's work constitutes a system that allows her to research, develop, and question the temporal, spatial and conceptual limits of dance as it relates to the overlapping fields of live art, performance and visual art. By presenting her work at major international art galleries, theatres, dance festivals, live art and performance festivals, La Ribot consistently employs dance as a challenge to disciplinary expectation. Experienced live, a La Ribot dance piece creates a paradox of exact uncertainty.

laribot.com

GARY STEVENS

Gary Stevens is an artist who creates performances and video installations, working with a wide range of performers. His solo & ensemble works have been presented internationally in gallery, theatre, festival and public spaces. He originally studied Fine Art at Goldsmiths College and the Slade School of Art, and his often complex, choreographed and scripted, live pieces have grown out of earlier work in installation and film. His live performance works have been presented as part of the British Art Show, 1990 and

in the Sydney Biennale, 1988. In 1996 he received an award from the Foundation for Contemporary Performance Arts (New York) and in 1998 won The Paul Hamlyn Award (Visual Arts). His most recent installation pieces are *Slow Life*, and *Wake Up and Hide*, and his production *Ape*, with co-performers Julian Maynard Smith and Wendy Houstoun, is currently touring in the UK and USA.

VIVI TELLAS

(Buenos Aires, Argentina, 1955)
is a theater director.

She graduated from Escuela Nacional de Bellas Artes Manuel Belgrano and from Escuela Municipal de Arte Dramático, and burst into the Buenos Aires mid 80's theater scene with *Teatro Malo* (Bad theater), a research project where she showed three pieces by Orfeo Andrade, a secret and unstageable playwright. This established the direction her work would take: the exploration of the limits of theater both as a praxis and an institution. Tellas related theater to contemporary visual art (*Tribute to Xul Solar*, in 1989, at Sao Paolo's Contemporary Art Bienal); staged John Cage at *Teatro Colón* (*Europa V*, 1995); dug up Roberto Arlt's forgotten theatricality at Centro Cultural Rojas' Library (*Los fracasados del mal*, 1992) and together with Guillermo Kuitca proposed a new version of *La casa*

de Bernarda Alba (2002) at sala Martín Coronado from Teatro San Martín. In 2000, with *El precio de un brazo derecho* (a research on the world of work), her perspective on theatrical experience began a radicalization process that led to *Proyecto Archivos* (Archives Project), a series of documentary theater works. Her institutional interventions are as relevant as her theater direction work. Vivi Tellas founded and directed the CeT (Centro de Experimentación Teatral de la UBA in Centro Cultural Ricardo Rojas); there she conceived and coordinated for 6 years the *Museos Project*, where she invited a group of theater directors to articulate the protocols of theater representation with the exhibition modes postulated by a series of non artistic museums of Buenos Aires. Between 1998 and 2000 she was responsible for the Scenic Arts area of the Centro Cultural Recoleta, where she created the *Sala Contemporánea*.

Since 2001 she directs the *Teatro Sarmiento*, which has become under her influence the experimental space of the Complejo Teatral de la Ciudad de Buenos Aires. There she created the *Biodrama Project*, a series where theater directors *mise en scène* the life of a real living person.

archivotellas.com.ar

NICOLAS GOLDBERG

Nicolas Goldberg was born in Paris in 1978, and reared between New York and Buenos Aires. In 2000, he attended the International Center of Photography in New York. Since 2006, he is working with Guillermo Faivovich on *A Guide to Campo del Cielo*, piecing together the history of a 4,000 year old meteorite shower that occurred in northern Argentina. In 2008, he was an artist-in-residence at the Frankfurter Kunstverein (Germany) and received a grant from the Ministry of Science and Technology of Argentina. Goldberg's work has been exhibited in solo and group exhibitions worldwide, and his photographs are in public and private collections.

