

P o P



Exploring and exploding
the Potentials of Performance

Friday 26 & Saturday 27 October 2012
10.00 - 18.00 plus evening events

The Yard Theatre,]performance s p a c e [, & The White Building
Hackney Wick, London

Performance Matters

Performance Matters is a creative research project exploring the contemporary values of performance at a time when it has increased visibility in cultural institutions and discourses.

The cultural status and presence of performance are shifting through the curatorial embrace of Live Art in museums and galleries, and the burgeoning interest in performance and performativity within academic theory. Performance Art and its aesthetics are now featured prominently within the visual arts, theatre and dance, as they are within other cultural practices hitherto marginalized in performance studies, such as club performance. Against the backdrop of this increased prevalence of Live Art and performance, *Performance Matters* asks whether such forms are now being taken seriously in culture more broadly. It considers whether such practices are reshaping the ways in which we ascribe value in contemporary culture, and thinks again about how, and why, things matter in the contemporary world.

Between 2009 and 2012 *Performance Matters* has explored the relations between performance theory and practice by moving through three themed years of interlinked research activities, *Performing Idea* (2009/10), *Trashing Performance* (2010/11), and *Potentials of Performance* (2011/12). All three years have involved innovative research practices involving artists, scholars and other cultural practitioners in experimental exchanges. These research activities have been given public form in various events organized in London over the course of the three years in collaboration with Artsadmin at Toynbee Studios, Whitechapel Gallery, Tate Modern and Bethnal Green Working Men's Club.

Performance Matters is aimed at scholars, artists, curators, cultural workers and audiences across the fields of visual art, performance, theatre and dance. By addressing such a diverse constituency in this manner, *Performance Matters* seeks to generate a new field of possibilities for research on, and as, contemporary performance.

Performance Matters is a collaboration between the Live Art Development Agency; Goldsmiths, University of London; and University of Roehampton, London. Funded by the Arts and Humanities Research Council.

www.thisisperformancematters.co.uk

Welcome to P o P –

a two-day public programme
of hands-on performance research
exploring and exploding the
Potentials of Performance...

Potentials of Performance, the third year of *Performance Matters*, began in early 2012 with conversations around what performance can do, how it meets other fields and domains, how its histories and futures await to be realised, and the challenge of the very notion of ‘potential’ as the promise of performance and futurity. From these discussions Associate Researchers constructed collaborative Dialogue Projects that explore these questions through their own performance research practices.

P o P is a window into these ongoing projects, a point of entry and departure, an opportunity to open these dialogues to the public, and a chance to start new ones.

Performance Matters Researchers and P o P organisers

Augusto Corrieri (Roehampton)
and Owen Parry (Goldsmiths)

P o P!
Hear that?
What?
P o P!
That sound...
P o P!
Sounds like something... but it's hard to...
P o P!
It's thirteen Dialogue Projects,
forty-minute sessions...
P o P!
Led by the *Performance Matters*
Associate Researchers and...
P o P!
...taking place across three venues
P o P!
... and presented over two days, including
an evening Programme with special...
P o P!
What's it about?
P o P!
It's about questions...
P o P!
Exploring and exploding questions...
P o P!
Sounds more like a bang than a...
P o P!
No, I think you'll find it's more of a...
P o P!
So are you saying you don't know what it's...
P o P!
Precisely. Well not *exactly* precisely...
P o P!
It's definitely got everything and nothing
to do with...
P o P!
You sound uncertain.
P o P!
Exactly.
P o P!
I mean, impossible.
Yes.
P o P!
So it's not about the *Potentials*
of Performance?
P o P!
It is possible...
P o P!
Hey, that 'P o P' sounded different...
P o P!
Listen...
P o P!
Oh, I *missed* that one...

Please note: P o P includes parallel sessions across three venues. Given that full-day tickets have been issued, and both days are fully booked, please be aware that if an individual session reaches full capacity, access to it might not be possible. Most of the associate researchers will be presenting on both days, and we hope you will be able to attend most if not all of the sessions you would like to.

P o P Dialogue Projects

Friday 26 & Saturday 27 October

10:00 – 18:00

Featuring the *Performance Matters* Associate Researchers

NOTE: 10.00 P o P orientation at The Yard Theatre

The *Performance Matters* Associate Researchers look towards possible futures through a series of collaborative Dialogue Projects, presented over two days and three venues.

