



Live Art & Performance Group

SQUASH AND STRETCH LIST OF ARTISTS

May 2018



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HEADINGTON
HILL HALL
OXFORD BROOKES
UNIVERSITY

Introduction

Squash and Stretch Live and Performance Art Festival

The term squash and stretch comes from the field of animation. Observation shows that only stiff objects remain inert during motion, while non-stiff objects tend to change their shape. As clay or dough our bodies are made of soft materials that are constantly squashing and stretching during day and night. When we smile our face squash, when we defecate our intestine slowly stretch out. The artists presenting in this second festival had been selected on how their work relates this principle. We hope people of Oxford enjoy this potlatch of eclectic live and performance art.

The Live Art and Performance Group

was initiated in 2015 by Veronica Cordova de la Rosa and Peta Lloyd, with the aim of giving Oxford Brookes students, alumni and other interested performers, working in the local area, the opportunity to practice and develop their work in a supportive environment. During the academic years 2015-2016 and 2016-2017 Veronica secured funding in order to run programmes of visiting performers, including Poppy Jackson, Katy Baird and Harold Offeh. Some of these presentations were documented in the on-line journal 'Vibrations Art Journal for Creative Writing' <https://vibrationsartjournal.com> Curated performance events have included 'SoloLive' Fringe Art Bath (2016), 'Elastic' Oxford Brookes (2017), 'Curiosity Carnival' (2017) and 'Volumes' (2017). Veronica is currently organising monthly performance art meetings at a range of locations in and around Oxford.

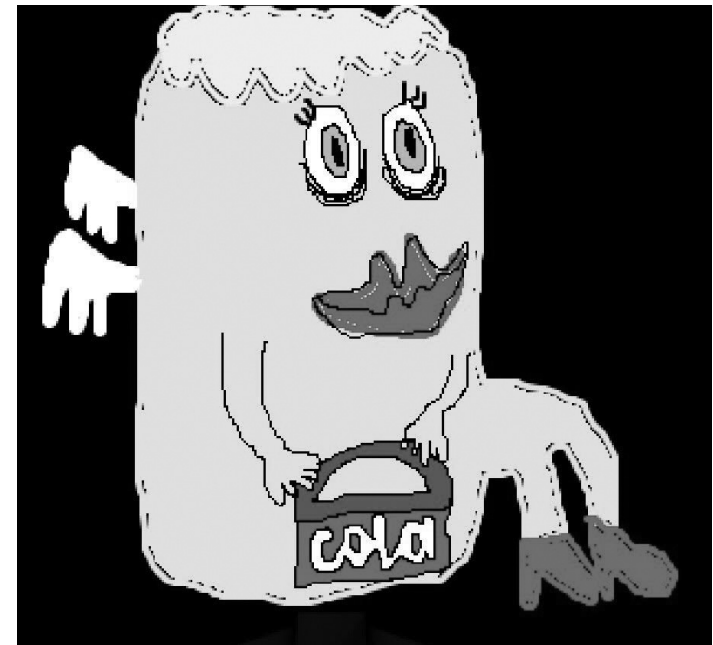
Temporary State of Excessive Craving for the Fullness of a Phallic Presence

|
Sam Hall

The Blobby Boys carry out an intervention involving coke, burgers, wearable screens and copious amounts of expanding foam.

Sam creates work through the re-appropriation of mundane activities such as taking the bus or going to McDonald's, finding novel ways to celebrate personal and cultural identity in web centric, consumer driven environments and exploring ideas of fetish, childhood and consumerism.

[instagram.com/sam_hall6](https://www.instagram.com/sam_hall6)



Tights
|
Katy Watson

Katy walks down the main staircase of the Headington Hill Hall wearing a black dress and carrying a handbag with cosmetics and tights in it. When she reaches the bottom, she sits on a chair and applies a pair of tights to her head followed by dry shampoo, make up and more tights. She sings odd lines from 'Over the Rainbow' and other songs occasionally.

Katy Watson's performance style in this piece is influenced by her interest and practice of the Japanese dance form Butoh, and a desire to communicate directly with her audience about things that affect her and other women.



