

The background of the entire poster is black, populated with numerous small, glowing pinkish-red microscopic organisms. These organisms vary in shape, including elongated, rod-like forms and circular, spherical forms, some with internal structures visible. They are scattered across the frame, with a higher concentration in the upper and lower corners. A series of thin, wavy, pinkish-red lines flows horizontally across the middle of the page, starting from the left edge and ending just before the main text.

SPILL | FESTIVAL OF
PERFORMANCE

18-24 APRIL 2011

ON INFECTION

WELCOME TO SPILL

THE SPILL FESTIVAL OF PERFORMANCE IS AN INTERNATIONAL FESTIVAL OF EXPERIMENTAL THEATRE, LIVE ART AND PERFORMANCE PRESENTING THE WORK OF EXCEPTIONAL ARTISTS FROM AROUND THE GLOBE.

CREATED AND CURATED BY PERFORMANCE MAKER ROBERT PACITTI, AND PRODUCED BY PACITTI COMPANY, SPILL IS RECOGNISED WORLDWIDE AS THE UK'S PREMIER ARTIST-LED FESTIVAL OF EXPERIMENTAL WORK.

SPILLFESTIVAL.COM

This year SPILL has been curated around notions of **infection**. Performance presents us with multiple layers of ideas, images and politic, but how do we – the audience – receive these live transmissions? Does information simply arrive in straight lines, making the same sense to each of us? Or does it cross-pollinate with our own individual experiences, contaminating each personal reading to form new hybrid knowledge?

I am delighted that this year SPILL is presented in partnership with the Barbican. Amongst the programme are large ambitious stage works, small delicate interventions, stunning installations, a SPILL Thinker in Residence, infected artist talks, contaminated salons, paranoid film, contagious music, a party, and even a backstage feast.

In addition, the SPILL National Platform proudly presents the work of 12 exceptional emergent makers at the National Theatre Studio. SPILL spreads like an epidemic of ideas across this Easter - be sure to catch it.

Now wash your hands.

Robert Pacitti
SPILL Festival Artistic Director



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SPILL questions traditions of theatre, art and society. The Festival contains works which may be challenging to some people (nudity, loud noise, live animals and adult themes) and SPILL seeks to nurture a culture of open discussion around this.

CALENDAR

18-23 APRIL

1pm-10pm

18-23 APRIL

18-23 APRIL

1pm-10pm

18-22 APRIL

4pm-6pm

18-20 APRIL

5pm

18 APRIL

7.30pm

18-20 APRIL

7.45pm (9.15pm on 18 April)

19-21 APRIL

7.30pm (1pm on 21 April)

20 APRIL

9.45pm

21-23 APRIL

7.45pm

21 APRIL

4.30pm

WE SEE FIREWORKS **HELEN COLE**

Fountain Room **Free event**

BRAINSTORMING

CARLA ESPERANZA TOMMASINI & ELISA FONTANA

Barbican public spaces

SPILL TAROT EXHIBITION

Fountain Room **Free event**

THINKER-IN-RESIDENCE

Hammerson Room **Free event**

5 O'CLOCK WITH UMA

Hammerson Room **Free event**

DATAMATICS [VER. 2.0] **RYOJI IKEDA**

Barbican Hall £12.50 – £20 Box office 0844 848 3393

DO WHAT THOU WILT **HARMINDER JUDGE**

The Pit £12 Box office 0844 848 3393

DO WHAT THOU WILT **POST SHOW TALK**

Check spillfestival.com for details

GLORIOUS **RAJNI SHAH PROJECTS**

Silk Street Theatre £16 Box office 0844 848 3393

GLORIOUS **POST SHOW TALK**

Hammerson Room

THE MINISTER'S BLACK VEIL

ROMEO CASTELLUCCI / SOCIÉTAS RAFFAELLO SANZIO

Barbican Theatre £16 – £28 Box office 0844 848 3393

THE MINISTER'S BLACK VEIL **POST SHOW TALK**

Check spillfestival.com for details

SPILL SALON 1

WHAT DO WE HEAR WHEN WE LISTEN?

WHAT DO WE LISTEN TO WHEN WE HEAR?

Hammerson Room **Free event**

22 APRIL
4.30pm

SPILL SALON 2
WHAT ARE WE SCARED OF?
WHAT SHOULD WE BE SCARED OF?
Hammerson Room **Free event**

22 APRIL
1pm

SPILL FEAST
Backstage at the Barbican £10 Box office 0844 848 3393

22-23 APRIL

SPILL DOUBLE BILL
IN ELDERSFIELD **KINGS OF ENGLAND**
I GUESS IF THE STAGE EXPLODED... **SYLVIA RIMAT**
The Pit £12 Box office 0844 848 3393
SPILL DOUBLE BILL **POST SHOW TALK**
Hammerson Room

3pm
22 APRIL
6.15pm

22-23 APRIL
1pm-9pm (27 min slots)

SCHREI 27 **A FILM BY DAVIDE PEPE & DIAMANDA GALÁS**
Silk Street Theatre £5 Box office 0844 848 3393
SCHREI 27 **POST SHOW TALK**
Check spillfestival.com for details