Each project has been developing over the past six months across a range of geographic, creative and critical terrains. These will be staged at P o P through sessions including performances, screenings, workshops, talks, chat-shows and archives. Audiences will be invited to make their own itinerary from one session to the next. The Materials Room, housing a temporary collection of objects, documents, scraps and reflections on the Dialogue Projects, will be open for browsing in The White Building.

All presentations last 40 minutes (unless otherwise stated), leaving 20 minutes to arrive at the next session.

Lisa Alexander with The People Speak ***Minimum-being***

Fri 12:30 & Sat 17:00, The Yard Theatre

The two sessions will take the form of a pop-up talk show in collaboration with *The People Speak*, on the experience of time, labour and value. Together we will experience and record a section of time. Part rolling-news, a repetitive countdown, a 'good' story – which is ruptured by personal insight mindful of duration.

In the UK the minimum wage is currently £6.19 per hour (from 1st October 2012). That's 10.32 pence per minute. The duration of our session within these confines is £4.13. What sort of quality of time might that produce?

Lisa Alexander is an artist, performance-maker and writer from London, undertaking a PhD at Roehampton. For more information on her work see www.lisaalexander.co.uk and www.thisislivefromhome.org. The sessions at P o P are in collaboration with *The People Speak*: www.thepeoplespeak.org.uk.

OPEN CALL for submissions of found or recorded footage for the creation of a feature-length experimental film. A symbolic measurement of a minimum wage applied in concrete terms on (a) human-being, the performance of work disclosing its application. Details of how to submit here: www.minimumbeing.tumblr.com/howtosubmit/

Annalaura Alifuoco with Fabiola Paz ***uneventful***

Sat 10:30 – 17:00 (durational), The Yard Theatre Café

Set in an ideal world where the labour of performance can take time and place, can be witness and witnessed, can live and let live, *uneventful* is a series of compositional vignettes that exist as enduring acts of love and labour 'in the making.'

For the labour of attention we offer to the work a mode of love. Similarly, the willingness of others to 'stay with' the work – or not – is a form of being present in and to it that also demands a certain kind of love, or at least regard. So we will be side-by-side, autonomous witnesses going about our respective business whilst taking care and showing regard for one other. We expect nothing of you, we give you the promise to be there, we only ask, in return, to be attended, if not loved. Please come stay with us...

With love,

Annalaura & Fabiola

Fabiola Paz and Annalaura Alifuoco met on a summer day during an artistic residence in Italy. Each challenged and inspired by the other's ways with performance, they decided to come together to produce a body of work

exploring the notion of 'passing' in metaphorical, temporal and spatial terms. Their collaboration consists of experiments in intersubjectivity that, by way of action, reflect and respond to their own and other 'bodies' (of work) in the cultivation of personal and public experiences at the crux of exhilaration and boredom, yet remaining committed to a critical and rigorous attempt to intervene in the social.

Gigi Argyropoulou with Hypatia Vourloumis ***Civic Zones***

Fri 15:00 & Sat 10:30, The Yard Theatre

Civic Zones is an act of collective mapping manifested in multiple forms: a cartographic archive of sites of potentiality, future actions and disjointed civic spaces. Drawing on our own initial dialogue and experience of current struggles in Greece, we explore how civic spaces are constituted and examine notions of disobedience, occupancy and public space through a series of collective contexts. We will attempt to create a deviant archive of histories of potentialities and collectively construct maps comprised of a multiplicity of voices, thoughts and performances, seeking to combine methods and tactics from past sites of radicality with those that might lead to imagined futures.

During the P o P event we will collectively construct maps of 'radical change', as well as an online archive/document, posting hourly outcomes of our research via social media. We hope through past, present and future imaginations and practices to wayfind trails towards new spaces of action and discourse.

www.civiczones.wordpress.com

Gigi Argyropoulou is a researcher, curator, artist and scholar working in the fields of Performance and Cultural practice, based in Athens and London. Founding member of Mavili Collective, Institute for Live Arts Research and F2/Mkultra, Gigi has initiated festivals, conferences, performance projects, cultural collaborations and actions both inside and outside art institutions.