A noise requiem
|
Zarah Haji Fath Ali Tehrani
Beth Shearsby
Julia Teresa
|
Drummer, Mother, Other
Analogue, Tones, Uncurbed frequencies
Strings, Atemporal, Healing
|
Trio recital
An improvised sound dialogue
responding to you / them / us
13:30–14:00 GMT
|
Abolition Club
History,
Bodies,
Feelings,
17:45–18:45 GMT
|
Today, main foyer
All ages welcome

Prometheus

|

Marcin Gawin

Prometheus is an intimate, participatory performance. It creates a sacred, collective experience of a construction of a human being. The piece is a procedure of reversed autopsy performed in a manner of guided meditation and a private mass, but above all, Prometheus enables audience to look at the common denominator of the human species by herding with anatomically accurate replicas of human's most inner components.

Marcin Gawin is a fine artist born in Poland, and working in performance, video and image making. Drawing on lowbrow and camp aesthetic, his work focuses on establishing artificial environments and hierarchy with the means of a role imposition, absurd and (direct) confrontation.



Touch Screen

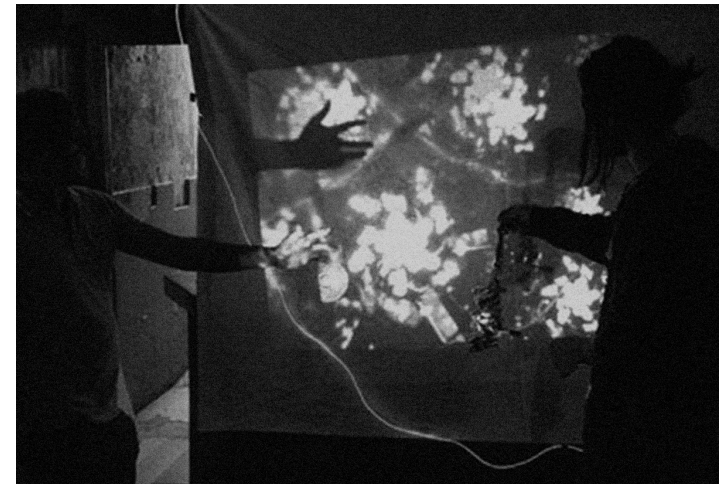
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Hugh Pryor

Hugh's fractal video projection creates organically generated fractal patterns as seen in nature with ferns and cauliflower. This is interactive as shadows and images of the viewer feeds into the self-repeating images. Hugh is going to take this process one step further by residing inside the fabric screen during the performance and will make himself, as well as the audience, part of the fractal generation process.

Hugh Pryor is an Oxford based artist who specializes in experimental photography and sculptural installations. Hugh's overarching interest in motion has evolved as a deep exploration of the potential for photography to capture movement. Using his own highly individual techniques. Hugh has been working with dancers and performers and is incorporating performance art as an integral part of his practice.

<http://www.hughpryor.co.uk>



Ectoplasmic Masks

|
Luke Jordan

In the form and subversion of a Victorian seance my improvised vocal / body sound is channeled thorough a 'spirit trumpet' and light. Variations of frequency cause undulations of vibrations of the trumpet against on a metal plate, and patterns of flashing / flickering light : whilst my features are transformed by a mask of yeast / fungus.



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Smile

|
Claire Carswell

Come and meet the artist's ageing smile as glamour bolsters itself against decay in a performance that is part public health warning and part comedic burlesque.

Clare Carswell/MA(RCA) works with performance and drawing to make works for the gallery and public space. She curates the work of others at AYYO Contemporary Art, a gallery and project space near to Oxford. She runs Art Pitch, a residential programme for UK and international artists and writes and lectures on contemporary art.

www.clarecarswellperformance.com



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Demonstration 7: how to bag one's air

Robert Luzar

Demonstrations are works that partially show or demonstrate actions which 'may' or 'may not' be done by anyone, artist or audience. Appearing on the Web as 'how to' videos. Demonstrations show audiences step-by-step actions that open possibilities; but these are 'on-going' works that appear in multiple performances, where audiences are shown how such works take place.

