

BLOP Bristol Live Open Platform

Sat 27 & Sun 28 March

A full weekend schedule is in the centrefold

Bristol's Live Open Platform (BLOP) showcases a huge assortment of live art from new and established UK-based practitioners. Taking place throughout Arnolfini, experience new work from national and local artists working across live art, experimental theatre, durational performance, installation, film & video, digital practices, performance writing and socio-political activism.

Arnolfini Associate Artists: Live - Past and Imagined Future (Open forum)

The AAA will give artists and public alike the opportunity to leave their memories of the Arnolfini Live programme and imagine its possible future(s).

Action Hero: Action Hero's Live Art Tattoo Parlour

Audience members enter a small sweaty tattoo parlour and choose a tattoo design that best sums up their love for all things live. The chosen design is then painstakingly drawn on with permanent marker. WARNING: The tattoo may remain on your skin for a couple of days.

Alice Sara: NEWS

It's just you and me, what's new?

A solo commissioned from seminal choreographer Deborah Hay, through the Solo Performance Commissioning Project. Adapted by the artist, and made possible through the generous patronage of individuals supporting the artist's practice.

Andre Amalio: Stitched

Are memories just a record of how we have experienced events or replicas of the events themselves? An accident I suffered more than 25 years ago lead me to search my own memories and the memories of the people that lived through that experience with me. What really happened?

Antje Hildebrandt: Open Offer for Elbow Room

Intentionally un-spectacular, *Open Offer for Elbow Room* takes an ironic approach to presenting performance and its reading; playing with words, language, and political and symbolic references. On the threshold between seriousness and stupidity the performance becomes more and more sophisticated as the simple structure of the work is revealed.

AuntyNazi

The past is watching you and fast in pursuit, making a play for your present. There is no time, your future awaits and sniggers with a grin. *Future Forge*, AuntyNazi's maverick life-coaching programme, can change lives*, summon ectoplasmic matter, have you wonder what just happened and if the future is really your thing. 2-on-1 performance, sessions 15 mins.

* a bit

Becky Hall: HUNT

Discover what is hidden. Turn up and tune in. Take a chance card. Invent your own audience. HUNT is a participatory project that opens up the world of the art space. In true treasure hunt style you will be guided around Arnolfini to locate clues and playfully invited to engage with performance. Follow the arrows.

Beth Emily Richards: OST

For the work *OST*, Richards seeks to glamourise the quotidian. Viewers are invited to narrate their day, week or life, which is set to a tailored soundtrack. For the ultimate in mundane heroism, participants can hire a mobile DJ to follow them for a day, setting their everyday actions to music.

Candy Paine: Speed Date

This is a look at love and the need that people have to seek it out. The quest for love inevitably carries baggage. This is the exploration of the insecurities and fears that people bring. How would you be affected if you could see all that someone was bringing to the table in terms of this baggage.

China Fish: Now sod off and let me eat earth

The performance explores the notion of loss of identity in a world preoccupied with greed and celebrity. Using print media as a central artefact, the performance draws on personal experience to convey financial frustrations and the desire for getting back to the earth. (Adult Content)

Colm Clarke: RECOURSE

RECOURSE is the act or an instance of turning or applying to a person or thing for aid or security.

Deborah M. Withers: Untitled

Performance lecture in front of a seated audience that uses critical theory to tell stories about the music of Kate Bush. The performance seeks to break down boundaries between art, academia and popular culture and make theoretical ideas accessible to new audiences.

DeXtArt: I'm an artist?

I was once told that only an Artist can make art but how do you become an Artist. I will try and convince member of the audience that I am an Artist and will give the audience opportunities to vote Yes or No. Contains audience participation.

Di Clay: All the wool my mother ever knitted

I am knitting a 'map' of a journey, visiting all the places I have ever lived. I record my thoughts along the way and talk with people I meet. The project develops through visiting other places, until I have used all the wool my late mother never knitted.

Edi Rogers: Public Voice

Public Voice is a performance where I offer participants the opportunity to display their personal protest message on a black board placard. This experience empowers the public and gives the participants the chance to speak their mind on whatever they wanted to.

