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**ARTSADMIN**

Artsadmin enables artists to **create without boundaries**, producing bold, interdisciplinary work to share with local, national and international audiences.

We continue to support artists at every stage of their career and we have three values that underpin everything we do:

* our work is **bold** and pushes boundaries
* we embed **sustainability** into all aspects of the organisation
* we are **collaborative**

This year marks 40 years since Artsadmin was founded. We are also delighted to be celebrating 20 years of our Artists’ Bursary Scheme, which has supported over 230

artists, as well as 25 years of Artsadmin being located at Toynbee Studios in east London.

It is also a year of change. We say a fond farewell and a huge thank you to our founder and co-director Judith Knight, who steps down after four decades leading Artsadmin, and welcome R.ise Goan as our new Artistic Director, who joins Deborah Chadbourn, our Executive Director, to lead Artsadmin into a fifth pioneering decade.

**AMY SHARROCKS**

MUSEUM OF WATER

* Recreated for each location
* 1-2 years development with local artists and/or producers
* Accompanying public events programme
* 2-3 people on the road

**“Walking through the museum you’re struck by the generosity of the people who donated... Some of the bottles are so personal, it's almost shocking they'd let them go.”**

**– Guardian Australia**

Featuring water from the last ice age and breaking waters, **Museum of Water** is a collection of publicly donated water, each with an accompanying story.

The worldwide collection holds 2020 bottles which treasure an experience that we cannot hold onto and explore the context of water now. It has been visited by over 65,000 people and was shortlisted for European Museum of the Year.

**Previous**

Fremantle Arts Centre, Perth Festival, Australia; Het Gemaal, Rotterdamse Schouwburg, the Netherlands; Somerset House, LIFT, London, UK

**Contact**

Cat Harrison

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**Find out more...**

artsadmin.co.uk/projects

**ANNA-MARIA NABIYRE AND ANNIE SAUNDERS**

UP IN ARMS

* **60 minute participant contributions**
* **Exhibition, documentary or installation**
* **Workshop space 7m x 7m x 8m with blackout**
* **4 people on the road**

**UP IN ARMS** uses ritual, photography and immersive theatre practice to create intimate conversation and radical social change. Anna-Maria and Annie invite two participants – a black woman and a friend of her choice – to re-embody and re-create Dan Wynn's iconic 1971 portrait of Dorothy Pitman Hughes and Gloria Steinem.

The resulting audio and video recordings and portraits form an interactive visual exhibition, a live documentary presentation, a performance lecture and a handbook on collaboration and intersectionality.

**Find out more...**

artsadmin.co.uk/projects

**Contact**

Nicky Childs

[nicky@artsadmin.co.uk](mailto:nicky@artsadmin.co.uk)

**CAROLINE WRIGHT**

BREATH CONTROL

* **Notes: site-responsive solo experience lasting 5-10 minutes**
* **Osmosis: 45 minutes with performances by soprano Laura Wright and local participants**
* **Works programmed individually or together**

**“A knowing, yet mysterious intelligence... a meditation on the very action that keeps us alive.”**

**– A Younger Theatre**

**The Breath Control Project** is about the inhalations and exhalations that form the melody, rhythm and punctuation of our everyday existence.

Breathing is universal and personal; it can be both conscious and subconscious; both taken for granted and the sole focus of life itself.

The project is realised through different artworks including a solo installation (**Notes**) and participatory performance (**Osmosis**).

**Previous**

The Coronet Theatre, London, UK; Cambridge Science Festival, Cambridge Junction, UK; Space to Breathe Festival, Somerset House, London, UK

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**CHRIS DOBROWOLSKI**

ALL ROADS LEAD TO ROME

* **60 minutes, no interval**
* **Low-tech set-up**
* **1-2 people on the road**
* **3 hours get in**
* **Sculptures available for accompanying installation**

**“This is one of the best shows I have ever seen… It's like someone showing you their holiday snaps – except this time you actually want to stay.” – Colchester Gazette**

# After painstakingly and lovingly repairing his father’s Triumph Herald Estate car, Chris Dobrowolski embarked on the road trip of his life through Italy, retracing his father’s steps as a soldier in WW2.

# Chris recaps his journey, exploring the surprising connections between communism, consumerism and classic car mechanics, with nothing more than a PowerPoint, a pointy stick and some of his kinetic sculptures.