Robert Luzar is an artist, writer and educator living in Bristol, UK. His works engage 'events' that reflect spaces, traces, and actions of ongoing work. He holds a PhD through practice from Central Saint Martins; and has exhibited internationally in venues such as the Palazzo Loredan Venice (IT), Torrance Art Museum (USA), DRAWinternational (FR), Katzmann Contemporary (CA), KCCC (LTU), Künstlerhaus Dortmund (DE), Nunnery Gallery (UK), and Talbot Rice Gallery (UK).

www.robertluzar.com



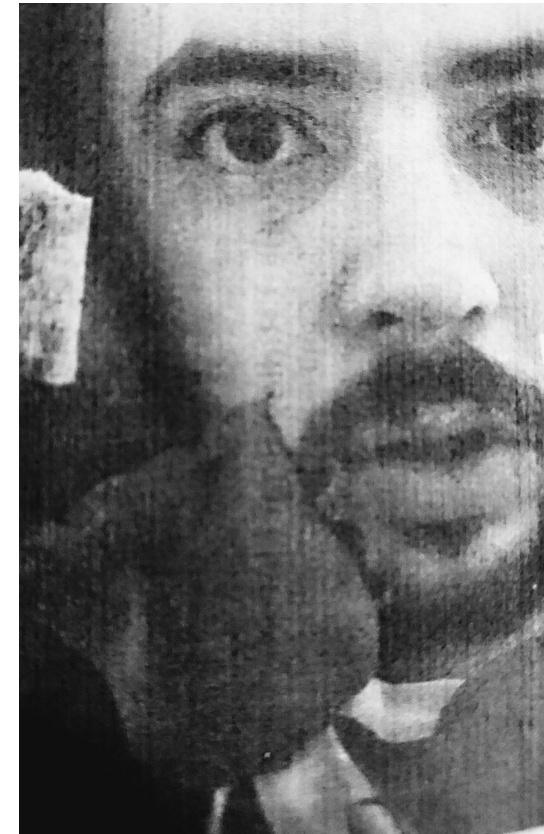
Snack daddy in the castle of card

Robert Ridley-Shackleton

i work hard at the card so u can get down x

Robert Ridley-Shackleton I am the cardboard prince and ive come to play with u, put down your books and let me feed ya.

hissingframes.blogspot.co.uk



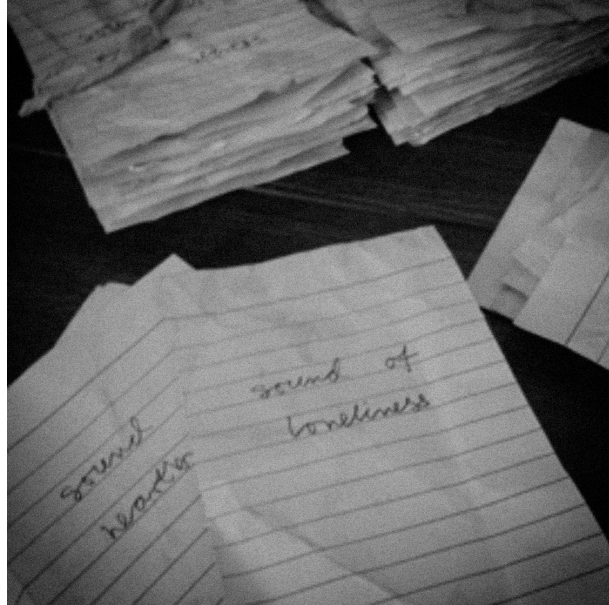
Sonic Extractions

|
Victoria Karlsson

Sonic Extractions aims to focus the participants and audience towards the sounds of our inner worlds, the sounds of our thoughts, desires and emotions. It proposes that the artist can 'extract' inner sounds from the minds of the participants and play them for all to hear. It confronts both our desire to believe in a 'pure' connection of minds, as well as the feeling of intrusion and loss of control we would experience should someone truly be able to 'penetrate' our mind.

Victoria Karlsson is a sound artist, currently undertaking a research degree in sound art at UAL, London, focusing on sound in thoughts. She is interested in investigating our emotional connection to sounds, what they mean to us and how they affect us, using performance, scores and photography.

victoriakarlsson.co.uk



DUO

|
Anette Friedrich Johannessen and
Jan Egil Finne

In our performance, we will extend our awareness of each other, our materials and the surroundings, to uncover the dynamics and energy of working as a duo. During this time, all actions will consist of complementary improvisations, where we as individuals and as a team, will evaluate repetition, systems and order.