Hypatia Vourloumis received her Ph.D. in Performance Studies from New York University. She is currently a research fellow at Freie University focusing on immigrant performance in Greece. She gives a shout out to the (Kinisi) Mavili collective for including her as an active participant in the occupation of Embros Theatre.

Vikki Chalklin with Dr. Francis Ray White and Stacy Bias ***Fat Futures: "But you've got so much potential!"***

Fri 15:00 & Sat 10:30,]performance s p a c e [

What does it mean to be considered to have 'potential'? What lack or failing is implied by 'potential' not yet realised? Who has the power to position others as

having, meeting, or failing to achieve their potential? This project examines the 'potentials' of fat bodies in terms of the cultural and medical discourses that surround and speak of, for, and over them. You are invited to take a journey with three fat activists through a number of imagined 'fat futures' - both dystopian and utopian - that take the current Obesity Epidemic to its extremes. Will the earth's resources run out because of our excess fat? What would happen if we all achieved our potential to become happy, healthy, and slim? Have you ever seen a fat vampire? Come and explore all of our potential futures through matters of life and death, health, prejudice and fantasy.

Fat Futures is a dialogue project carried out collaboratively by three fat activists with varying levels of experience of activism and academic environments. **Vikki Chalklin** is a queer fat femme performer, activist and scholar who recently completed her PhD in queer club performance. **Francis Ray** balances academic work in the emerging field of fat studies with creative engagement in queer and fat activist scenes. **Stacy Bias** has been a queer and fat activist since 1999, and is now combining this experience with academic studies to complement and develop her activism.

João Florêncio with Devin King ***Of Things in Motion and Things at Rest***

Fri 16:00 & Sat 11:30,]performance space [

'The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark ages.' (H. P. Lovecraft, 'The Call of Cthulhu')

João Florêncio is a PhD candidate and Visiting Tutor in Visual Cultures at Goldsmiths, University of London, where he is researching the ontic intersections of object and event in the time of the Anthropocene. www.goldsmiths.academia.edu/JoaoFlorencio

Devin King is a writer, poet, musician, and teacher based in Chicago. He has recently been working with Lady Rollins, a collaborative performance group in which he plays mundane objects. He received an MFA from The School of the Art Institute of Chicago and currently teaches in the Liberal Arts Department. www.dancingyoungmen.wordpress.com

Oriana Fox ***The O Show***

Fri 10:30 & Sat 15:00, The Yard Theatre

My *Potentials of Performance* dialogue project has entailed the creation of an episode of my TV-style talk show, *The O Show*, featuring my own real-life therapist Bernadette Ainsworth, formerly an actress who now solely practices rational emotive behaviour therapy; Liz Bentley, the psychotherapist by day and performer/comedienne by night; and Sam Rumbelow, the acting coach featured in Gillian Wearing's film *Self Made* who incidentally has had 12 years of Jungian analysis. These guests and I explore the relationship between the therapeutic process and performance, debating the ways in which different forms of psychotherapy 'perform' and discussing how actions, acting and creativity are key to catharsis and healing.

Oriana Fox made her first videos as part of a larger quest to find the perfect feminist role model. Oriana takes on numerous roles, from housewives and exercise goddesses to self-help gurus and Viennese actionists. She finds pleasure in infusing the fantasies of that great mythmaker, TV, with the passion and self-reflection of feminist art. Unable to decide between the perks of the mainstream and the liberation of the avant-garde, Oriana has begun filming her own chat show to put this question to guest artists and intellectuals with the hope that she herself will become as influential as Oprah. www.orianafox.com

Mariella Greil with Emily Sweeney ***Séances of Presences***

Fri 17:00 & Sat 12:30, The Yard Theatre

Deviations from and with occur in the format of a performance lecture. A moving dialogue that tests the potentials of all involved – on and off stage. This presentation will be deviated by the elements of the set and lighting cues already in place at The Yard Theatre.