23 APRIL
10pm-1am

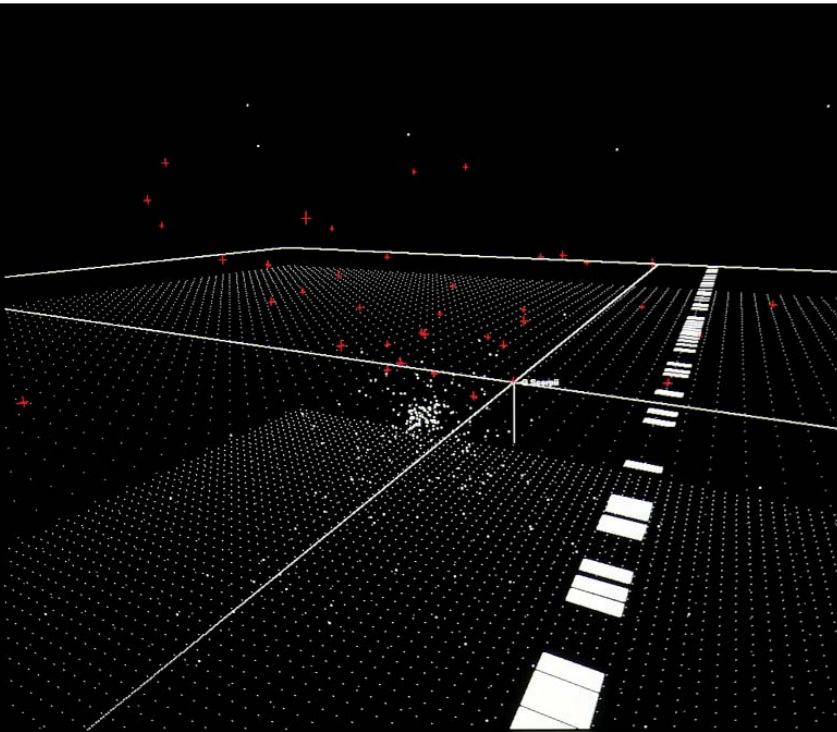
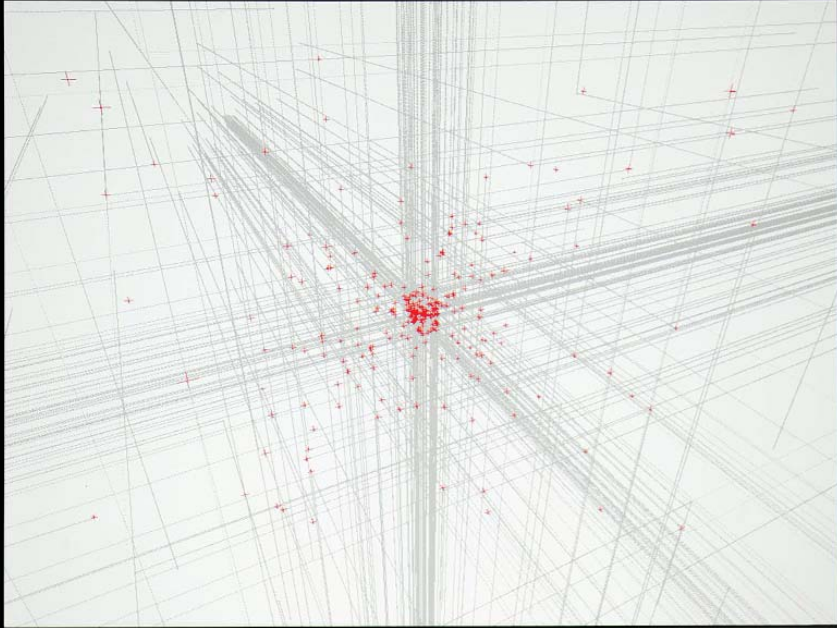
SPILL LATES
Barbican Foyers **Free event**

23 APRIL
9pm / 11pm

SPILL FILM
INVASION OF THE BODY SNATCHERS / THE BLOB
Barbican Cinema from £8.50 Box office 0844 848 3393

23-24 APRIL

SPILL NATIONAL PLATFORM
National Theatre Studio
Check spillfestival.com for schedule and booking details
Jo Bannon / Lauren Barri Holstein / Nic Chalmers
Getinthebackofthevan / Jamie Lewis Hadley / Rachel Mars
Me and the Machine / Martin O'Brien / Other Asias
Shabnam Shabazi / Jungmin Song / Darren White



DATAMATICS [VER.2.0]

RYOJI IKEDA (JAPAN)

datamatics [ver.2.0] is the latest audiovisual concert in Japanese artist Ryoji Ikeda's *datamatics* series, an art project that explores the potential to perceive the invisible multi-substance of data that permeates our world.

Using pure data as a source for sound and visuals, *datamatics [ver.2.0]* combines abstract and mimetic presentations of matter, time and space in a powerful and breathtakingly accomplished work. The technical dynamics of the piece, such as its extremely fast frame rates and variable bit depths, continue to challenge and explore the thresholds of our perceptions.

Japan's leading electronic composer and visual artist, Ryoji Ikeda, creates works in which music, time and space are shaped by mathematical methods, exploring sound as sensation, pulling apart its physical properties to reveal its relationship with human perception.

Ikeda has performed at many of the world's leading festivals and venues including most recently, Sónar, Barcelona (2010); Barbican, Tate Modern Turbine Hall, both London (2006).

18 APRIL
7.30PM
BARBICAN HALL

TICKETS £12.50-£20.00
BOX OFFICE 0844 848 3393

Directed by
Ryoji Ikeda
Concept, composition by
Ryoji Ikeda
Computer graphics, programming by
**Shohei Matsukawa, Daisuke
Tsunoda, Tomonaga Tokuyama,
Norimichi Hirakawa**
Produced by
Forma www.forma.org.uk
Co-commissioned by
**AV Festival 06, ZeroOne San Jose
& ISEA 2006**
Co-produced by
**Les Spectacles Vivants, Centre
Pompidou, and YCAM**
Supported by
Recombinant Media Labs
Photo credits
**Ryuichi Maruo (courtesy of
Yamaguchi Centre of Arts and
Media)**

"Translated into a series of schematic representations, (the visuals) are often reminiscent of constellations or some kind of galactic space. Exploring again the infinitesimal possibilities of numbers – like stars in the universe – Ikeda reveals everyday experiences as coded. Life itself is reduced to binary information."
INTO Magazine
November 2009



DO WHAT THOU WILT

HARMINDER JUDGE (UK)

Following on from *The Modes of Al Ikseer* created for SPILL 2009, Harminder Judge presents a new experimental work for SPILL 2011. *Do What Thou Wilt* delves into the darker side of divinity and its influence on popular culture. Taking his title from the infamous 20th Century occultist Aleister Crowley, Judge works with light artist Rod Maclachlan and sound artist Rob Glover to produce a 60-minute immersive installation.

The 5.1 soundtrack takes as its core the first ever sound-recorded satanic mass produced by 60's psychedelic rock band Coven, rare recordings of Aleister Crowley's enigmatic teachings within Thelema, amateur documentaries on Anton LaVey's 'Church of Satan', 'The Hermetic Order of The Golden Dawn', and the wealth of theology one can find on youtube. The performance takes place predominantly in darkness and incorporates smoke and lasers to invoke the intoxication of magick.

Harminder Judge creates interdisciplinary artwork that explores the enduring appeal of spirituality and the space it inhabits, both physical and metaphorical, in a post-modern and largely secular society. An interest in the marketing techniques that drive religious theory into mainstream consciousness mixed with a love of contemporary pop culture makes for a diverse yet centred starting point for the creation of visual and performance based artworks and projects. Judge has created and shown work for a wide range of organisations and festivals, and most recently has had a solo exhibition at the New Art Exchange, Nottingham and undertaken a Difference Exchange research residency in Kuala Lumpur focusing on faith practices. Harminder was the winner of the 2011 Arts Foundation Fellowship Award for Performance & Live Art.