**Previous**

Culture Station Seoul 284, Seoul, South Korea; Cathedral Quarter Arts Festival, Belfast, UK; Hunt & Darton Café, Pleasance, Edinburgh Festival Fringe, UK; Oxford Playhouse, UK; Colchester Arts Centre, UK

**Contact**

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**CHRIS DOBROWOLSKI**

ANTARCTICA

* **60 minutes, no interval**
* **Low-tech set-up**
* **1-2 people on the road**
* **3 hours get-in**
* **Sculptures available for accompanying installation**

**“ Charmingly, optimistically and heartwarmingly, Dobrowolski brings a shared humanity to the fore.” – Matt Trueman, Culture Wars**

For several months, Chris Dobrowolski lived and worked in Antarctica. There, in the coldest, driest, place on earth, he discovered that sometimes it’s very difficult to justify your position as an Artist whilst everyone around you is a Climate Change Hero.

**Antarctica** is an adventure story about overcoming hardships and celebrating difference via tales of carnivorous ducks, Ladybird books and a sledge built out of gold picture frames.

**Previous**

Chelmsford Civic Theatre; Shoreditch Town Hall, London, UK; Brighton Dome; SALT Festival, Quarterhouse Folkestone, UK; Salisbury International Arts Festival, UK

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**CHRIS DOBROWOLSKI**

WASHED UP CAR-GO

* **Site-responsive installation**
* **Can be one car or a series**
* **2 day install for each car, 1 day get-out**
* **Can run for long periods of time (previously 3 months)**

**“The wit and ingenuity that Dobrowolski brings to all his work are very evident in Washed Up Car-Go.” – Derek Horton, Corridor8**

From the outside **Washed Up Car-Go** might seem like an ordinary car parked in an ordinary car park. But get closer and you will find it filled with the polluted tideline of the beach, bringing the outside inside.

Featuring iconic local landscapes and toy sea creatures, **Washed Up Car-Go** is an art installation with a sense of humour. Using film, music and a lot of locally-sourced sand, it asks us to think about plastic pollution, consumerism and the tradition of maritime art.

**Previous**

Coastal Currents, Home Live Art, Hastings, UK; The Deep car park, Hull City of Culture 2017, UK

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**CLARE PATEY**

EMPATHY MUSEUM

* **Outdoor and indoor versions available**
* **Stories or books collected locally**
* **Local front of house and audio producers required**

**“Beautiful and powerful... much needed in our days.” – Audience member**

**Empathy Museum** presents **A Mile in My Shoes**, an interactive shoe shop where you can literally walk a mile in someone else's shoes and **A Thousand And One Books**, a travelling crowd- sourced library for armchair travel into other lives and times.

**Empathy Museum** invites you to take a moment to look at the world through someone else's eyes. It explores how empathy can not only transform our personal relationships but also help tackle global challenges such as prejudice, conflict and inequality.

**Previous**

LIFT, NOW Gallery, London, UK; Perth International Arts Festival, Australia; Future of Storytelling, New York, USA; Krasnoyarsk Book Culture Fair, Russia; Intermuseus/Parque Ibirapuera, São Paulo, Brazil

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**CURIOUS**

UPROOT

* **Takes place in gardens, woodland or green spaces**
* **7-15 participants**
* **7-10 hours over 1 or 2 days**
* **1 hour install**
* **Breakout or wet weather contingency space required near to the site**

**“Profound, touching, thought-provoking and, at times, hilarious; I found participating in the workshop a genuinely enriching experience.”**

**– Participant**

**UpRoot** is a creative workshop inviting participants from any walk of life who might be interested in exploring ‘putting down roots’.

During the workshop, participants cultivate notions of uprooting, transplant shock, bedding in, of native, non-native and naturalised species, collectively crafting a nurturing creative space to talk about finding ways to survive and thrive through the medium of plants.

**Previous**

Plantation Garden, Norfolk & Norwich Festival, Norfolk, UK; Phytology, London, UK

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**CURIOUS**

WILD LONGINGS

* **For gardens or woodland at least 30m x 30m**
* **4-8 people on the road**
* **75 minutes**
* **Half day install**
* **2 hour pack down**

**"A really special piece of theatre... It really makes you stop and think about what we are leaving for the future generations"**

**– Desperately Seeking Something…**

A luscious garden tour sown with stories and songs of transformation, conservation and migration. **Wild Longings** is a sensuous horticultural journey that celebrates diversity, interconnectivity and survival.

**Wild Longings** seeds conversation about how we can provide succour to each other and our environment, and how acts of rooting and uprooting might help sustain and nurture the things we hold dear.