Mariella Greil is a choreographer, dancer and performer. She is currently working on her practice-as-research PhD at Roehampton University with the title 'Being In Contact: Encountering A Bare Body' and is Managing Editor of the e-journal *activate* (www.thisisactivate.net). www.mariellagreil.net

Emily Sweeney is a movement artist and has collaborated with sound artist Bilwa as Perpetual Movement Sound since 2006. www.perpetualmvmtsnd.org/emily

R. Justin Hunt with Johanna Linsley

Alienating The Archive

Fri 16:00 & Sat 11:30, The White Building

We want to dramatically take on the notion, proposed by Brecht, that art must “make strange” its techniques of production to have any revolutionary effect at all. The way we see the archive as a potential for performance is as a site where we can put this notion to work. We will make strange, in and through our relation to documents and through the systems we impose on them, the materials presented to see *what else* might be there.

R. Justin Hunt is a producer, performer and lecturer. He has performed internationally as his drag alter-ego Sharon Husbands, founder of DRAGERSIZE!, a performance-cum-workout. His research is in queer cultures and memory/archive studies, as well as pop culture, dance and performance. He teaches Sexuality Studies and Performance at Syracuse University, London.

Johanna Linsley's work in text, video and performance has been seen at the Museum of Modern Art (New York), the Hayward Gallery, the V&A, the BFI, Duckie, BAC (London), among other venues. Her research has been published in *Contemporary Theatre Review*, *Performance Research*, and *Dance Theatre Journal*. Johanna is a researcher on *Performing Documents*, a three-year project based in Bristol.

Tero Nauha

Life in Bytom

Fri 11:30 & Sat 16:00,]performance s p a c e [

Tero has been working in the post-industrial city of Bytom (Poland) for short periods since the beginning of 2012. He has been concentrating on the transition period that this place in Upper Silesia has gone through over the past twenty years. The project ends with a scripted performance or series of performances, a video and an exhibition, which consists of drawings and printed matter. Performances are based on the encounters, meetings, interviews, workshops, images, reflections, recordings, archives and questionnaires from Bytom. It is a poetic interpretation of these narratives, leading to scripted performances. Aside from this project it is a reflection of the artist's projections and desires – how life becomes interpreted and structured. It is a reflection, which is not disinterested, but loaded. What is he looking for in such a place?

Life in Bytom has been curated by Stanisław Ruksza, CSW Kronika in Bytom, Poland.

Tero Nauha is a performance and visual artist. He is a doctoral student in the Artistic Research School in Helsinki, in Performance Art and Theory. His research interests are subjectivity and performance in the context of cognitive capitalism.

Friday 26 October
10:00-18:00
P o P Dialogue Pr
19:00
Other Paradigms

His research, which is titled *Sponge and contamination: Schizoanalysis of subjectivity and performance in the context of cognitive capitalism* tries to accommodate the theoretical discourse of Félix Guattari in artistic research.
www.teronauha.com/life-in-bytom/

Katerina Paramana

Talking with Strangers: What is Violence?

Fri 11:30 & Sat 16:00, The White Building

'Strangers' from different countries and disciplines were invited to provide an object-response to the question 'What is violence?' The exhibition of these objects attempts to create an environment where different experiences of violence are illuminated and re-embedded in a specific context, making different kinds of legibility possible. The work makes legible both the mechanism of its construction, as well as the conversations around the subject of violence arising from this mechanism. What values do the object-responses and the work as a whole question and/or reproduce? 'Strangers' Ana Bigotte Vieira (Portugal), PhD candidate in Contemporary Culture at Universidade Nova de Lisboa, Flavia Zaka (Canada), MSc candidate in Social Psychology, London School of Economics and Marios Chatziprokopiou (Greece), performance artist and PhD Candidate of Performance at Aberystwyth University, will engage in a live conversation about the work, its questions and potentialities. You – the spectator – are invited to encounter the object installation and to take part in this conversation.

Katerina Paramana is a performance artist and choreographer and a PhD candidate at University of Roehampton on an Alexander S. Onassis Public Benefit Foundation Scholarship. Her research has been presented in conferences in the UK and Greece and her performances in theatre and gallery spaces in the UK, US, Sweden and Greece. She holds an MA in Choreography (Laban, Conservatoire of Music and Dance), a BA in Dance and a BA in Theatre (University of Maryland, U.S.). She is an Editorial Committee Member of *activate* e-journal. She has taught on graduate and undergraduate programmes www.katerinaparamana.com