WORLD PREMIERE

A SPILL COMMISSION

18-20 APRIL

7.45PM

9.15PM ON 18 APRIL

THE PIT

POST SHOW TALK

SPILL WEBSITE FOR DETAILS

TICKETS £12

BOX OFFICE 0844 848 3393

Design and lighting by

Rod Maclachlan

Sound by

Rob Glover

Thanks to

Bernice Chauly and **Simon Poulter**

Photo by

Harminder Judge

"Harminder combines popular culture and religion to create a piece that is truly reminiscent of modern day religious ethos, creating a modern religious moment."

Amelia Beavis-Harrison

(on *The Modes of Al-Ikseer*)



GLORIOUS

RAJNI SHAH PROJECTS (UK)

Rajni Shah and company perform with students from the Guildhall School of Music & Drama and local residents in this haunting and unusual new musical, which is reinvented at each location as it tours the UK, as members of the local community work with the company to create this event.

Glorious explores the spaces of both fear and hope that have emerged as a result of an increased awareness towards climate change, shifts in border policies, and the dramatic impact of the financial collapse. At a time when many people feel disempowered and frustrated, this production beautifully embraces a sense of hope in an unknown future.

Rajni Shah's work leans gently but clearly across disciplines, countries and thought structures. She is a quiet voice of change, creating and curating visually engaging performances, interventions and writings that open up space for conversation and meeting. Her approach places a strong emphasis on collaboration and engagement. Whether in a public space, in a theatre or on the page, Rajni finds ways to shift perspectives and invite intimate dialogue with strangers.

Rajni Shah has performed in the UK, Europe and the USA. She is an Artsadmin Associate Artist and was recently nominated for the Arts Foundation Fellowship Award.

WORLD PREMIERE

A SPILL COMMISSION

19-21 APRIL

7.30PM

1.00PM ON 21 APRIL

SILK STREET THEATRE

POST SHOW TALK

20 APRIL

9.45PM

HAMMERSON ROOM

TICKETS £16

BOX OFFICE 0844 848 3393

Production by

Rajni Shah in collaboration with
Lucille Acevedo-Jones, Lucy Cash,
Karen Christopher, Becky
Edmunds, Sheila Ghelani, Marty
Langthorne, Mary Paterson, Ben &
Max Ringham, Suzie Shrubbs,
Helena Suarez, Steve Wald and
Chahine Yavroyan; and with local
residents and musicians at each
location

Guest performer

Tiffany Charrington

Co-commissioned by

Live at LICA (Nuffield Theatre
Lancaster), Wunderbar festival and
InBetween Time Productions

Supported by

Arts Council England, Paul Hamlyn
Foundation, PRS for Music
Foundation, Royal Victoria Hall
Foundation and many generous
individuals

Photo by

Theron Schmidt



THE MINISTER'S BLACK VEIL

ROMEO CASTELLUCCI

SOCIETAS RAFFAELLO SANZIO (ITALY)

The Minister's Black Veil takes its inspiration from one of the oldest and greatest examples of American short stories, a tale of the same name by Nathaniel Hawthorne. Originally defined by the author as 'a parable', the story centres on a Pastor who chooses to hide his face behind a piece of black crepe his entire life. Romeo Castellucci uses Hawthorne's original story to look at the idea of denying one's appearance, pushing beyond visual and language boundaries to a place where there is nothing more to say... only never-ending blackness.

The Minister's Black Veil is inspired by the story by Nathaniel Hawthorne.

Romeo Castellucci is an uncompromising theatre maker, creating work that is at once beautiful, powerful and at times unsettling to watch. In 2009, the Barbican and SPILL co-commissioned the UK premiere of Castellucci's *Inferno*, *Purgatorio*, *Paradiso* – freely inspired by Dante's *Divine Comedy*. Together with his company Societas Raffaello Sanzio, this visionary director continues to inspire.

Made in coproduction with: Theater der Welt 2010; deSingel international arts campus, Antwerp; The National Theatre, Oslo; Barbican London and SPILL Festival of Performance; Chekhov International Theatre Festival, Moscow, Holland Festival / Amsterdam; Athens Festival; GREC 2011 Festival de Barcelona; Festival d'Avignon; International Theatre Festival DIALOG Wroclaw, Poland; BITEF (Belgrade International Theatre Festival); spielzeit/europa I Berliner Festspiele; Théâtre de la Ville-Paris; Romaeuropa Festival; Theatre festival SPIELART München (Spielmotor München e.V.); Le-Maillon, Théâtre de Strasbourg / Scène Européenne; TAP Théâtre Auditorium de Poitiers- Scène Nationale; and Peak Performances @ Montclair State-USA.

21-23 APRIL

7.45PM

BARBICAN THEATRE

POST SHOW TALK

SPILL WEBSITE FOR DETAILS

TICKETS £16-£28

BOX OFFICE 0844 848 3393

Direction, set design, lighting and costumes

Romeo Castellucci

Original music

Scott Gibbons

Cast

Laura Anglani, Alessandro Cafiso, Silvia Costa, Gianni Plazzi, Sergio Scarlatella, Silvano Voltolina

Assistant Director

Silvia Costa

Adaptation of the text

Piersandra Di Matteo

Set design collaboration

Giacomo Strada

Sculptures and mechanisms

Istvan Zimmermann, Giovanna

Amoroso

Production

Cosetta Nicolini, Benedetta Briglia

Executive Producer

Societas Raffaello Sanzio

Associate Producer

Théâtre National de Bretagne,

Rennes

Photo credit

Andres Serrano, The Morgue

(Infectious pneumonia), 1992 –

Collection Lambert (Avignon)

Thanks to

Centrale Fies-Dro

Societas Raffaello Sanzio is

supported by

Ministero per i Beni e le Attività

Culturali; Regione Emilia

Romagna; Comune di Cesena

"A different league entirely."

on *Inferno*

Daily Telegraph 4*

SPILL DOUBLE BILL IN ELDERSFIELD – CHAPTER 1: ELEGY FOR PAUL DIRAC KINGS OF ENGLAND (UK)

WORLD PREMIERE

A SPILL COMMISSION

Devised and performed by

Kings of England

Cast

Rhiannon Armstrong as Albert Einstein; **Simon Bowes** as Niels Bohr / Felix Dirac; **Max Burger** as Peter Kapitza; **Alex Eisenberg** as Werner Heisenberg; **Bryony Kimmings** as The Parrot That Thinks; **John Pinder** as Paul Dirac
Musicians
Sam McLoughlin & Alison Cooperwere

Kings of England was part of the SPILL National Platform showcase of emerging talent in 2009. National Platform 2011 featured on pages 30-35.