CHRISTINE PETERS

Christine is a freelance curator. Lives and works in Frankfurt / Main. Studied theatre, english and french literature in Giessen, Dublin and Frankfurt/Main. From 1992-1998 she was Project Director and from 1998-2003 Artistic Director at Künstlerhaus Mousonturm, Frankfurt/Main, an international centre for contemporary arts. Linked to an interdisciplinary discourse & research she presented a year round programme dedicated to experimental visual & performative formats. She initiated, curated, published, presented and

produced numerous network and thematic projects and symposiums in a European context concerning the dialogue between art theory and practice, such as „Vision Future 1-3“, „Plateaux - platform for young emerging arts“, „European Production Centres – Crossing Borders in Theatre“, „Portrait“, „International Summer Academy 1-4“, etc. Since 2004 she works as freelance curator, dramaturge and lecturer, e.g. for: Festival Tanz & Theater Hannover, 2004, Festival Theater der Welt, Stuttgart 2005 (e.g. produced and presented artists such as: Raqs Media Collective / New Delhi, Hans Ulrich Obrist / F, Walid Raad / NYC & Beirut, Asta Gröting / Berlin, Forced Entertainment & Sophie Calle / GB / F), Festival Steirischer Herbst, Graz 2006 (here co-curated the group exhibition „Protections“ at Kunsthaus Graz. with Adam Budak. www.kunsthausgraz.at.) Is the dramaturge of the research and production platform „The Bakery“ of American performer and choreographer Richard Siegal / Paris-Berlin. (Mouson Award 2007 for the Solo-Performance „Stranger/ Stranger Report“, Bessie Award 2008 for the Solo-Performance „AS IF Stranger“). She is Artistic Advisor for a research project by Tanzplan Germany on curatorial issues. Lectures interdisciplinary practice and curatorial approaches at the theatre, media & film department, University Frankfurt.

YARA EL-SHERBINI

Yara El-Sherbini is a London-based artist whose playful and multi-disciplinary approach to art making uses popular culture and humour to explore art and life.

yaraelsherbini.com

DAVID ROSENBERG

David Rosenberg is a founder member of the shunt collective and director of their company shows. For the last 15 years he has been working with interactive multi-sensory performances, mainly in unusual locations, that strive to place the audience at the centre of the theatrical experience.

shunt.co.uk / iwake.co.uk

RAJNI SHAH

Rajni Shah's work as an artist leans gently but clearly across disciplines, countries and thought structures. She is a quiet voice of change, creating and curating visually engaging performances, interventions and writings that open up space for conversation and meeting. Whether in a public space, in a theatre or on the page, Rajni finds ways to shift perspectives and invite intimate dialogue with strangers.

rajnishah.com

BILL AITCHISON

Bill Aitchison is a theatre and performance artist based in London who works in and between performance, writing, collage and sound. His solo performances have been seen widely in London in theatres (ICA, BAC, CPT, Hackney Empire, Chelsea Theatre), galleries (Whitechapel, South London Gallery) site-specific projects (Brunswick Centre, streets and buses of London) and performance clubs (OMSK, The Klinker, Plunge). He has shown his performances in New York and in Europe, at festivals and theatres such as Playground, ZAZ, Wunder der Praire and Plateaux. Bill has made a number of works for exhibitions and several audio recordings for radio and his work has been supported by Arts Council England, The British Council and Live Art Magazine. As a writer, performer and collaborator, he has created and performed a number of original works across Europe and the US with Julia Lee Barclay, Ivana Muller, Apocryphal Theatre and others. A graduate of Ecole de Mime Corporel Dramatique and University of Wolverhampton (BA Fine Art/Psychology/Theatre Studies), he has a MA from Middlesex University and practice-based PhD from Goldsmiths College, University of London on the subject of performer discipline within performance art.

He has written critical articles for both popular and academic publications, taught and mentored performance.

billaitchison.co.uk

GORAN SERGEJ PRISTAŠ

Since 1994 professor at the Academy of Drama Art, University of Zagreb. From 1990 to 1992, he was artistic director of the SKUC theatre. In 1993 a dramaturge and member of the artistic council of &TD theatre. 1994 – 1999 a dramaturge in theatre group Montazstroj. He has written a few short scripts for documentary films. As a dramaturge, he participated in numerous dance and theatre productions. Program coordinator in Centre for Drama Art (CDU) since 1995. President of the board of CDU from 2000-2007. Founder and editor-in-chief (1996-2007) of Frakcija, a magazine for the performing arts (one of the most highly respected performing magazines in Europe). One of the initiators of the project Zagreb - Cultural Kapital of Europe 3000.