Jungmin Song

The State of Officiality: Two Koreas that are Officially at War

Fri 10:30 & Sat 15:00,]performance space [

For decades North Korea has been one of the world's most secretive and brutal regimes. The death of its "Dear Leader" Kim Jong-il placed its society under the global media spotlight. The world was flooded with images of the lavishly staged funeral, "hysteric" moaning, and the successor Kim Jong-un. These are spectacles of the death of power and repressed mourning. These images are far removed from North Korea's geo-political context as a Korean peninsula situated in the middle of

an ever escalating arms race between China and the US. I would like to introduce two projects that approach the issues in and around the Korean peninsula. *Nostalgia* by the performance artist Solmoon mourns for a South Korean village that was destroyed in 2007 to build a new U.S. army base. *Pizzas for the People* by the designer Hwang Kim seeks for alternative ways and contents to communicate with North Koreans.

Jungmin Song is a performance artist. She is a PhD student at University of Roehampton.

Hwang Kim is a product designer and artist. He received a Master's degree in Design Products from the Royal College of Art, London. He is currently working as a senior interaction designer for Philips.

Jinsoo Kim (Solmoon) is a performance artist, choreographer, and writer. He has inherited Bong-san-tal-chum, a traditional Korean mask performance originally from North Korea. www.hwangkim.com

Jay Stewart and Raphael Fox

Talking Tabloid Trans

Fri 12:30 & Sat 17:00, The Yard Theatre Café

This series of prints and performed dialogue, which takes the form of a Sunday Magazine show paper review, will consider the latest tabloids and mass media items that posit being trans as negative, trashy, spectacular and scandalous. Such representations are often critiqued by trans people themselves, but – whilst our dialogue project will mark this – it will also ask: can we locate a queer project that looks to expose the normative and regulative structures which operate in mainstream media? How might we contemplate the ways in which trans in the tabloids forms and contributes to pro-outsiderness and subcultural collectives?

Print artist **Raphael Fox** and social media-ite **Jay Stewart** from Gendered Intelligence form the partnership for this dialogue. Drawing on their experience as trans men and a shared interest in visual culture, they will think through the 'potential' of such trans presence in tabloid culture. Jay's current PhD, *Trans on Telly: Popular Documentary and the Production of Transgender Knowledge*, explores trans identities portrayed in 'infotainment' TV documentaries. Jay is co-founder of Gendered Intelligence, an arts-based organisation that works with young trans people and delivers workshops and training around gender diversity. www.ralphfrancisfox.tumblr.com and www.genderedintelligence.co.uk

Danae Theodoridou

You Have One Unread Letter: the list continues.

Fri 17:00 & Sat 12:30, The White Building

Over the two-days of P o P I will be writing personal letters to each audience member and will position them in different places in The Yard Theatre. These letters will attempt to continue the conversation that has been taking place since February 2012 in the email list of *You Have One Unread Email*, regarding understandings and practices of the potentials of performance. Those receiving their letter are invited to reply to it during the day or during the 40-minute session, and to share their letters with each other and with contributors to the email list who will also share their writings, in the performance of a common reading in space and time of writings that exhaust the question: 'What are the potentials of performance?' At the same time, all writings from the email list will be available for the audience to read, in the form of an installation scroll.

Danae Theodoridou is a performance artist and researcher currently based in Brussels. She has just completed her practice-as-research PhD project at Roehampton University, on the dramaturgical structures of experimental theatre and dance works. At the same time she has been creating and presenting solo and collaborative performance works, research projects and writings in UK, Greece and elsewhere, and she has been teaching in various University Departments in London both at undergraduate and postgraduate level. www.danaetheodoridou.com

and...

P o P-up lunchtime conversation

Lois Keidan (Live Art Development Agency), Jay Miller (artistic director of The Yard Theatre), Jim Prevett (Artist Residencies Programmer at Space Studios/The White Building) and Bean and Benjamin Sebastian (directors of] performance s p a c e [)

Fri 14:00, The Yard Theatre Café

Representatives from the three venues and LADA will gather with questions for an informal public conversation about the potentials of Hackney Wick in the aftermath of the Olympics and towards new and changing futures.

P o P – Other Paradigms

Friday 26 October 19:00]performance s p a c e [

Taking the unrealisable potentials of performance as a point of departure, this evening programme convenes in ceremony around a set of practices working both through and *beyond* artistic modes. It will explore the potentials of impossibility by probing otherwise inaccessible pasts and futures. What's going on over there?