Elaine Kordys: Hit Me Baby One More Time

Elaine Kordys is a new Ki Aikido student of 1 year. In a 1:1 performance you are invited to negotiate an attack with her. It explores the territory between attack and defence and the motivations behind both states. Does one state have to be more dominant, can both work together? These 'interactions' will be filmed and presented as a short film the following day.

Elyssa Livergant: You and Your Future

Come a bit closer to the desk. I will be looking at you. You will be looking at me. We will be making contact. Let's talk about the future. We will be acting it out together. Sit down. Can I get you a mineral water?

Emma Bennett: Embranchment Massiff

A short piece for stagehand, voice and stepladder. *Embranchment Massif* is a reckless branching-outwards – an enchanting, perplexing and strangely solid unfolding of language at its edges. Language mangled by crap translation (and crap translation of crap translation) forms an innocent, beautiful sort of comedy. Features the French word for 'miaow', and actual stepladders

Emmalena Fredriksson: TISSUE

An installation about body and tissue and the emotion they carry.

"Tissue sounds too much like issue and feels like something used to cover up the messy matter it really is.

The fluids that is;

fluids of heart, eyes, intestine, mouth, skin, balls, nose, bladder and vagina.

We are leaking. "

(Adult Content)

FLASH

FLASH explores those brief moments in life when everything makes sense. Live Literature fuses with physical theatre, visuals and choreography to create a provocative tableau.

Gareth Llyr Evans: Speak Low

Pick a song and press play. I will now tell you that you won't rain on my parade, that you, and you, and you, you're gonna love me, that this nearly was mine, that the wind is wild, and that the strings of my heart go 'zing'.

GETINTHEBACKOFTHEVAN: Weigh Me Down

1 treadmill. 12 hours. Many hundreds of apologies.

I run. I speak. I cannot breathe. I choke. I run. I drink. I stop. I sleep. I pee. I run I cannot stop speaking. I can't quite breathe. I will not walk properly for days. I have said. I am sorry.

Gillie Kleimann: Ophelia is not Dead

This Ophelia is not Dead is a fat girl cabaret. The show ain't over 'til the fat lady sings.

Hannah Jones: Untitled (Pour / Draw No.7)

I believe drawing to be an open form and through my practice I aim to investigate the nature of drawing and its relation to physical actions. A drawing can be something as simple as one mark, a documentation of an action once present. (Adult Content)

HE SAID Talent agency: You will be rare

Ever wished you could affect the economy? Do you even matter in the economy anyway? HE SAID Talent agency is on a mission to change the value of a lowly action figure and make it a rare commodity. Find out the latest on their progress and whether they count. (Adult Content)

Hunt & Darton: Break your own pony

Performance lecture on strong thighs and shovelling shit or spoilt children demanding that Daddy buys them a pony or the wind blowing through your hair as you ride your tamed Stallion or My Little Pony or judges, rosettes or country life, whips and gyrating or saying she's a bit 'Horsey'.

Inprocess collective: Start Now

A collaborative experimental theatre performance that examines every day life and how our personal lives intersect with wider events of the world we inhabit. Documenting an hour of each day over eight days in response to a text, which was sent saying "start now" was starting point to our piece.

Jamie Lewis Hadley: This rose made of leather

Breaking 36 ceramic tiles with his fist, the performer utilises the repetition of this violent act as a test of endurance for both spectator and performer; to both challenge the limits of spectatorship and leave behind a blood stained storyboard. (Adult content)

Jon Purnell: LET US IN

The piece will entail the screening of the silent video/performance, *LET US IN*, which involved the unsuccessful attempt by Cack-U-Like to bring a 2 metre high pyramid into the Tate Britain. The screening will be accompanied by a live piano recital.

Jo Bannon: Becoming Audile

Becoming Audile is a new work, which explores the mysterious and mundane world of the foley artist. Playing with home-made sound effects, imagination and good old fashioned suspense the artist works to use sound as a visual, textual and sensory language.