**Previous**

Plantation Garden, Norfolk & Norwich Festival, Norfolk, UK; Bohemia Walled Garden, Knotty Festival, Hastings, UK

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**GARY STEVENS**

ONE OF US

* **Developed locally with group of 15+ performers**
* **2-3 week rehearsals**
* **Adaptable to inside and outside spaces**
* **Minimal lighting or sound required**

**“The staging may be simple but the results are entirely riveting.” – Art Monthly**

**One of Us** creates a curious portrait of a community, melding gender, age, ethnicity, social and political opinion and attitude.

Presented in one or a mix of languages, performers respond to and copy each other’s words, phrases, gestures, actions and activities to form a common identity. The notion of a group mentality develops as they assimilate personal stories and memories to form a composite, almost alien, character. And yet it emerges that no one is entirely in control.

**Previous**

L'Un de Nous: l'Avant Seine, Combes, France; Uno di Noi: Inteatro, Polverigi, Italy

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**GARY STEVENS**

VIDEO WORKS

* **Now and Again: 4-screen synchronised projection with sound, can be refilmed locally**
* **Slow Life: 5-screen projection with sound**
* **Wake Up and Hide: 2-screen interactive projection**

This series of video works can be exhibited together or separately and adapted for each gallery space.

**Now and Again** shows local people as they go about their everyday lives from four different perspectives.

**Slow Life** explores seemingly insignificant events where momentary encounters between performers are extended to become intimate exchanges.

In **Wake Up and Hide**, two shots show almost identical interiors where the action on screen is disturbed by the sound of the gallery visitor.

In **Containment**, six monitors show portraits of families in their own homes.

**Previous**

Southampton City Art Gallery, UK; Ikon Gallery, Birmingham, UK; In Motion Festival, Barcelona, Spain; Centre d'Art Contemporain, Geneva, Switzerland; Melbourne Festival, Australia

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**GRAEME MILLER**

BEHELD

* **Flexible size and freight requirements**
* **Adaptable for galleries and black box spaces**
* **Complete blackout required**
* **Requires active invigilation to encourage audience participation**

**“A poetic interlude for reflection.” – The Big Issue**

For this ongoing project, Graeme Miller visits and records places around the world where migrants have fallen from aircraft.

An intimate and resonant audiovisual installation, **Beheld** connects its audience with the disturbing phenomenon of people who fall from the sky. Glass vessels are charged with 180º images taken at locations where the bodies of stowaways have fallen from aircraft. On lifting these bowls they resonate with the sound of their location.

**Previous**

Belluard Bollwerk, Fribourg, Switzerland; Hellerau, Dresden, Germany; Dilston Grove, London, UK

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**GRAEME MILLER**

ON AIR

* **Live durational performance with optional extended installation**
* **Freight from London or signs locally reproduced**
* **1-2 people on the road**
* **Performer/ commentators recruited locally**

**On Air** is a broadcast work staged between an aerial vantage point and an audience at ground level. The landscape is translated into words by a duo of commentators and relayed to the remote audience, where an act of faith between the listeners and speakers ensues.

Graeme Miller’s team of audio describers unlock the space of the city from its centre outwards. The broadcast is mixed live with the underscoring of an Aeolian harp sited in the aerial viewpoint. Each presentation is an unscripted and singularly composed response to its location.

**Previous**

Sculpture in the City, London, UK; Exhibition Roadshow, London, UK; Protopitoak, Azkuna Zentroa, Bilbao, Spain

**Contact**

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**GRAEME MILLER**

WILD CAR

* **Site visit may be required**
* **1-2 day get in**
* **Black out required**

**Wild Car** (from the Welsh "Car Gwyllt") is an improvised device, part camera dolly, part ride-on rail vehicle. In early 2019 Graeme Miller made his own journey on it – a winterreise –from the north of Denmark to the South of Sardinia, capturing the European landscapes strung along narrow-gauge railways as they lie in anticipation of Brexit.

The resulting footage forms the basis of Wild Car, a work that invites an audience into the field of its uncanny floating imagery. Miller shares this as conductor and accompanist, inviting dreamlike attention and reverie.

**Previous**

Salt Festival of the Sea and Environment, Folkestone, UK

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**Find out more...**

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**METIS**

FACTORY OF THE FUTURE

* **Exhibition space for 12+ screen video installation (monitors supplied)**
* **Videos play on continual loop**
* **Bespoke consultation and workshop programme**
* **Team of 4-6 on tour**
* **Local participant coordinator required**

This video installation captures stories of a transformed city – one which has undergone radical economic and social change.