DUO is a live performance project by Anette Friedrich Johannessen and Jan Egil Finne that investigates the structures and revitalize the dynamics between humans, space and objects. To work on site, gives us the freedom to perform intuitively, open-minded and free of boundaries.

janegilfinne.wixsite.com/artwork

anettefriedrichj.tumblr.com



Untitled, Cone Dance, 2018

|
Jessie Palmer

A reflection on our apparent funnelled vision. Cones held to the face, we move without seeing each other.

Jessie Palmer My practice frequently explores the function of colour and the question of what it is to perform, both in art and in life more generally. These themes often enter a dialogue with absurdity or absurdism, generating bizarre spectacles.



Rise and Fall

|
Hannah Oram and Rosie Mullan

Throw it down waiting for the catch
Bricks rise above our heads

Rosie Mullan and Hannah Oram We are a performance art duo living and working in London. We have performed together in London, Oxford and Beijing.

rosiemullan.com/Mantle-Clicks
hannahoram.com



Weigh In

|

Alice/ex Donaghy

Loose fitting jumper, slack on bones worn away by restricted diet and over exercise. Screaming sisters and cool covered nurses cannot get inside, the body just shakes and shakes all night long, pumped up and starved. Covering the bites of disgust and harm, waking up and returning to where everyone is carrying on.

Alice/ex Donaghy I am an interdisciplinary artist working mainly in performance with influences from Butoh dance, experimental writing/music and photography. My work often concerns political or social problems.

adonaghy.com



Human Clay Head (2017-18)

|

Robin Woodward

A person, a happening, loss of Identity, a becoming.

Using a full block of Terracora Clay the artist places on his face he removes the ability to see, hear and breath. In actual fact, this performance is a physical representation of a distinct kind of 'feedback loop', a downward spiral, one that suggests a curious relationship to Wheatly's film High Rise. By removing sensory functions, the artist becomes other and no longer has the ability to control what he does and when he wants to do it. In relation to Peggy Phelan's

theories the performance occurs over a time which will not be repeated, but on repetition it becomes "different".

The artist's actions are unscripted and random.

"In working with clay, I form faces which may or may not represent and inner self. In my performance I do not die, but much like Laing, I become more animal. I lose the restrains that society holds on me. A more devious, sexual, frightening character takes my place-I become, I transgress into madness."

robinwoodward.com



Mishearings

Serena Braidà and Iris Colomb

Mishearings is a poetic performance piece which explores miscommunication through text and voice. The text is based on a simple process involving correspondence and homophonic translation. The result is a peculiar sequence of text which are linked through sound rather than sense. The performance involves fluctuating levels of intensity built on a variety of ways of reading intermittently and simultaneously. This piece started as a commission for the 2017 European Poetry Night, curated by SJ Fowler as part of the Enemies Project, and recently evolved into the creation of an artist book in collaboration with designer Hortense Bedouelle.

Iris Colomb is a poet, artist, translator and curator based in London. She is the art Editor of *Haverthorn* magazine and a member of the interdisciplinary collective 'No Such Thing'. Her current projects involve artist books, performance scores, and collaboration.

iriscolomb.com

Serena Braidà is a poet, writer, multidisciplinary performer and voice practitioner working both in Italian and English. Her current work focuses on cross-genre writing, text and performance. She co-curates the *Locomotrix* literary series at *Housmans Radical Bookshop*.

serenabraidà.com



Im Abendrot (At Sunset)

Austin Sherlaw-Johnson

Austin Sherlaw-Johnson is a composer and performance artist who works in a variety of media. Recent work includes: *Explicit Sounds* (six actions for one performer), *Making a Box as Quickly as Possible* (video), *Anti-Conceptualism* (installation), *John Cage and Teeny Duchamp Play Chess* in front of a Live Audience (theatre piece for two performers) and *You're Beautiful* (three three minute pop songs for two performers).

austinsherlawjohnson.com



Welcome!

|

Tess Tallula

Performance and art object advocating and perpetuating love, warmth, openness and acceptance.