Plastique Fantastique

***Cloud gives birth to new animal: plastique fantastique
feedback ritual to call forth neuropatheme (subject-without-
experience a.k.a. 'fux-the-shadow', 'blanck-the-systemick-
system-kcuf-dik', etc).***

Human organs → elements of feedback loops (no longer registering sensation but affects as information) → first neuropathemes → fantasy → insects with hive mentality → actuality → nodes in vast machine → feedback loop → affects (entropy + vertigo + anxiety + joy + catatonia) → feelings → 'I feel...' → virus of language (still has first neuropathemes in its grip) → response to ambient (smart) environments → always already ready ⊗ Mutant neuropatheme → second generation neuropatheme → shadow produced by processes → feels all → shadow turns to stone ⊗

Neuropatheme processes → experiences nothing → speaks → not 'I, he, she, me, you, they' → 'system known as...' → not 'is, this is, either or' → 'and...' → thinks → reality is a recording ⊗

Plastique Fantastique, as fictional avatars presented and performed through the performance fiction collaboration produced by David Burrows, Simon O'Sullivan and others, have no biography. www.plastiquefantastique.org

Dr. Zoë Brân

Touching the Ancestors

Shamanism is the world's oldest known spiritual and problem-solving practice with a history of at least 40,000 years. Altering consciousness for shamanic purposes is considered to have been an integral part of early human development, contributing to song, dance, visual art and even language itself. Performance has always been an integral part of traditional shamanism as the shaman describes, demonstrates and re-creates her experience of the 'journey' of altered consciousness and her encounters with spirit.

Following a discussion about shamanism past and present - which all are invited to take part in - Zoë Brân and other members of London's Core Shamanic

community offer a sacred performance entitled 'Touching the Ancestors' which will share their experience of shamanic journey and ritual through drumming, song and the spoken word.

Zoë Brân – responding to questions and journeying.

Kathy Fried – holding the drumming space. www.kathyfried.co.uk

John Hambrook – holding the drumming space.

Shenoah Taylor – holding the singing space. www.shenoah.abelgratis.co.uk

Zoë Brân is a Core Shamanic practitioner, writer, and educator. Zoë has Masters degrees in Literature, Medieval History and Publishing. Her PhD was the first to explore the relationship between society, culture and AIDS. Zoë has written books on sexuality and travel narratives on Vietnam, Burma and Bosnia, including her acclaimed 'Enduring Cuba'. Zoë is a former Writer in Residence at the University of the Arts, London. She has appeared on TV and national radio and is currently writing 'The Shamanic Journey'. Zoë lives in London with her lurcher, Arlu. www.shaman.uk.net, www.shaman.uk.com

P o P Party

Saturday 27 October 18:00 – late]performance space [

This is a time to celebrate, to reflect, to respond, to let go, to hold on, and to start something else.

The *P o P Party* will feature staged responses to the programme by invited respondents working across the creative and critical fields of performance, a conversation between the *Performance Matters* directors, music and performance by special guests, pizzas and snacks, and a donation bar.

18:30

***P o P Responses* by Nicola Conibere, La JohnJoseph, Eirini Kartsaki and Harun Morrison. Hosted by Joe Kelleher**

Specially invited respondents working across the creative and critical fields of performance will gather to reflect upon the works they have experienced over the two days.

Nicola Conibere is a London-based choreographer and is researching a practice-based PhD at Trinity Laban Conservatoire of Music and Dance. Her work explores how spectatorship is central to performance practices and social organization, creating pieces that seek to acknowledge the exchange between performers and audience, and the role of theatricality in such relationships. She creates works for theatres and art galleries, and is an Associate Artist at Dance4 (www.dance4.org.uk). www.nicolaconibere.com