Starting with a set of twelve filmed portraits telling stories of a re-imagined future in London and Oslo, **Factory of the Future** will grow as more heads are added to the constellation and the project travels to different locations. Local communities are drawn together with architects, planners, economists and actors in a series of workshops to tackle questions around climate change and environmental degradation, and to create more stories of social transformation.

**Previous**

Oslo Architecture Triennale, Norway; Barbican, London, UK

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**METIS**

WORLD FACTORY

* **Audience capacity of 96**
* **Requires 14m x 11.5m flat blackout space**
* **3 day install**
* **9 people on the road**
* **Accompanying workshop and resource available**

**“Innovative, thought-provoking and richly absorbing” – Evening Standard**

From the factory floor to the catwalk, from Shanghai to London, **World Factory** weaves together stories of people connected by the global textile industry.

Riffing on our awareness of mass production and vulture capitalism, you are invited to play a provocative game. Will you be an ethical factory owner or will profit always come first? In the rag trade, can anyone ever really win?

**Previous** Brierfield Mill, Fabrications Festival, Burnley, UK; HOME, Manchester, UK; Attenborough Centre for the Creative Arts, Brighton; Cambridge Junction; Young Vic, London; New Wolsey Theatre, Ipswich, UK

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# **ROSANA CADE WITH LAURIE BROWN**

## WALKING:HOLDING

* **Site-responsive**
* **Performance for 1 audience member at a time**
* **Participants recruited locally**
* **1 week for workshops and set up**
* **3 people on the road**

**“What emerges... is a spirit of quiet defiance, of refusal to be deterred by others’ looks or opinions.”**

**– Exeuent**

Walk hand in hand with a series of very different local strangers around nearby streets, parks and alleyways. **Walking:Holding** is a participatory performance offering a gentle meditation on identity, touch and intimacy in urban public space.

A creative documentary based on the project, made in collaboration with film makers Claire Nolan and Charlie Cauchi, is also available for touring along with a participatory workshop adaptable to different groups.

**Previous**

Tanzquartier, Vienna, Austria; Kampnagel, Gender Mainstreaming, Hamburg, Germany;

Warehouse9, IPAF, Copenhagen, Denmark

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# **ROSANA CADE**

## MY BIG SISTER TAUGHT ME THIS LAPDANCE

**“Brave, clever, provocative.”**

**– The Herald**

* **Performed for 1 audience member at a time**
* **20 minutes**
* **Durational for maximum 4 hours per day**
* **3 people on the road**

Open your legs. Put your hands by your side. No touching.

Inside a small red lit booth Rosana Cade performs the lap dance their older sister used to perform professionally. The intimate exchange between performer and audience member sets up a complex web of contradictory visual axes.

Through the repetition of the dance, the manipulation of our gaze, and the use of interview excerpts, a unique feminist dialogue between two siblings is revealed.

**Previous**

Wiesbaden Biennale, Germany;

Arnolfini, In Between Time, Bristol, UK;

Gessnerallee, Keine Disziplin Festival, Zurich, Switzerland;

The Cockpit, London, UK

**Contact**

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**ROSEMARY LEE AND SIMON WHITEHEAD**

CALLING TREE

* **Scale and content depends on location**
* **Site visit required**
* **Minimum 3 weeks devising on site**
* **2-4 days of public performances**
* **Potential for associated talks, walks, events and outreach activity**

**“It touched a need to share and return to a notion of connection to nature that seems to be retrograde in this ever so sophisticated urban 21st century.” – Spectator**

Located in and around a mature tree, Rosemary Lee and Simon Whitehead work with a team of aerialists, singers and performers to create a durational performance made up of cycles of songs, movement and messages.

As bird-like calls, songs and messages echo out, the tree becomes a catalyst to bring people together and encourages them to re-frame their relationship with the natural world.

**Previous**

DNA Festival, Pamplona; The Place, Bloomsbury Festival, London, UK; LIFT Festival, London; Betws-y-Coed, North Wales, UK

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**ROSEMARY LEE**

CIRCADIAN

**“It has been a wonderful experience from beginning to end.”**

**– Performer**

* **Adaptable to outdoor and indoor contexts**
* **Local cast of 24 with some dance or movement experience (8-80 years)**
* **Individual and group rehearsals, timetable adaptable**
* **Team of 4**
* **Local participant coordinator required**

A durational performance involving a cross-generational cast of 24 professional and non-professional dancers. Starting with the youngest and ending with the oldest, the same solo is performed on the hour over 24 hours or in a relay clustered into a shorter period. With moments of intensity and stillness, each dancer brings their own quality to this repeating, ritualistic performance, accompanied by a specially commissioned song by composer and singer Isaac Lee-Kronick.