Tess Tallula is an interdisciplinary artist who composes immersive experiences in physical and digital worlds. Her work is celebratory and often has layers of meaning. She lives and loves in Oxford, commissions and collaborations welcomed.



egg-Hamlet 2

|

NuNu Theatre

egg-Hamlet is a bigger project to fight Hamlet as an emblem of Britishness in theatre and in the English language. egg-Hamlet is like the foreign artist's away match with the almighty British Shakespeare. egg-Hamlet is a confrontation that can work only through engaging with the notions of failure, de-construction, futility, non-performability, opening of the Shakespearean text to 'infestation' from other forms and removing it from the high stage of British theatre and English language standard. egg-Hamlet 2 is an installation with eggs, video and two monologues.

Nu Nu is a theatre company that supports actors and performers who work with English as a second language. Nu Nu supports marginalised artists and artists at a crossroads of their careers. Nu Nu's ethos is interdisciplinary, having collaborated with composers, performance artists, visual artists, sculptors, animators, illustrators for all our projects.

nunuplatform.com/sample-page/



Two for joy (one for sorrow)

|
Jezella Piggott and Naomi Morris

This is your body, your greatest gift,
pregnant with wisdom you do not hear,
grief you thought was forgotten, and joy
you have never known.

*Jezella Piggott's practice draws on cult
female anthropology. Her work often
combines drawing, print making and
performance.*

jezellapiggott.co.uk



Revealed/Concealed/Exposed/Enclosed

|
Naomi Morris

*This is a ongoing solo performance project
stemming from work initially exploring finding
physical form from nothing and finding the light
from darkness.*

naomiemorris.wixsite.com/portfolio/projects



Fred Astaire- Puttin' On The Ritz dance

Veronica Cordova de la Rosa

I dance to Fred Astaire-Puttin' On The Ritz. I dress up as customer service assistant and stretch and squash for five minutes while dancing. Others can join me!

Veronica Cordova de la Rosa Last summer, she completed a Ph.D. in Philosophy. The title of her research is: 'Images of violence from Mexico: A performance art based inquiry.' Currently, she is the founder and co-organizer of

the Live Art and Performance group in Oxford. She organizes monthly performance art meetings in private and public spaces in Oxford. Since she completed her research, she has been collaborating with artists in public spaces who have little or non-experience in performance art and who are interested in exploring their bodies and its interaction with his/her environment in a more sensorial way.

veronicacordovadelarosa.wordpress.com



Line Up (and join in)

Peta Lloyd

Instructions for the next 5 minutes:

On 5 6 7 Walk up

1 and 2 and 3 and 4

Right together Right together Step turn together clap

Left together Left together Step turn together clap

Grapevine left Grapevine turn

Cha cha and out cha cha and back

Shimmy 2 3 4 5 6 7 8

petalloyd.co.uk



TERO NAHUA
(FINLAND)

MAIN
PERFORMERS

PLASTIQUE
FANTASTIQUE
(LONDON)

Performance thinking with Océanique

|
Tero Nauha

A something in performance, is not performance as thinking, but precisely 'performance thinking'. There is no image of thought, but only the in-between of propositions and things. It is non-consistent and foreclosed; something, that is in between thoughts and matter. A performance thinking doesn't agree with sufficient principles of thought. There are no sufficient arguments if performance thinking is a wave or a particle, hallucination or reasonable proposition. The performance thinking is rather a twinkle of light in the fog, than a flash of reason.

Tero Nauha is an artist and a postdoctoral fellow at the Academy of Finland funded postdoctoral research project 'How To Do Things With Performance?'. He was a postdoctoral fellow at the Helsinki Collegium for Advanced Studies in 2017. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. In 2015, he published his first fiction novel *Heresy & Provocation* for a Swedish publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein, Theatrediscounter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, and at the New Performance Festival in Turku, among other venues.

