

SOLO PERFORMANCES

Trauerspiel 1

Live performance with 16mm films
c. 70 minutes

Trauerspiel 1 is a live performance for proscenium stage. Five 'dances' incorporating simple objects and 'interrupted' by the machinery of the auditorium (lights, curtain) alternate with five 16mm artists' films, selected from Arsenal's collection. A naked man sits on stage knitting. None of these illustrate each other, but produce increasing layers of allegory.

Commissioned by Arsenal – Institute for Film and Video Art.

Performed: March 2012, Hebbel-am-Ufer Theatre, Berlin.

Hinterhof feat. James Richards Untitled Merchandise (Trade Urn), 2008

Live performance with Segway and funeral urn by James Richards
c. 40 minutes

The artist rides a Segway, reads of local deaths and tries to push a funerary urn out the door amidst a simple tyranny of sound and light. The work is performed 3 times. The first time begins with the lights on and they are systematically switched off. The second time begins in darkness and the lights are systematically switched on. The third time begins with the lights on again.

Performed: November 2010 - January 2011, KUB Arena, Kunsthaus Bregenz.

Democracy

Live performance with radio and a powerpoint presentation
c. 30 minutes

Democracy is about not having a choice, obviously. It presents one or more arguments in the form of images, while we listen to the radio and the artist mainly stands on one leg.

First performance: Nov 2009, Ecstatic Resistance, Grand Arts, Kansas City

Subsequently: Dec 2009, Ecstatic Resistance, X Initiative, New York
Apr 2010, Here and Now, Julia Stoschek Collection, Dusseldorf

Black Flags

Live performance with wind machine, powerpoint presentation, fanfares and video
c. 30 minutes

Black Flags is many ways of saying nothing - ways that in order to say nothing are dependent on each other. It is a cancellation until there is only time passing between us. "He uncapped a black marker and, rings clacking made a quick sketch on a pad in front of him... Lagerfeld ripped the drawing from the pad, crushed it in his hands, and tossed it into a large wicker hamper... 'I throw everything away!' he declared. '...I keep no archives of my own, no sketches, no photos, no clothes – nothing! I am supposed to do, I'm not supposed to remember!'" John Colapinto, 'You'll Think I'm a Madman', The Observer Magazine, 27 May 2007

First performance: Feb 2009, Tate Modern, London

IBIZA: A reading for 'The Flicker'

Live performance with 16mm film and music

c. 40 minutes

A real life true story and the image-less hallucinogens of Tony Conrad's 1966 film 'The Flicker' are presented simultaneously, like parallel lines in a face-off. IBIZA is a question about the real: an assertion of difference or a kind of hopelessness with nonetheless some good energy, a response to a specific place and a specific time, a personal history and imaginary space. Not Ibiza, but the room we're in.

First performance: Jul 2008, The Horse Hospital, London

Subsequently: Dec 2009, Ecstatic Resistance, X Initiative, New York
Apr 2009, Images Festival, Toronto
Mar 2009, Tanya Leighton Gallery, Berlin

COLLABORATIVE PERFORMANCES

Lemon Rose

with Jimmy Robert

Live performance with films

c. 60 minutes

Lemon, rose, a lemon, a rose, a room, a body, bodies, speech, pictures, objects, colour. Demonstrated over two evenings that mirror each other, Lemon Rose is an argument constructed through film, performance and the mechanics of the auditorium itself, an argument made of and about the relationship between language and materiality.

Performed: Apr 2012, Jeu de Paume, Paris

Interim

with Emily Roysdon

Live performance with wall texts and singing

c. 90 minutes

Physically devised on site over the ten days prior to its performance, Interim borrows the title of the series for which it was commissioned and attempts to make content of this nothing that might be what is otherwise in-between: it is a framed exchange between two people, provoked by the reframing of the thing that comes before or after as being the event itself; the difference between or coincidence of at least two practices and the using of these things (or each other) as the means to work some other things through (for the sake of what is to come, from what has happened before, together or separately so). It points somewhere. Something is marked. Like a sketch, or a drawing board, or the discovery of a limit.

Performed: Apr 2010, Chisenhale Gallery, London

Yvonne Rainer's Trio A

with Jimmy Robert & Pat Catterson

Performed: Mar 2009, Museum of Modern Art, New York

Marriage à la Mode et Cor Anglais

with Jimmy Robert

Live performance for theatre

c. 40 minutes

"It is not by Painting that Photography touches art, but by Theatre" (Camera Lucida, Roland Barthes) / "To be alert is to be decorative" (What Century?, Frank O'Hara).

Marriage à la Mode et Cor Anglais explores a boundary between the still image and movement via repetition, artificiality, posing and mortality. Choreographed for the theatre, it combines text, music and image into a language of stylized actions: a paradoxical immediate present constructed by a surface-level oscillation between the self and agency, life and 'death'.

First performance: Nov 2007, STUK, Leuven

Subsequently: Dec 2009, Micadanses, Paris

May 2009, ICA, London

Jan 2008, De Appel/Something Raw Festival, De Brakke Grond, Amsterdam

6 things we couldn't do, but can do now

with Jimmy Robert

Live performance

c. 50 minutes

6 things... proposes a Minimalist-style grid of objects, with/against which actions are carried out in a live performance that is equally an ongoing process, one that explores the possibility of exchange and of making human relations manifest.

Performed: Nov 2004, Art Now, Tate Britain, London

OTHER WORK

Jun 2008: Emily Wardill/Ian White, performed lecture
ICA, London

Jan 2003: Gentlemen, dir. Nick Relph & Oliver Payne
Voice-over/narration