**Previous**

First Light Festival, Lowestoft, UK;

Valletta Campus Theatre, ŻfinMalta, National Dance Company of Malta

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**ROSEMARY LEE**

MELT DOWN AND RISING

* **Site visits required**
* **10-12 minutes per performance, 4-5 times per day**
* **Group of 30+ people**
* **Basic level of fitness required of participants**
* **Minimum 10 x 3 hour rehearsals**

Reimagined for numerous green spaces in the heart of cities, **Melt Down** and **Rising** have been made with local casts of men and women respectively.

The intensity of **Melt Down** is palpable as, in a simple yet powerful unified action, the cast of male performers slowly, almost imperceptibly ‘melt down’ to the ground, each minute marked by a single toll of a bell.

By contrast, in **Rising**, a group of women use handheld bells to create a delicate soundscape as they flock, pause and interweave amongst one another like migrating birds before their fleeting departure.

**Previous**

Dance Umbrella, London, UK; Panorama Festival, Rio de Janeiro, Brazil; TanzHeilbron!, Germany; Crossing Currents Festival, Hastings, UK; Bath International Music Festival, UK

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**ROSEMARY LEE**

PASSAGE FOR...

* **Only performed on hard wet sand**
* **25-30 professional performers**
* **2-3 weeks rehearsal**
* **Performance repeated 3-4 times at low tide**
* **Local co-ordinator/ production manager required**
* **2-3 people on the road**

**“Lee's performers moved across the reptilian pelt with tiny, impeccable gestures that married minimalism to folk dancing.” – Financial Times**

Originally made for Par beach in Cornwall, Rosemary Lee can recreate this durational performance for other tidal beaches.

Performed by a cast of 30 female dancers, spectators can follow them from afar – on dune and headland – as they slowly and rhythmically snake across the beach at low tide, etching their meandering pathways into the wet sand.

**Previous**

C.A.S.T, Groundwork, Cornwall, UK

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**ROSEMARY LEE**

VIDEO INSTALLATIONS

* **Without: 7 plinths and sound system required**
* **Minimum 14m x 11m space with power**
* **22 minutes looping**
* **Liquid Gold: minimum 5m x 5m with power**
* **15 minutes looping**

**“It remapped the contours of a city.” – Irish Times on Without**

**Without**, a seven-screen video projection with a soundscore by Graeme Miller, captures a spectacular panoramic and intimate portrait of Derry/Londonderry. Filmed from the city wall, over 350 local inhabitants danced and reclaimed the streets.

**Liquid Gold is the Air** is a three-screen video installation made in collaboration with Roswitha Chesher, with a soundtrack by Graeme Miller and featuring original music composed by Terry Mann. Over 80 people move with grace and vitality through the dappled sunlight of a Cathedral of Trees.

**Previous**

Rua Red Gallery, Dublin Dance Festival, Ireland; Echo Echo Dance Theatre, Derry/Londonderry, UK Liquid Gold: Greyfriars Kirk, Edinburgh Festival Fringe; Bath Dance, ICIA, St Michael’s Church, UK; IF Milton Keynes International Festival, UK

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**STACY MAKISHI**

THE COMFORTER

* **Suitable for ages 16+**
* **Small to mid-scale theatres**
* **Workshop by the artist available**
* **2-3 people on the road**

**“Stacy Makishi can make the sun shine brighter than Doris Day.” – Kheira Bey, Voice Mag**

Exchanging psalms and sacrament for 1980s-90s pop culture, Stacy Makishi's one-woman performance draws inspiration from Twin Peaks and Ingmar Bergman, and throws a kiss to George Michael.

Part ritual, part prayer, part rowdy revivalist rally, **The Comforter** is a rite of passage that reclaims spirituality and proposes a new perspective on Church.

**Previous**

The Yard, London, UK; Norwich Arts Centre, UK; Marlborough Theatre, Brighton, UK; Live Collision, Dublin, Ireland

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**STACY MAKISHI**

AND THE STARS DOWN SO CLOSE

* **60 minutes**
* **Audio walk through a city finishing at a public gathering point (park, square, hall, etc.)**
* **Audiences book a time slot and download audio**
* **2-4 people on the road**
* **2 site visits required**

**“And the stars down so close, and sadness and pleasure so close together, really the same thing... The stars are close and dear, and everything’s holy – everything, even me.”**

**–John Steinbeck, The Grapes of Wrath**

**And The Stars Down So Close** is a ‘cine- symphonic’ audio walk through a city that places the audience at the heart of the story.