In Eldersfield is a ten-chapter cycle of works for the twentieth century, to which we are no longer beholden but will always belong. Against a culture of lessening means and receding hopes, we raise the toast (again): to Dead Dogs, Dead Children, Dead Lovers, Dead Heroes, and how good it is to be alive. Broadening our concern for lost histories and unsayable things, we present an historical epic of open questions and long silences, in a quiet refusal to mean.

Formed in 2008, Kings of England are a shifting collective of artists and others, led by Simon Bowes. Their work moves between writing and performance in a wayward research on the passing of time.

SPILL DOUBLE BILL I GUESS IF THE STAGE EXPLODED... SYLVIA RIMAT (GERMANY/UK)



Performance artist Sylvia Rimat follows the aspirational and possibly impossible goal to create a show never to be forgotten by its audience members – not a single one. By presenting memory tasks and techniques, the audience will systematically be trained to remember. *I Guess If The Stage Exploded...* draws on presence and sight, on what happens in our brain when we create memories, and our urge to be special and forever commemorated.

Sylvia Rimat's projects often revolve around the process of remembering, personal histories, lived places, risk, and how we orientate ourselves. She is interested in the live moment of performance and likes to play with the presence of an audience, whilst applying low-profile methods for creating places, situations and interactions in space.

WORLD PREMIERE

A SPILL COMMISSION

22-23 APRIL

3.00PM
THE PIT

POST SHOW TALK

22 APRIL
6.15PM
HAMMERSON ROOM

TICKETS £12

BOX OFFICE 0844 848 3393

Concept and performance

Sylvia Rimat

Outside Eye

Rhiannon Chaloner

Photo credit

Laura Montag

Sylvia Rimat was part of the SPILL National Platform showcase of emerging talent in 2009. National Platform 2011 featured on pages 30-35.



SCHREI 27

A FILM BY DAVIDE PEPE AND DIAMANDA GALÁS (ITALY/US)

The viewer witnesses several short performances over the space of twenty-seven minutes alternating extreme high-energy vocal work with absolute silence. These performances deal with asylum institutionalisation, reflecting the state of a patient subjected to torture through chemical or mechanical manipulation of the brain, kept in a confined space with periodically or randomly triggered bright light, heat, beatings or electrical shocks. There is a high density of speech-sound over time which is often machine-like in its velocity. The work employs the atypical speech and vocal signal processing that Galás has been researching since 1979. In 2005 Diamanda Galás asked Italian filmmaker Davide Pepe to create the visual analogue to *Schrei 27*. This is Galás' first collaboration with a filmmaker in a major project.

SPILL is proud to present this important film installation, originally commissioned by New American Radio, and created with co-commissioning funds from the Walker Arts Center, where the radio version was recorded.

Hailed as one of the most important singers of our time, Diamanda Galás has earned international acclaim for her highly original and politically charged performance works as well as her memorable rendition of jazz and blues. She is one of the most original artists musical culture has produced in the last thirty years.

Davide Pepe lives and works in Bologna, where he has created short films, musical promos, video art and video dance works since 1995.

WORLD PREMIERE

22-23 APRIL

1.00PM-9.00PM ON 22 APRIL

1.00PM-8.00PM ON 23 APRIL

SILK STREET THEATRE

27 MIN SLOTS

POST SHOW TALK

[SPILL WEBSITE FOR DETAILS](#)

TICKETS £5

BOX OFFICE 0844 848 3393

A film by

Davide Pepe and Diamanda Galás

Based on

Diamanda Galás' radio work,

Schrei 27

Filmed by

Davide Pepe

Composition, vocal and film performance, and original painted images by

Diamanda Galás

Sound engineering, recording, and mix by

Blaise Dupuy

Actors

Salvatore Bevilacqua and

Diamanda Galás

Original photo for poster image and special photography for film by

Robert Knoke

Produced by

Intravenous Sound Operations and

Davide Pepe

"No other presence in new music is so dramatic, so frightening, so controversial as Diamanda Galás. Her voice is the most phenomenal in new music."

Kyle Gann

American Music in the 20th Century

SPILL THINK TANK

SPILL Think Tank events spark conversations and invite audience responses to the Festival. There are thematic salons and artist talks, a participatory installation and exhibition both addressing issues of archiving, SPILL TV, a backstage Feast, and much more. Many of the Think Tank events are free – read on for details.

18-22 APRIL
4.00PM-6.00PM
HAMMERSON ROOM

FREE EVENT

VIDEO STILL, OREET ASHERY



ELAD KEIDAN



SPILL THINKER-IN-RESIDENCE OREET ASHERY

The SPILL Thinker in Residence is a role that supports an outstanding individual in taking the long view of the Festival in order to respond in ways that can spark public discussion and debate.

Oreet Ashery (pictured), the Thinker in Residence for SPILL 2011, will be based in the Hammerson room at the Barbican, where a series of daily salon conversations with infectious thinkers will take place. The conversations will drift and return to themes emerging from works in the festival, with attention to SPILL's curatorial notion of infection. All Thinker events are free and there is no need to book.

Oreet Ashery combines performance, social intervention, video installation and photography to create an interdisciplinary visual art practice. Her work engages with socio-political paradigms, confronting identities, and tends to include participatory and delegated elements. Ashery is interested to expand the language of art and performance in relation to other disciplines, and to further explore the relationships between various modes of production. One of Ashery's recent interactive performance *Raging Balls* was shown at Tate Modern, Brooklyn Museum, NY amongst others, and was the title of Ashery's solo exhibition at the Other Gallery, Beijing, June 2010. Recently Ashery published three books, the graphic novel *The Novel of Nonel and Vovel*, her monograph *Dancing with Men* and the Artangel commission *Staying, Bin, Dream Soft Stud and other stories*.

5 O'CLOCK WITH UMA

5 o'clock with Uma is a series of three conversations between Oreet Ashery and Uma Bunnag Blacker (pictured), who will turn sixteen this April. From an early age Uma travelled with her parents and witnessed many international and Spanish based performance festivals, including FEM, founded by her mother Denys.