Kathy Hinde and Maja Ratkje: Dancing Cranes

Delicate origami cranes are animated by small motors accompanied by a soundtrack by Norwegian composer Maja Ratkje. The rate and speed of their flight is controlled by data that represents their migration journeys and population changes. Light shines onto the paper birds creating a projected shadow animation. Make a paper bird with the artist.

Katie Etheridge: How I became an artist Part 1: From just a twinkle in my father's eye to pre-pubescence

A study of the remarkable early career of Katie Etheridge, from her first public intervention 'Peek A Boo', a collaboration with Her Mother at The Park, exploring notions of presence, absence and the fragile nature of existence, to her angst driven pre-teen cry for freedom 'Stepping off the Mountain'.

Live Art UK: IN TIME Discussion

Hosted by members of Live Art UK, this event for artists is an opportunity to digest and disseminate their new publication *In Time*. This collection of case studies is designed to reflect the innovative and pioneering ways in which live art has responded to many of the cultural challenges of our times, and act as a resource for artists, promoters and others working in the sector.

Part discussion event, part call to arms, this provocative collection of essays will be made available as a pdf in advance of the event for participants to read, discuss, re-use and respond to. Printed copies of *In Time* will be available to buy on the day.

Commissioned responders: Alexandra and Paul (Live Art Falmouth), Paul Hurley, Search Party

Liz Clarke: Glitter Heart

Blood. Glitter. Tears.

A visceral and personal exploration into the universal yet unique experience of loss, survival and regeneration. The artist warmly invites you to create with her a sparkling symbol of love, a glittering, pulsing sacred heart. (Adult Content)

BRISTOL LIVE OPEN PLATFORM_SCHEDULE

SATURDAY 27 MARCH

Performances which require a Platform Pass are shaded in a grey box, everything else is free and open to all.

BLOP 2010

Compered by LOW PROFILE

TIME	STUDIO/INTERVENTION/THEATRE PROGRAMME
11.00 – 13.00	Elaine Kordys ** (LIGHT STUDIO) <u>sign up to book a slot</u>
11.00 – 13.00	Kathy Hinde + Maja Ratkje (DARK STUDIO)
11.00 – 14.00	Arnolfini Associate Artists (READING ROOM)
11.00 – 21.00	GETINTHEBACKOFTHEVAN (FOYER SPACES)
11.00 – 20.00	Edi Rogers (ROAMING)
11.00 – 20.00	Gareth Llyr Evans ** (BOOKSHOP)
11.30 – 13.15	Theatre Programme 1: China Fish Tom Marshman Flash Search Party Sedated by a Brick
13.00 – 15.00	Action Hero (1 st floor)
13.15 – 13.30	Lucy Cassidy (FOYER / QUAYSIDE)
13.45 – 14.15	Paul Hurley (FOYER – DARK STUDIO)
13.30 – 13.50	Elyssa Livergrant (LIGHT STUDIO)
14.00 – 18.00	Michaela Dunne (READING ROOM)
14.30 – 16.00	Taryn Edmonds + Laura Maragoudaki (READING ROOM AND CITY WIDE) <u>sign up to book a slot</u>
14.30 – 16.30	AuntyNazi ** (LIGHT STUDIO) <u>sign up to book a slot</u>
14.50 – 16.30	Theatre Programme 2: Sleepwalk Collective Deborah M. Withers Openbatch Theatre HE SAID Travel agency Robins and Manninen
16.30 – 17.15	Alice Sara (FOYER SPACES)
16.30 – 18.30	Action Hero ** (1 st Floor)
16.40 – 16.55	Liz Clarke (DARK STUDIO)
17.00 – 17.20	Phil Owen (LIGHT STUDIO)
17.40 – 20.00	Emmalena Fredriksson *(LIGHT STUDIO)
17.50 – 19.35	Theatre Programme 3: Poppy Jackson Gillie Kliemann Sarah Ruff Andre Amalio Sylvia Rimat
19.40 – 19.55	Mandy Romero (LIGHT STUDIO)
20.00 – 20.15	Colm Clarke (DARK STUDIO)
20.30 – Late	BLOP PARTY (CAFÉ/BAR)