Travelling between sites of faith, hope and non- conformity, audiences experience a celestial meteor shower over their city, shedding some light in troubled times and lightening the load for those who are weary.

**Previous**

Newington Green, London, UK

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**STATION HOUSE OPERA**

AT HOME IN GAZA AND LONDON

* **Strong internet connection required**
* **Can be recreated for other contexts**
* **Workshops available**

**“It takes a few moments to realise whether we are looking at England or Gaza and which of the characters are really there.” – Middle East Monitor**

**At Home in Gaza and London** follows the lives of people living in two locations separated by great political, economic and physical divides.

By using live-streaming and recorded video, a single performance space is created where artists in Gaza and London work and appear on the same stage. They occupy each other's spaces, sharing their everyday concerns as they dissolve into each other or become ghostly protagonists in the drama.

**Previous**

El-Wedad Society for Community Rehabilitation in Gaza, Palestine; Battersea Arts Centre, London, UK; Liverpool Arab Arts Festival, Liverpool Everyman Theatre, UK

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**Find out more...**

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**STATION HOUSE OPERA**

DOMINOES

* **Recreated for each city**
* **Site visits required**
* **3-4 people on the road**
* **Volunteers recruited locally**
* **Breeze blocks and tech team sourced locally**

**“The project really made an impact. I think we've never reached such a diverse group of people with a project.” – KIT, Copenhagen**

Thousands of breeze blocks create a moving sculpture which runs across the city, unfolding over the course of the day. On streets, through parks and buildings, pausing for sculptural performances, the line threads its way through historical and everyday parts of the city, linking its communities in a symbolic and physical chain of cause and effect.

**Dominoes** is site-specific and is adapted for different cities and contexts.

**Previous**

Arts Centre Melbourne, Australia; Festival International des Arts Bordeaux Metropole, France; Metropolis, Copenhagen, Denmark; Mladi Levi, Ljubljana, Slovenia; Great Fire 350, London's Burning, Artichoke, UK

**Contact**

Ania Obolewicz

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**Find out more...**

artsadmin.co.uk/projects

**STEVE LAMBERT**

CAPITALISM WORKS FOR ME! (TRUE/FALSE)

* **Suitable for outdoor and indoor gallery installation**
* **Requires a team of 4-5 technicians for each setup and get-out**
* **Team of 3+ required for engaging audience**
* **1-3 people on the road**

**“The sign’s exclamation-pointed grandness could be taken for boosterism or biting sarcasm.” – Huffington Post**

The word ‘capitalism’ is a red flag. And for good reason because pretty soon someone will be talking at you aggressively about ‘The System’.

**Capitalism Works for Me! (True/False)** is a public installation, engaging people in a deceptively simple true or false vote. The large LED- lit scoreboard opens up discussions about the way capitalism affects us all, inspiring critical thinking and new ideas.

**Previous**

2 Degrees Festival, Artsadmin, London, UK; Fierce Festival, Birmingham, UK; Crossing the Line Festival, Times Square, New York, US; Melbourne Festival of Live Art, Australia

**Contact**

Mark Godber

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**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER AND ANNE AYÇOBERRY**

THE PULVERISED PALACE

* **Small scale theatre, gallery or other space**
* **Adaptable either as 20 minute perfomance or longer durational performance**
* **Light touring with small freight**
* **2-3 people on the road**
* **Day before get in**

**The Pulverised Palace** is inspired by the ‘House of Dust’ – a vision of the underworld from ‘The Epic of Gilgamesh’, a Mesopotamian story of over 4,000 years old.

Tim Spooner and Anne Ayçoberry are interested in this relentlessly neutral place, where everything is equivalent to everything else. Outside, the inhabitants of the world are endlessly building and destroying things. Here, these cycles are a distant memory.

Tim and Anne explore this place interacting with small solid clay urns in a restricted and shallow space.

**Previous**

Festival Les Giboulées, TJP Strasbourg, France

**Contact**

Ania Obolewicz

[ania@artsadmin.co.uk](mailto:ania@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER AND TOM RICHARDS**

CUTENESS FORENSICS

* **Minimum 6m x 6m space**
* **Small to mid-scale venues**
* **Light touring with small freight**
* **2 – 3 people on the road 50 minute performance**

**“A child’s playground...a morgue, a laboratory, a crime scene, all of those things at once.”**

**– Exeunt**

Music and sculpture combine in this visual and sonic escapade. Performing with soft materials and hardware, Tim Spooner demonstrates and dissects ambiguous sculptures and wire entrails against Richards' eerie, clanging soundscape.