Uma Bunnag Blacker's interests are music, dance and theatre. She has studied contemporary dance and played the violin since she was 5 years old and currently plays in the youth orchestra, El Taller d'Orquestra. She has grown up in Spain and in Thailand. Her father is a writer and teaches T'ai Chi and her mother is an artist. Since a very early age she has travelled with her family extensively in Europe, Canada, Greenland and Asia and has been exposed to many different cultures and ways of living and working. In her travels and at home she has witnessed many performance festivals and visited art museums, galleries, concerts and other art events which have resulted in her growing interest and enthusiasm for the arts. This year, after secondary school, she wants to study Dramatic Arts at sixth form college.

18-20 APRIL

5.00PM

HAMMERSON ROOM

FREE EVENT



BIEL TERRADAS ARTIGAS

SPILL SALON 1

WHAT DO WE HEAR WHEN WE LISTEN?

WHAT DO WE LISTEN TO WHEN WE HEAR?

21 APRIL

4.30PM

HAMMERSON ROOM

FREE EVENT



SHEILA BURNET



In relation to sound based works in SPILL, Oreet Ashery has invited for a joint conversation the artist, writer and curator Ian White (pictured), and Irene Revell (pictured), a co-director of Electra and part of the all-female noise/punk band Woolf. The discussion will evolve around the constructions and grids of soundscapes.

Ian White is a performance artist, writer and curator based in London and Berlin. Performances include collaborations with Jimmy Robert (at Tate Britain and STUK, Leuven and touring) and Emily Roysdon (at Chisenhale Gallery), a solo exhibition, Ibiza Black Flags Democracy at daadgalerie, Berlin and most recently Hinterhof in the group exhibition A Performance Project, Kunsthau Bregenz. Curatorial projects include Emily Wardill for De Appel, Amsterdam and Kinomuseum and The Idea of the Self for the Oberhausen International Short Film Festival. His writing is published in numerous periodicals. He is the Facilitator of the LUX Associate Artists Programme.

Irene Revell joined London-based commissioning agency Electra in 2004. Amongst curating smaller scale exhibitions, performances and screening, she co-curated EPSRC funded *Sound Escapes* group exhibition (2009, SPACE, London), in collaboration with Angus Carlyle of CRISAP, London College of Communication; and *The Wire 25* season of performances and events to mark *The Wire* magazine's 25th anniversary (2007, London). Irene came to the contemporary arts professionally, after a long involvement in the DIY music community, including setting up two independent record labels (Youth Club Tape Club, IRRK), and promoting live events including *Ladyfest London 2002*, and she still makes music with Woolf and the Corey Orbison. Irene graduated from Oxford University with a degree in Physics and an MA in Women's Studies.

SPILL SALON 2

WHAT ARE WE SCARED OF? WHAT SHOULD WE BE SCARED OF?

On Good Friday, preceding the screening programme of *The Blob* and *The Invasion of the Body Snatchers*, Ashery will have a joint conversation with feminist film theorist Patricia MacCormack (pictured), who published the book *Cinesexuality* in 2008, on visceral spectatorship in horror films, and the artist, writer and educator John Cussans (pictured), whose recent projects include explorations of Vodou and Mesmerism and the history of haunted media.

Dr Patricia MacCormack is Reader in English, Communication, Film and Media at Anglia Ruskin University, Cambridge. She is the author of *Cinesexuality* and the co-editor of *The Schizoanalysis of Cinema* and has published extensively in philosophy, horror film and queer theory. She has appeared in DVD extras for the films of Jean Rollin, *Suspiria*, many Redemption titles and the new *Video Nasties Definitive Guide* documentary.

John Cussans is an artist, writer and educator who lives and works in London. He is currently developing a video-arts project exploring the historical encounter of Vodou and Mesmerism in Haiti and a book-arts project entitled *Inside the Invention of Morel* exploring the history of haunted media and the phantom muse.

22 APRIL
4.30PM
HAMMERSON ROOM

FREE EVENT



SPILL FEAST

22 APRIL

1.00PM

MEET AT ADVANCE BOX OFFICE

TICKETS £10

BOX OFFICE 0844 848 3393

Photo credit

Andy Wright



Join us on Good Friday for a special SPILL Feast at an exclusive backstage location at the Barbican.

The meal will provide an opportunity for audience members to eat, drink and chat with artists from the SPILL programme in a relaxed and easy manner. The menu consists of a vegetarian main course and dessert. Please notify Box Office at time of booking if you have any food allergies. Places are strictly limited so guests are advised to book early.

SPILL LATES

23 APRIL

10.00PM-1.00AM

BARBICAN FOYERS

FREE EVENT

Photo credit

Andy Wright



SPILL concludes its invasion of the Barbican by exploding into the Foyer with a late night programme of music, performance and cabaret, focusing on the festival's theme of 'infection'. *Lates* will also offer you a last minute chance to catch the SPILL Tarot exhibition and the opportunity for your very own Tarot reading

BRAINSTORMING

CARLA ESPERANZA TOMMASINI AND ELISA FONTANA (ITALY)

Elisa Fontana and Carla Esperanza Tommasini invite you to brainstorm, a pre and post-show decompression space for the audience where opinions and reflections on SPILL will be collected to try to bridge the gap that separates an artwork from its public. *Brainstorming* doesn't carry out surveys or write reviews, but proposes alternative ways to address critical thinking on live performance, operating through installations and interviews with the audience and the artists presenting their work in the festival.

Brainstorming is a participatory project for audience members, as well as an experiment for new formats for interpretation and reflection on the performances within SPILL.

Carla Esperanza Tommasini's work intersects different artistic practices such as live performance, writing and image making, combining a variety of experiences and collaborations that span theatre, live art and visual culture. Her work originates from personal suggestions connected to the human and bodily dimension as well as to site specificity. She engages with the body and the politics of representation, using movement, text and visuals to investigate social and cultural issues.

Elisa Fontana works in a wide range of artistic disciplines, inventing formats that cross genres and approaches, from theoretical reflection to performative practice, from installation to games. She has taken part in the major performing arts festivals in Italy with site-specific projects.