SUNDAY 28 MARCH

TIME	STUDIO/INTERVENTION/THEATRE PROGRAMME
11.00 – 18.00	Martin Hamblen (STAIRWAYS)
11.00 – 18.00	Elaine Kordys (CAFÉ BAR/READING ROOM)
11.00 – 12.30	Candy Paine (FIRST FLOOR FOYER)
11.00 – 12.30	Nicola Singh** (DARK STUDIO) <u>sign up to book a slot</u>
11.00 – 15.00	Tinned Fingers ** (1 st Floor) <u>sign up to book a slot</u>
11.00 – 18.00	Nicola Smith (FOYER SPACES)
11.00 – 12.30	In Time: A collection of live art case studies (THEATRE)
11.00 – 12.30	TWYMF (READING ROOM) please note limited capacity
12.45 – 14.45	under negotiation (FOYER SPACES)
12.45 – 16.00	Di Clay (READING ROOM)
12.45 – 16.00	Possibility Archive ** (READING ROOM)
12.45 – 16.00	BLOP Film Programme (READING ROOM) Lizzy LeQuesne Nerea Martinez de Lecea Shelley Davis Taryn Edmonds & Laura Maragoudaki
12.45 – 13.30	Becky Hall (FOYER SPACES)
13.00 – 15.00	Hannah Jones (DARK STUDIO)
12.50 – 13.20	Jamie Lewis Hadley (LIGHT STUDIO)
13.25 – 14.45	Theatre Programme 1: Jon Purnell Jo Bannon Emma Bennett Michelle Horacek
14.30 – 16.30	Vicky Takooree (QUAYSIDE)
14.45 – 18.00	Pete Barrett (FOYER SPACES)
14.50 – 15.20	Antje Hildebrandt (LIGHT STUDIO)
15.00 – 15.30	Vickie Fear (FOYER SPACES)
15.00 – 18.00	Beth Emily Richards ** (CAFÉ BAR)
15.30 – 15.40	Wirachai Daochi (DARK STUDIO)
15.50 – 16.05	Rod Harris and Winnie Love (DARK STUDIO)
16.00 – 16.15	DeXtArt (FOYER SPACES)
16.15 – 17.35	Theatre Programme 2: Phoebe Walsh & Lizzie West Katie Etheridge Inprocess Collective Hunt and Darton
17.40 – 18.00	Michael Jones (DARK STUDIO)

PLEASE NOTE: some shows in the Dark and Light Studios have a restricted capacity.

**Short one-to-one experience, please sign up to book a slot where indicated – sheets available at box office

Lizzy LeQuesne: Shop Window (film)

What is it to be looked at? What is it to look? If the world's gaze is directed at women that look should be looked at. Documentary footage of a challenging live art performance in a Prague art gallery. Four ordinary women, from young to old, stand naked with 4 naked shop mannequins, moving through a series of poses. Men look. Women look. How do they observe that looking?

Lucy Cassidy: Bottle your Tears

This is an unbridling of Britishness. The flood barriers are down. I want to re-claim our right to cry in public - without shame. Please just stand, watch and let me do this. Please don't look away. (If any of you feels like putting a hand on my shoulder at any point, that might be nice).

Mandy Romero: Strip-tease

My chosen artistry flows through the medium of Mandy Romero. Some of the ideas and experiences she embodies have flowed from my time as a human being but the language which expresses them, and her own, - the acts of transformation, personation, commentary, appearance and engagement, - are precisely hers. (Adult Content)

Martin Hamblen: Private Pile

I will walk be walking up and down the stairs of Arnolfini; two steps forward, one step back.

Michaela Dunne: Labours of Love (parts 1 and 2)

Michaela Dunne performs *Labours of Love*, a series of actions which will form part of a three day durational work in August. Each day over BLOP she will undertake a different task, whether this is silently taking tea with a stranger or performing feats of endurance. She explores repetitive action and interplay with the viewer.