Director, producer, dramaturge and performer in internationally presented artistic collective BADco.

badco.hr

FRAUKE REQUARDT

Frauke Requardt is a German, London-based, choreographer. Previously Associate Artist at The Place, Frauke is now Associate Artist at Greenwich Dance Agency. Through her own work and in her capacity as a company member of Lea Anderson's The Cholmondeleys, Frauke has become a dynamic and inventive contributor to the British Dance scene. Recent projects include the creation and performance of Roadkill Café, a dance theatre piece for her own company, reworking Pequeñas Delicias a piece created specifically for restaurant settings, to involve community participants in Woking and Richmond; and participation in nottdance's Dialogues project and Sadler's Wells' Big Intensive. Frauke has been commissioned by Sadler's Wells and the Young Vic to collaborate with director Daniel Kramer on a new work 'Pictures from an Exhibition' in 2009. Frauke's work offers striking visual imagery, physically exciting dancing, strong theatricality, a good seasoning of dark humour and an underpinning surrealism. She uses text and live music, often jazz based, and a mixture of abstract and emotionally based movement to deliver entertaining and intriguing performances to local and international audiences.

fraukerequardt.blogspot.com

NICK CURRIE

The son of a linguist, Nick Currie was brought up in Edinburgh, Athens and Montréal. After studying English Literature at the University of Aberdeen, Currie reinvented himself as Momus -- named after a minor Greek god of criticism and laughter -- and began a career as a singer-songwriter in London in the mid-1980s. Over the past 25 years he's released twenty albums of songs in styles ranging from through-composed chamber pop to exuberant folktronica. After diversions through the worlds of fine art (with several performance shows in New York) and journalism (regular columns with Wired, The New York Times and Frieze magazine), he's publishing two books in 2009, The Book of Jokes, a novel, and The Book of Scotlands, a work of speculative non-fiction about his homeland containing one thousand parallel world Scotlands. His latest album, released in late 2008, is Joemus, a collaboration with young breakcore musician Joe Howe.

imomus.livejournal.com

THE CENTRE OF ATTENTION

The Centre of Attention's interest lies in the act of marshalling the elements that any situation may provide and create without physical fabrication.

Art is not a value judgement, it is an inscription of endeavour.

thecentreofattention.org

DUCKIE

Led by left-wing mockney producer Simon Casson, DUCKIE are a bunch of performance peddlers who take an outsider position within the live art community. More at home in a nightclub than a gallery or theatre, Duckie have coined the tongue-in-cheek term Progressive Working Class Entertainment to describe their approach. Since 1995 they have defined post gay culture from their flagship weekly Saturday night performance clubnight at the Royal Vauxhall Tavern in downtown Vauxhall south London. They produce a range of audience interactive performance shows that blur the boundaries between theatre, nightclubs and new mode pop and arty showbusiness. Duckie fuse experimental contemporary performance with popular entertainment forms to create 'good nights out'. Recent commissions include the Barbican, the Sydney Opera House, PS122 in New York and PAC in Tokyo.

duckie.co.uk

LOIS KEIDAN

Lois Keidan is the co founder and Director of the Live Art Development Agency, London (est. 1999). She has previously worked as Director of Live Arts at the ICA, London (1992 -1998) and as national officer for Performance Art at Arts Council England (1990 - 1992). She contributes articles and presentations to a range of UK and international publications and events.

thisisliveart.co.uk

KAZUKO HOHKI

Kazuko Hohki is a founder member of Frank Chickens, which released five albums and toured worldwide. This group performed at ICA in WOMAD 1982 (their second public appearance). Also she performed at ICA in 2008 as part of The Clod Ensemble's Red Ladies. In between, Kazuko has created and produced several theater productions including solo shows - Toothless, My Husband Is a Spaceman and collaborative work - Evidence For The Existence of Borrowers (winner of Total Theatre Award and a Herald Angel Award), Kazuko Hohki's Wuthering Heights and Oh Doh. Currently developing Last Night I Dreamt I Was An Eskimo and Borrowers Journey (for children). She has also directed several plays including Last Carnival, Men Band and Ignorance