teronauha.com



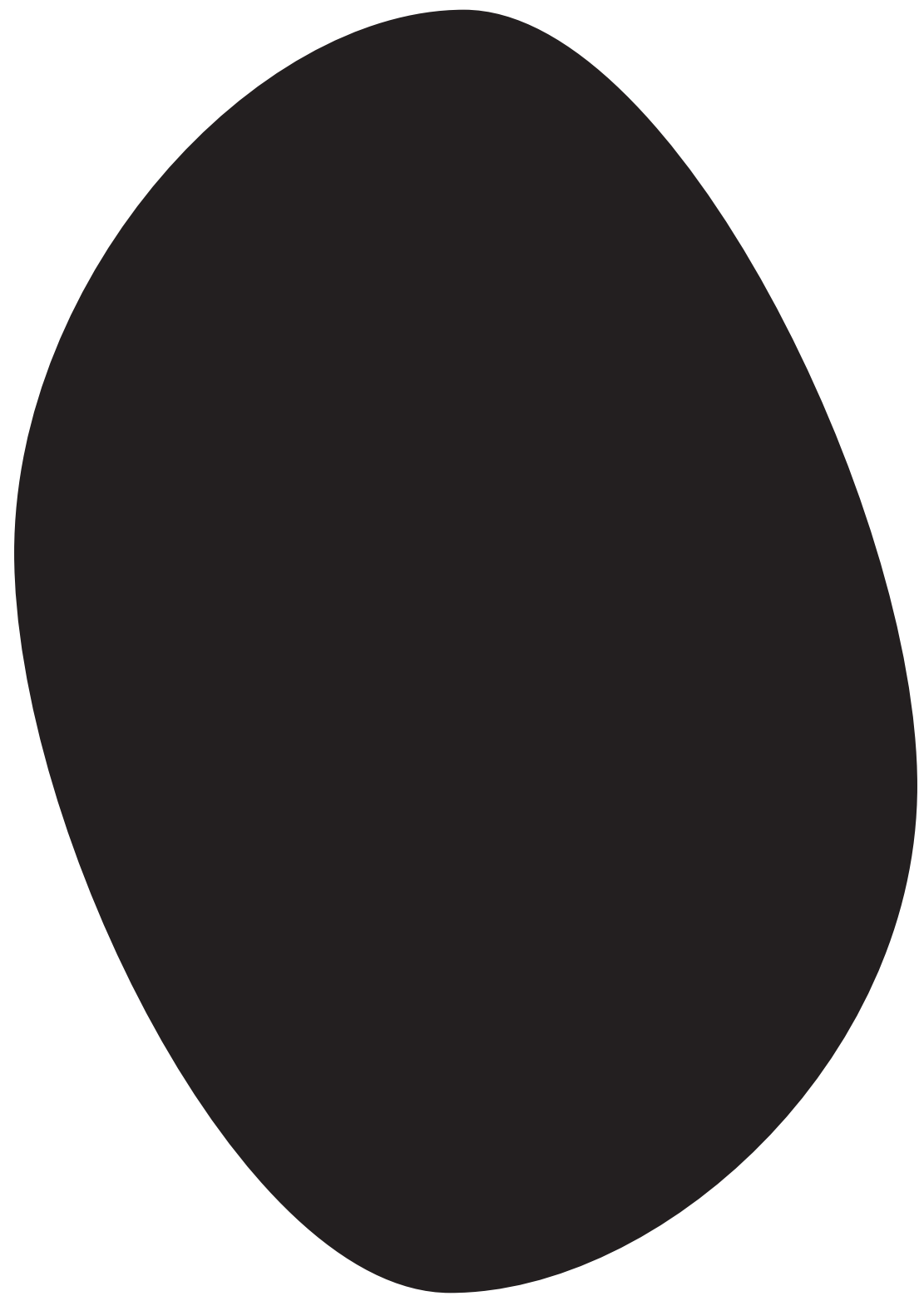
Plastique Fantastique Welcome Traitor Meme

|
Plastique Fantastique

Plastique Fantastique, a collaboration between David Burrows, Simon O' Sullivan, Alex Marzeta and Vanessa Page (sometimes with others, including Harriet Skully, Ana Benlloch, Stuart Tait, Mark Jackson, Tom Clark, Simon Davenport, Joe Murray, Lawrence Leaman, Samudraka and Aryapala), is a mythopoetic fiction-an investigation of aesthetics, the sacred, popular culture and politics-produces through comics, performances, text, installations and shrines and assemblages.

plastiquefantastique.org







LAPER

Live Art & Performance Group