Michelle Horacek: RAVEN

Raven is an expression of transformation from death into new life. The Raven-headed female figure stands at the threshold. This is a rhythmic dance, a shamanistic call.

Falling, grasping, screaming...

Circling.

Stillness, waiting.

Knife cutting. Old flesh, dying.

Drumming. A new heart is beating.

Raven.

Milk washing. Birth. Becoming.

(Adult Content)

Michael Jones: Untitled Performance with Sugar (2010)

Abstracted visual performance work with Sugar.

Nerea Martinez de Lecea (film)

Nerea's films represent a displaced, dislocated identity and are an expression of how to live with experiences outside the 'norm'.

Nicola Singh: I Cannot Heave My Heart

A series of intimate encounters devised and performed by artist Nicola Singh, which explore the physiological effect sound and literature can have on its audience. *I Cannot Heave My Heart* is a celebration of the moment at which art reaches out of the imagination and becomes manifest within individual bodies.

Nicola Smith: My tunes

I punctuate situations in public and private spaces by playing out a series of actions, which takes on many forms, in order to disrupt the expectations of the audience. For this piece I am using 'pop songs' which when taken out of context and stripped down to just the words changes our perception of them and our relationship to the performer.

Openbatch Theatre: A Presentation

This is brand new! Created from lists, facts and routines. The performance is a playful attempt to compact ourselves into a simple presentation. The work asks: What shapes us? What does he do everyday at 16.23pm? What constitutes a daily routine? How will we fill this stretch of time?

Paul Hurley (starts in foyer): If I were you I would run for your life

The latest in an ongoing series of 'shamanoid' performances, 'If I were you I would run for your life' explores the relation between classic performance art, ritual, philosophy and kitsch. Combining physical endurance, psychic transformation and a sprinkling of tongue-in-cheek humour, Hurley's performance promises to be both intriguing and bemusing.

Pete Barrett: The Surety, The Surety (the Inner Surety)

The struggle for domesticity, for a permanent and lasting home, is one which you will inevitably lose. The delicate structures and routines you create and which surround your daily life will disintegrate as soon as you cannot support them. They are so fragile, yet you maintain them.

Phil Owen: I Saw My Lady Weepe

Is there a performance relationship between a song from the Elizabethan cult of fashionable melancholy, and a modern musician listening alone to a recording of this song?

Poppy Jackson: Untitled

The piece uses painterly, symbolic imagery to explore journeying, veiled inner quests, and transformation. It portrays female embodiment within a state of expansion and growth, becoming gigantic; 'too big' for a setting or place, and leaving home. It refers to childhood and our ape origins, as well as Alice in Wonderland and the story of Saint Simeon, who lived at the top of a tall pole for 30 years.

Possibility Archive: Map of the known world

On Saturday the 27th of March Hana Tait will be embarking on an epic voyage of discovery on an intimate scale. She hopes that you will meet her along the way and help map the distance travelled. A one-to-one performance about navigating the world through the stories we tell.

Phoebe Walsh & Lizzie West: Did I ever tell you you're my hero

An old man in a pub eating alone, The Last of The Mohicans, dropping an ice cream on the floor, getting a haircut you hate but smiling through your tears to the hairdresser..what truly constitutes as tragic? The performance aims to playfully expose societies Romanticism of the notion of Tragedy.

Robins and Manninen: Where have you gone? (the end)

Robins and Manninen are interested in the misunderstandings and uncontrollability of facial expressions when it comes to endings, goodbyes, and sudden interruptions. In this intimate, funny and poignant performance we wonder: When is it good to grin and smirk and when not? What if I refuse to move a muscle? (Adult Content)

Rod Harris and Winnie Love: Shock and Awe

Considering the inner space of a serviceman, becoming encased and animalistic in the red mud of the desert of Afghanistan, and a woman processing collateral damage, confined and static in her bed. (Adult Content)

Search Party: Growing Old With You (work in progress)

Growing Old With You is a life long performance project which attempts to document lived experience in real time. Starting in 2010 and for every 5 (or so) years for the rest of their lives Search Party will create a performance exploring ideas of age, duality and accumulation.