18-23 APRIL

SPILL WEBSITE FOR DETAILS
BARBICAN FOYERS

FREE EVENT

POST SHOW TALK

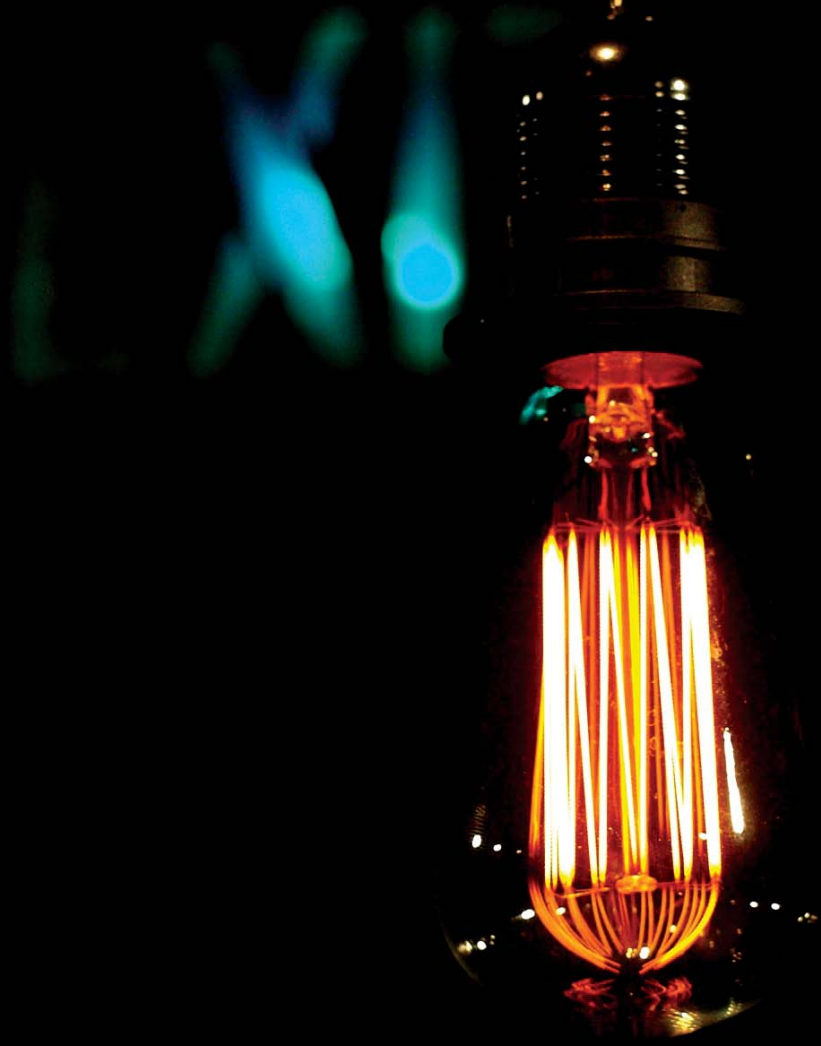
19 APRIL

6.15PM

HAMMERSON ROOM

WITH CARLA ESPERANZA
TOMMASINI, ELISA FONTANA
AND HELEN COLE





WE SEE FIREWORKS

HELEN COLE (UK)

We See Fireworks is an installation and a performance archive of audience voices. A curated programme of memories whispered softly into the darkness, and spinning stories as if the moment were still unfolding.

Over 250 recordings reveal the evocative memories of performative moments. Whispered by strangers, these words sear into our consciousness, until our deepest memories become yours. They talk of religious ceremonies, accidents, lovers' meetings, loss, homesickness, adolescence, fair grounds, car parks, fetish clubs and school halls.

The installation runs in the Barbican's Fountain Room every day of the Festival. If you would like to add your voice to this growing collection be sure to book a slot to embed your memory. Memories can be left in 15 minute slots, one person at a time between 4.30pm and 9.00pm, Thursday 21 to Saturday 23 April. See spillfestival.com for more details on how to book.

"All the energy gets sucked into that final moment and after all the laughter and the chaos and the craziness and the beauty, everything just vanishes like a star imploding."
Anonymous, London 2009

Helen Cole is the Director of Inbetween Time Productions and the Inbetween Time Festival, one of the leading contexts for contemporary performance and live art in the UK. She is a recipient of the Paul Hamlyn Breakthrough Award for Exceptional Cultural Entrepreneurs.

18-23 APRIL

1.00PM -10.00PM

OPENS 6.00PM ON 18 APRIL

FOUNTAIN ROOM

FREE EVENT

Produced by

Inbetween Time Productions

www.inbetweentime.co.uk

Photo credit

Tamsin Drury

"Helen Cole's *Fireworks*, is a performance archive and an archive-performance as simple as it is brilliant, exemplifying the opening possibilities of a new form: no stage, no performers, but a deeply meaningful experience."

**Realtime
Australia**

XIII



DEATH

SPILL TAROT EXHIBITION (INTERNATIONAL)

In 2009, SPILL commissioned a collaboration between Pacitti Company, photographer Manuel Vason, designer Justin Weyers and 22 contemporary mavericks to each re-stage a tarot card. The result is a limited edition SPILL Tarot Pack.

The images feature Ron Athey, Marisa Carnesky, Franko B, Raimund Hoghe, Robert Pacitti, Lois Keidan, Lee Adams, Carla Esperanza Tommasini, Sheila Ghelani, Oreet Ashery, Rajni Shah, Noblesse Oblige, Vaginal Davis, Grace Ellen Barkey, Harminder Judge, Kira O'Reilly, Helena Hunter, Empress Stah, Dominic Johnson, Julia Bardsley, Manuel Vason and Yann Marussich.