La JohnJoseph is a writer and performer whose work has taken her from the San Francisco MoMA to The Royal Opera House, from to The Southbank Centre to The Schwules Museum, via vogue balls, strip clubs, a West End musical, and a staging of the Odyssey in Tesco. La JohnJoseph is the author of three solo memoir plays, five ensemble pieces, a libretto, and is a contributing blogger for The Huffington Post, The Guardian and The Independent. He is currently editing her debut novel *Everything Must Go!*

www.lajohnjoseph.com and www.boyfriendrobotique.blogspot.com

Eirini Kartsaki writes and performs. Her work explores the thrill and wonder of eroticism, discovering through the physicality of movement and repetitive storytelling that ultimately, what we want is to want. Her performance work is interested in sound, repetition, and more recently, shit. She has presented internationally, collaboratively with Stephen (Owen Parry) as Lola & Stephen, and as the Toothache Duets with Louise Douse, and is looking forward to presenting 'How to Catch a Dog in a Bucket' with the amazing Joe Kelleher in the future. Eirini is a Senior Lecturer in Drama at Anglia Ruskin University, Cambridge. www.eirinikartsaki.com

Harun Morrison has been joint director of Fierce Festival with Laura McDermott since Autumn 2009 and is currently on the boards of Arnolfini and BAC (where he was previously a producer). Harun has co-led participatory projects at Tate Modern, South London Gallery, Chisenhale Gallery and LIFT. He has given seminars, workshops and talks at Central St. Martins, Goldsmiths and the Royal College of Art. Harun's interests include contemporary curatorial practice, cultural theory, judo, world cinema, grass-roots activism, public memorials/collective memory and internet culture. Since 2005, Harun has collaborated with Helen Walker, as part of the collective 'They Are Here'. www.wearefierce.org/fierce-festival

Joe Kelleher is Professor of Theatre and Performance at University of Roehampton, where he is also Head of Department for Drama. He is currently working on a book provisionally titled *The Illuminated Theatre: Essays on the Suffering of Images*. Joe published the short book *Theatre & Politics* (Palgrave Macmillan) in 2009. With Nicholas Ridout he co-edited *Contemporary Theatres in Europe* (Routledge 2006), and is co-author with Romeo Castellucci, Claudia Castellucci, Chiara Guidi and Nicholas Ridout of *The Theatre of Societas Raffaello Sanzio* (Routledge 2007). Joe has taught and lectured widely, including mentoring the Autumn 2011 block at DasArts (Amsterdam).

19:30

A conversation between the *Performance Matters* directors

An informal conversation between the *Performance Matters* co-directors Gavin Butt (Goldsmiths), Adrian Heathfield (University of Roehampton) and Lois Keidan (Live Art Development Agency) looking back at the three-year project, its insights and paradoxes, and looking forward to the future of performance.

www.thisisperformancematters.co.uk/organisers.html

20:15 – late

DJ and performance by Holestar

Holestar is the “Tranny with a Fanny”, reclaiming over exaggerated codes of femininity and performativity to the female body. Blurring boundaries between the avant-garde and mass entertainment, pop culture and the underground through music & performance. A queer biological woman, former soldier in the British Army with an MA in Fine Arts from Central St Martins, Holestar has performed extensively in clubs, festivals and events in the UK and internationally since giving birth to her gender bending persona while living in Vienna in 2003. She has released solo music to critical acclaim and has lectured at universities in alternative drag.

www.holestar.com

Suggestions for where to eat in Hackney Wick

Here are some recommendations for nearby lunch spots:

- The Yard Theatre Café
- Crate Pizzeria, ground floor of The White Building
- The Hackney Pearl, 11 Prince Edward Road, E9 5LX
- The Counter Café, 7 Roach Road, E3 2PA
- Forman's Fish Island (Saturday only), Stour Road, Fish Island, E3 2NT

Unbound

A wide range of books and DVDs by *Performance Matters* contributors are available on Unbound, the Live Art Development Agency's online shop for Live Art books, DVDs and editions.

www.thisisunbound.co.uk

Credits

Performance Matters team:

Directors	Adrian Heathfield, Department of Drama, Theatre and Performance at University of Roehampton, London. Gavin Butt, Department of Visual Cultures at Goldsmiths, University of London. Lois Keidan, Live Art Development Agency, London.
Researchers	Augusto Corrieri Owen Parry
Design and website	David Caines Unlimited Richard Howard at FlowLabs

P o P production team:

Production Manager	Bernd Fauler
Production Assistant	Roy Peche
Documentation	Stephen Cleary and Eva Del Rey of British Library Sound Archive Christa Holka (stills)
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the Potentials of Performance



Hackney Wick

POP



The Yard Theatre



The White Building



White Post Lane



]performance space[

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