Sedated By A Brick: Who was changed, and who stayed the same

Two bodies are moved. Dead, but telling stories, these bodies merge, swap and spin a fractured tale, telling others who they are/were. Maybe. These bodies act as vessels through which (imagined?) realities are channelled, realities that stem from the events of the bodies themselves. (Adult Content)

Shelley Davis: In a Bad Light (film)

Artists are generally thought to make work concerned with the truth of things? But, actors employ techniques in order for us to believe they have become someone else in order to appear to feel things they don't feel and say things they don't mean. Filmmakers employ other devices to complete the illusion.

Sleepwalk Collective: Nothing left to the imagination

Nothing left to the imagination is a performance where nothing happens, but everything takes place. It's one long close up, a few moments spent eye to eye. It's a bit like a dance, somewhere between meaning and emptiness. It's a test, a test of *how much nothing we can do*.

Sarah Ruff: Hairymary

Hairymary is cutting edge experimental performance at its most extreme! Inspired by the work of David Lynch/Forkbeard Fantasy, animation meets contemporary comedy in this exploration of human vulnerability. Verbal and physical interaction with the projected wretched characters from night visions creates a performance that is alarming, brave and provocative. (Adult Content)

Sylvia Rimat: Imagine me to be there

A simple performance experiment testing out conventions of theatre, of watching and our imagination. A drum kit, a knife, a laptop and a performer are all that occupy a bare studio space, until the 'real' and 'imagined' intertwine subtly and gently start echoing back and forth.

Supported by Battersea Arts Centre and Testing Grounds

Taryn Edmonds & Laura Maragoudaki: The CCTV Treasure Hunt

The CCTV Treasure Hunt is a live & on-line urban game that aims to playfully explore and critique the networks of surveillance in our city environments. Join in the hunt and turn the tables on the cameras in a game of watching the watchers!

Taryn Edmonds & Laura Maragoudaki: Film

Bringing together clips and news stories from YouTube, this short film highlights current debates around surveillance and associated technology advances in the UK and beyond. The *CCTV Treasure Hunt* is a live & on-line game that invites people to physically trace the network of surveillance around us and question ideas about play and control in public space.

Talking With Your Mouth Full

A breakfast event for sharing ideas, thoughts and food for young people and emerging artists aged 16-25 interested in performance, live and visual art. Meet existing networks including the Young Arnolfini Artist Collective, the Arts Admin Youth Board, Milton Keynes Gallery's Youth Group, 'Lost and Found', and artists and arts professionals from a range of backgrounds all within a friendly, informal environment.

Tinned Fingers: The Last Romance Club (ever)

We are hopeful. We are looking for love. We want to get lucky. We want to serenade you outside your window at night. We want to give you our last Rolo. We can't sing but, for you, we'll try.

Tom Marshman: Untitled

A creative response to the Arts Council funded project that was generated in February 2010, that involved interviewing Gay, Lesbian adults in Bristol about their personal social histories. This new text based work will incorporate fragments of stories, traces of memories and suggestions of spoken intentions and mannerisms. (Adult Content)

under negotiation: Justified and Ancient

Justified and Ancient is a physical contemplation on legacy and impermanence. Two men are tied together along a two metre rope, each pushes a large brush across the floor. They are writing in water, it dries they move on, leaving nothing. Conjoined engaged in similar but on occasions conflicting action.

Vicky Takooree: Free Popcorn

A big box of popcorn will be placed on a table outside Arnolfini's entrance. Visitors are welcome to help themselves to some free popcorn.

Vickie Fear: Extensions

Vickie Fear will crawl slowly around the building on her hands and knees, leaving behind her a trail of knitted extended limbs. Suggestive of a stretched black shadow, the extended legs maintain the connection between the action that has passed and that which continues, leaving the heels behind

Wirachai Daochi: Yellow

Even the sun goes down, obviously, my life remains yellow.

A Live Art Platform developed and presented in collaboration with Theatre Bristol and Inbetween Time Productions.

INBETWEEN TIME
PRODUCTIONS



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