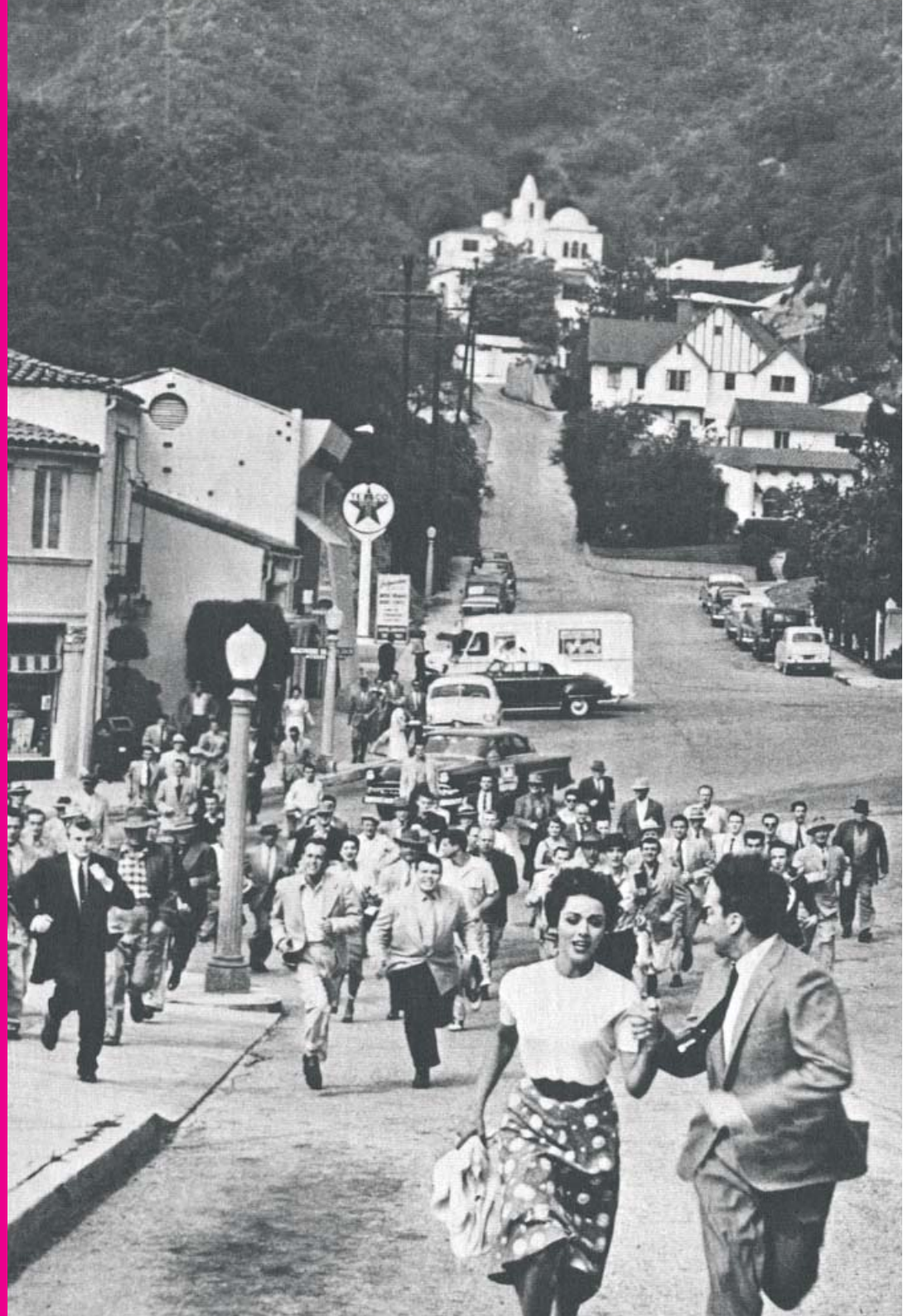
This exhibition is a large format photographic display of the full deck of cards: 22 Major Arcana images, and the uncut printers' sheets of the Minor Arcana.

18-23 APRIL
1:00PM-10:00PM
FOUNTAIN ROOM

FREE EVENT

Photo credit
Robert Pacitti as Death,
photographed by Manuel Vason
for the SPILL Performance Tarot

"Every card is a star."
Tarosophist International



SPILL FILM

SPILL's theme of infection is explored further through this late night double bill of cult 1950's science fiction cinema. *Invasion of the Body Snatchers* and *The Blob* each explore a paranoid obsession with ideas of invasion. The screening will be introduced by SPILL's curator Robert Pacitti.

INVASION OF THE BODY SNATCHERS

A small town Doctor returns to find a rash of patients suffering the paranoid delusion that some of the townsfolk have been replaced by imposters. Initially diagnosing 'epidemic mass hysteria' he soon begins to think that they might be right.

A classic in the genre of films that play out cultural anxieties around the idea of becoming first tainted and then subsumed by an unseen force, in this case communism. The studio imposed a lighter ending on director Don Siegel but it still features a dog with a man's head – brilliant stuff!

THE BLOB

Another manifestation of cultural anxiety played out as body panic, with that body being both individual and collective here. In this film the threat is an external amorphous mass, a giant amoeba-like alien that terrorizes the small community of Phoenixville, Pennsylvania.

Made outside the Hollywood system, *The Blob* launched the careers of Steve McQueen and composer Burt Bacharach with the tongue-in-cheek theme song *Beware the Blob*.

23 APRIL

9.00PM AND 11.00PM
BARBICAN CINEMA

TICKETS FROM £8.50 ONLINE
BOX OFFICE 0844 848 3393

Invasion of the Body Snatchers (PG)

80 mins

US 1956

Directed by

Don Siegel

Photo credit

Still from the film

The Blob (12)

86 mins

US 1958

Directed by

Irvin Yeaworth

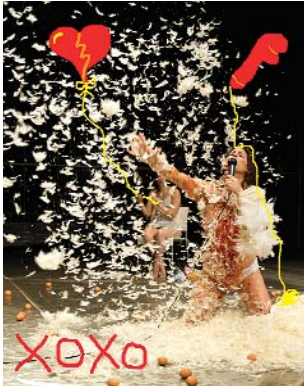
SPILL NATIONAL PLATFORM

23-24 APRIL
NATIONAL THEATRE STUDIO

SCHEDULE AND BOOKING ON
SPILLFESTIVAL.COM



CARL NEWLAND



JON CARTWRIGHT

FOLEY JO BANNON

Part performance demonstration, part thriller, this new work begins with a fascination with foley; the archaic, tender and hand-made technique of making sound effects for film. Using our collective cinematic language, Bannon explores this very particular art form where the chase scene, the sex scene and the bit where the door is kicked off its hinges can all be conjured with party poppers, bits of wood and lots of vegetables. This perfectly poised performance plays with home-made sound effects, imagination and good old fashioned suspense to create a world where your ears can't believe what they are seeing.

HOW 2 BECOME 1 LAUREN BARRI HOLSTEIN

The Famous Lauren Barri Holstein is interested in shopping, singing, and dancing 'cause dancing's what she loves. She felt like dancing when she saw this guy, Jon. What's practical, what's logical? What the hell, who cares? So she went in a new direction. And found insi-ide, she felt a connection. She fe-e-ell in love. And then her boyfriend Jon broke up with her. What a dick. So she ripped off his pants and said to herself, "There's a hero if you look inside your heart, you don't have to be afraid of what you are, there's an answer if you reach into your so-soul and the sorrow that you know will melt away-ay yeah yeah yeah and then a hero comes along." And then she discovered she was pregnant.

SPILL NATIONAL PLATFORM

ALL ERASABLE NIC CHALMERS

This second work in a series of audiovisual experiments, *All Erasable* is a dislocated mystery-making machine: live music, recorded soundscapes, slide-projectors and film fragments punctuate an electrifying journey into the performative act of erasure. Taking the swimming pool as the site of disappearance, two women conjure strobe-like flashes of impossible geographies and strange happenings. Chalmers' deviant and elliptical new text questions the point at which speaking becomes inescapably musical, seeking out a sound for speechlessness.