This abstract autopsy reveals something tender and empathic in material. In this weird world, the internal is externalised, soft tissues meet jagged edges and soppy sculptures move to inflexible rhythms.

**Previous**

NOW 19, The Yard, London, UK

**Contact**

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[ania@artsadmin.co.uk](mailto:ania@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER**

THE ASSEMBLY OF ANIMALS

* **Suitable for ages 3+**
* **30 minutes, repeated 3-4 times per day**
* **Small studio theatre or gallery space with blackout**
* **4 people on the road**
* **Workshops available**

**“Absolutely fascinating, undeniably bonkers.” – Flossie Waite, Children’s Theatre Review**

**The Assembly of Animals** is a performed sculpture which combines puppets, objects and scientific demonstrations.

Children and adults alike are invited to witness the inner workings of a laboratory as it searches for life in material.

A series of red curtains are drawn to reveal an intricate sequence of operations bringing to life a fragile universe of animals within animals.

**Previous**

LASFest, Bialystok Poland; Summerhall, Edinburgh Festival Fringe, UK; TJP Strasbourg, France; Indonesia tour (Padang, Jakarta, Bandung, Yogyakarta); Macau Arts Festival

**Contact**

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**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER**

MONUMENTS OF...

* **Site visit might be required**
* **1 week in the space before opening**
* **Gallery and non-gallery spaces could be suitable**
* **Workshops available**

**“Tim Spooner is unclassifiable – free from any preconceived ideas and expectations.”– Renaud Herbin, Director TJP Strasbourg**

In his new installation, **Monuments of…**,Tim Spooner creates a collection of delicate miniature sculptures that represent the strangeness of a specific place and propose an alternative view of it.

Visitors are invited to look around Tim’s abstract model village, experiencing it as both an alien landscape and a strangely familiar one.

**Previous**

2 Degrees Festival, Artsadmin, London, UK, B-Side Festival, Portland, UK

**Contact**

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**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER**

THE TELESCOPE

* **1-2 people on the road**
* **No freight**
* **25 minute performances, up to 4 times per day**
* **Venue to provide a projector and screen**
* **Workshop available**
* **Adaptable for galleries**

**“It brilliantly played with perspective, perception, poetry...”– Audience member**

**The Telescope** looks through a broken telescope at a world which responds to being watched, a reflection of the watcher. A series of magnetic and chemical events are enacted under a microscopic camera and presented live.

The telescope underwent a traumatic relocation and its lenses and mirrors became hopelessly rearranged. It was impossible to tell any more whether the view through the telescope was of the surface of a distant planet or a microscopic reflection of the interior of the viewer’s own eye.

**Previous**

Whitstable Biennale, UK; Terni Festival, Italy; MIMA Festival, France; Culture Station Seoul, South Korea

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**Find out more...**

artsadmin.co.uk/projects

**TIM SPOONER**

THE VOICE OF NATURE

* **Small to mid-scale venues**
* **3-4 people on the road**
* **Day before get-in**
* **Light touring with small freight**
* **Workshop available**
* **Adaptable for galleries**

**“Tim Spooner appears to only follow the logical flow of the material as it transforms, he offers us a unique, strange and powerful universe.”– Renaud Herbin, Director, TJP-Strasbourg**

**The Voice of Nature** is a fragile interconnected system of nervous sculptures – a microcosm of our chaotic world. In this performed sculpture, the operator remains on the periphery while pink expanses quiver, tears of thick liquid descend slowly, long-legged structures tremble towards collapse and a cuddly animal whispers a fragmented commentary.

**Previous**

TJP Strasbourg, France; Cambridge Junction, UK; Internationales Figurentheater Festival Erlangen, Germany; Festival Actoral, Marseille, France; Battersea Arts Centre, London, UK

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**Find out more...**

artsadmin.co.uk/projects

# **YARA EL-SHERBINI AND DAVINA DRUMMOND**

## ARRIVALS AND DEPARTURES

* **For public spaces**
* **1 day install**
* **Bespoke wrap-around activity responding to site and context**

Taking the recognisable format of an arrivals and departures board, the project explores attitudes to life and death. Public data is displayed online and on physical flip boards announcing births and commemorating lost lives.

The boards pay homage to the nostalgic quality of split flap displays, evoking the emotional joy and sadness that any arrivals hall has to offer. They act as a call to action to participate in a dynamic programme of talks, workshops and one-to- one performances providing a poetic context for the public to openly reflect on birth, death and everything that lies between, from diverse cultural perspectives.