Is. She has written BBC radio plays and published four books in Japan. Associate Artist for BAC and Duckie. She has been collaborating with Andy Cox (ex Fine Young Cannibals' guitarist) since 2000 to expand BIN membership.

kazukohohki.com

HANNAH HURZIG / BLACKMARKET

Hannah Hurtzig, is the Director of Mobile Academy in Berlin, and founder and curator of The Blackmarket for Useful Knowledge and Non-Knowledge. The latter defines itself as an interdisciplinary research on learning and un-learning, knowledge and non-knowledge. It installs a temporary show-and production space, where narrative formats of knowledge transfer are tried out and presented.

mobileacademy-berlin.com

HOME LIVE ART

Home Live Art is a dynamic team of creative producers with a passion for presenting live art and performance work in site specific contexts. We explore diverse spaces and environments, playfully referencing traditional, communal and celebratory events to develop new modes of cultural experience that question and challenge wide ranging audiences, whilst remaining wholly accessible to all.

homeliveart.com

ZHANA IVANOVA

Zhana Ivanova was born in Russe, Bulgaria in 1977. She was educated at the Queen Mary University College, London and at DasArts, Amsterdam. She produces works in the field of performance and time-based arts. These often reflect on the classifications and constructs of everyday reality. Such systems are customized, resulting in formal and rule governed environments as frameworks for containing her subjects. Works have been realized in galleries and festivals internationally, a.o. Mediamatic Gallery (Amsterdam), Ellen de Brujne Projects (Amsterdam), Galerija Nova (Zagreb), Raid Projects (Los Angeles), Product Contemporary Art Festival (Varna), Overhetij Festival (Amsterdam), Melbourne Arts festival. Zhana Ivanova lives and works in Amsterdam.

STATION HOUSE OPERA

With past projects ranging from spectacular site-specific works created with 10,000 breeze blocks, to simultaneous performances across continents using live internet streaming, Station House Opera is an internationally renowned performance company with a unique physical and visual style. Founded in 1980, the company's work varies enormously in scale,

appearance and location and uses spectacle to explore the intimate relationship between people and the environment they inhabit. They have created projects in locations all over the world, from New York's Brooklyn Bridge Anchorage to Dresden's historic Frauenkirche and Salisbury Cathedral, and their internet projects have spanned continents, with simultaneous performances as far apart as Brazil, Singapore and the UK.

stationhouseopera.com

JANEZ JANSA

Janez Janša is author, performer and director of interdisciplinary performances e.g. Miss Mobile, We Are All Marlene Dietrich For – Performance for soldiers in peace-keeping missions (together with Erna Omarsdottir) and Pupilija, Papa Pupilo and The Pupilceks - Reconstruction. He is author of the book on Jan Fabre (Jan Fabre - La Discipline du chaos, le chaos de la discipline, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well) and has been editor in chief of MASKA, performing arts journal from 1999 to 2006. He is the director of MASKA, institute for publishing, production and education, based in Ljubljana, Slovenia.

STEFAN KAEGI

Stefan Kaegi (1972, Switzerland) studied visual arts in Zurich and drama/theatre/media at the University of Giessen, Germany. In Argentina, Brazil, Graz and Poland he worked with local performers in urban contexts, producing motor cycle tours, chasing channels, pet ceremonies or bus trips. His Argentinian piece Torero Portero toured Munich (SpielArt Festival), Frankfurt (Mousonturm) and Berlin (HAU) as well as Bogotá, Rio de Janeiro and São Paulo.

In 2005 his “mini train world” for Theater Basel - Mnemopark - was awarded with the prize of the jury at “Festival Politik im freien Theater”, Berlin. Stefan joined forces with Helgard Haug and Daniel Wetzler in 2000 to create Rimini Protokoll. Since 2006 his mobile audience room Cargo Sofia – a truck with two Bulgarian drivers – is touring all over Europe. In 2007 he started collaborating with Argentinian writer and theatre-director Lola Arias in São Paulo, Munich and Lausanne.

**rimini-protokoll.de &
hygieneheute.de**

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