**Previous**

101 Creation Space, Greenham, Common, Newbury, UK (R&D)

**Contact**

Nicky Childs

[nicky@artsadmin.co.uk](mailto:nicky@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/projects

**ARTSADMIN**

ARTIST DEVELOPMENT

Our Artist Development programme supports artists working in contemporary performance at all career stages, collaborating with national and international organisations on strategic initiatives to nurture innovative art:

• We offer free **one-to-one advice** to UK-based artists all year round.

• Our **Bursary Scheme** nurtures process, exploration and experimentation, and has supported over 200 artists since it began in 1998.

• Our **curated programme** includes creative Weekender Labs and professional development workshops.

• Our programme for **graduate artists** includes tailored talks, mentoring and showcasing opportunities at Toynbee Studios.

**Contact**

[advisoryservice@artsadmin.co.uk](mailto:advisoryservice@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/artist-development

**ARTSADMIN**

EDUCATION

Our Education programme works across the organisation, curating and programming projects for specific groups of young people, schools and communities who find it difficult to access the arts.

All of our programmes are **co-created** with experienced facilitators, artists or partner charities.

We embrace **creativity in all its forms** and have multiple offers for young people who may not yet identify as artists.

Our **creative criminal justice programme** offers workshops and performance opportunities for people who have a lived experience of the criminal justice system within prison settings and in the community.

**Contact**

Siobhan McGrath

[siobhan@artsadmin.co.uk](mailto:siobhan@artsadmin.co.uk)

**For out more...**

artsadmin.co.uk/education

**ARTSADMIN**

TOYNBEE STUDIOS

Toynbee Studios in east London is Artsadmin's unique centre for the development and presentation of new work.

The Studios comprise a 280-seat theatre, rehearsal spaces, technical facilities and the Arts Bar & Café – all hosting performances and events throughout the year.

We also offer office facilities for a range of arts organisations.

**Enquire about our events programme**

Mary Osborn

[mary@artsadmin.co.uk](mailto:mary@artsadmin.co.uk)

**Hire our spaces**

Jessica Denning

[jessica@artsadmin.co.uk](mailto:jessica@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/toynbee-studios

**ARTSADMIN**

UNLIMITED

Unlimited is a **commissioning programme** delivered in partnership by Shape Arts and Artsadmin, with Jo Verrent as the Senior Producer.

Unlimited aims to **change perceptions of disabled people** by commissioning outstanding disabled artists in the UK to make ambitious and high quality work.

**Artists with artworks available to tour include:**

Claire Cunningham

Jo Bannon

Kai Syng Tan

Sophie Woolley

Tarik Elmoutawakil

The British Paraorchestra

Unlimited works with a **network of UK and international allies**, arts organisations who help embed the work of disabled artists in the cultural sector by:

• co-commissioning work with Unlimited

• presenting Unlimited's touring commissions

• improving access across their work

• promoting Unlimited's opportunities for disabled artists

**Contact**

Clara Giraud, [clara@artsadmin.co.uk](mailto:clara@artsadmin.co.uk)

**Find out more...**

weareunlimited.org.uk

**ARTSADMIN**

ENVIRONMENT

We believe that artists and arts organisations have an important role to play in exploring, communicating and acting on the most important issues of our time – the climate emergency and the environment.

Our activity on the environment includes:

**• Commissions**: by artists including Clare Patey, Michael Pinsky, Amy Sharrocks, and most recently METIS’ **WE KNOW NOT WHAT WE MAY BE**;

**• 2 Degrees Festival**: a biennial festival on art and the environment based at Toynbee Studios and returning in June 2021;

**• ACT: Art, Climate, Transition**: we are a founder member of a European collaborative project, previously titled Imagine 2020, engaged in art and climate change including hosting annual artists’ labs;

**• Season for Change**: a UK-wide programme of cultural responses celebrating the environment and inspiring urgent action on climate change

**Contact**

Mark Godber

[mark@artsadmin.co.uk](mailto:mark@artsadmin.co.uk)

**Find out more...**

artsadmin.co.uk/projects/environment

**T­OURING PACKS**

**We have collated a set of touring packs of our artists**’ **projects, which you can access by visiting: artsadmin.co.uk/promoters**

They include:

• press quotes

• photography and films

• artist biographies

• tech requirements

• information on access

• past presentations

**If you would like more information or to discuss collaborating with us to present these artists**’ **projects, please get in touch.**

020 7247 5102

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**Twitter | Instagram** @artsadm

**Facebook** /artsadmin

Artsadmin

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