EXTERNAL GETINTHEBACKOFTHEVAN

Jen wants to talk to you. Lucy wants more. They've got some stuff they found in a garage, a strict no-touch policy, and conflicting ideas about how to keep you happy. Maverick makers GETINTHEBACKOFTHEVAN went to see a show where the performers wrote them letters. They didn't write back – instead this unravelling game of truth and lies is their response. *External* hurls a conversation about authenticity and originality right out into the open and forces it to fight for its life, giggling, gnashing and doing its own head in.

Let's get the party started.

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TOM MORGAN



GETINTHEBACKOFTHEVAN

SPILL NATIONAL PLATFORM

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TONY PEREZ



CHRISTA HOLKA

THIS ROSE MADE OF LEATHER JAMIE LEWIS HADLEY

jamie lewis hadley's current practice utilises his career as a professional wrestler and uses it as a departure point to create live art performances, actions and installations that explore, both aesthetically and thematically: deterioration, endurance, pain and violence. These performances are concerned with investigating how spectacles and the control of pain, violence and blood interact with the performance of masculinities and positions of authority. Jamie's other area of enquiry focuses on using repetition, duration, blood and violent acts as strategies to interrogate the spectator's capacity for complicity, aiming to create charged spaces that incubate negotiable viewings of the male body and its behaviours.

UNTO US A CHILD IS BORN RACHEL MARS

An intimate and moving performance piece about thinking that you are a boy, realising that you are girl and working out what you are going to do about it. Playing in the spaces between masculinity and femininity, theatre and performance art, *Unto Us A Child Is Born* explodes the moment in growing up when identities seem to become fixed and choices seem to be closed down.

WHEN WE MEET AGAIN ME AND THE MACHINE

“The first time we met, you could see me but I couldn’t see you”, the invisible woman recounts. *When We Meet Again* is a wearable film and one-to-one performance, a bizarre sensuous experience featuring you, your invisible friend, a 3D soundtrack, an old forgotten dance, the ocean, a flavour and me. Video filmed from a first person perspective and displayed on video goggles replaces your point of view by... someone else’s. When you look down you see a new body, a body through which you will move and encounter mysterious presences. Through a unique journey of encounters mediated by technology, blinded by vision, displaced by what you hear and see around you but you know is not ‘really’ there, *When We Meet Again* wonders about the function (and defunction) of the body in our media inundated times.

MUCUS FACTORY MARTIN O'BRIEN

Mucus Factory is based around a durational physiotherapy session, a technique designed to clear the airways. The performance space becomes one of discipline and jouissance in order to investigate the convergence between the condition of the artist’s body and his body based practice. *Mucus Factory* questions and subverts the common representations of people with severe illness as icons of bravery or eliciting sympathy by presenting a transgressive image of the sick body.

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Me and the Machine
Supported by
The Basement in Brighton, Arts Council England and Brighton & Hove Arts Commission

Martin O'Brien
Commissioned by
the Live Art Development Agency, London 2010, with financial assistance from **Arts Council England**



CHLOE DUCHARNE



MARTIN O'BRIEN

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REDO PAKISTAN OTHER ASIAS

Redo Pakistan is an ongoing nomadic art project that invites artists and writers from around the world to imagine fictive and imaginative solutions to the troubled nation of Pakistan. The project takes the form of a newspaper activist stall with commissioned video art installation, performances, radio broadcasts, projected in the space on a loop. The project engages with the history of Pakistan from its inception in 1947 including the contested legacy of partition, Jinnah, to current concerns with nuclear warfare and jihad.

BODY HOUSE (VERSION 1) SHABNAM SHABAZI

The provocation for *Body House* is the erosion of cultural and material bonds. In the 21st century, the idea of 'home' as a fixed physical and geographical location seems redundant. Under such conditions, how does one reconcile one's existence and aim to achieve a sense of futurity? Can being without nation or flag, be liberation rather than a loss? Inspired by Louise Bourgeois' sketches *Femme Maison*, Shabnam Shabazi offers a new reading as - 'my body is my home'. *Body House* is a personal and solo journey into the realms of dislocation, rootless-ness and 'homesickness' in times of trouble

SPILL NATIONAL PLATFORM

HAMLET: (TISSUES) JUNGMIN SONG

Jungmin Song retells the stories of revenge and suicide in Hamlet with a water spray, a box of tissues and a table. *Hamlet: (Tissues)* draws attention to the use of liquid in the play's deaths: Ophelia drowns herself while Hamlet, Hamlet's father, Gertrude and Claudius are all murdered with a liquid poison. Meanwhile, tissues have another implication, as collections of cells that form the different parts of humans, animals and plants. On the table, tissues infected with water deteriorate, enacting the deaths in Shakespeare's tragedy.

A SENSE OF THE WORLD DARREN WHITE

Inspired by *The Blind Traveler* (James Holman) and his 'observations', *A Sense of the World* investigates an understanding between artist and explorer as kindred spirits; focusing on travel, endurance, duration, distance, and discovery. Holman suggests that his very circumstance affords a heightened sense of curiosity, and thus makes for a more searching examination of details than that of a traveller who might be satisfied superficially, and rest content with the first impressions conveyed through the eye. Deprived of sight we are less likely to adopt hasty and incorrect conclusions.

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JUNGMIN SONG



TAMISIN DRURY

CREDITS AND THANKS



PacittiCompany



SPILL Team

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Executive Producer: Andrew Broadley
General Manager: Jen Walke
Assistant Producer: Jillian McKeague
Production Manager: Martin Langthorne
Administrator: Sally Rose
Marketing Manager: Jo Cottrell
Print and brand design: Made In Earnest
Website design: Mind Unit
Press and PR: Anna Goodman at Abstrakt
National Platform selectors: Lois Keidan, Mamoru Iriguchi, Matt Ball, Oreet Ashery, Robert Pacitti, Shonagh Manson

SPILL Festival is produced in house as an initiative of Pacitti Company. Pacitti Company Trustees: Conrad Lynch, Gill Graham (Chair), Martel Ollerenshaw, Robyn Durie, Yannick Marzin

SPILL Thanks

SPILL Festival sincerely thanks the following for their generous support:

Arts Council England

Barbican, London

Jerwood Charitable Foundation

National Theatre Studio

We also send sincere thanks to Louise Jeffreys, Toni Racklin and all the Barbican theatre, cinema, music, creative learning, technical, hospitality and front of house teams; Purni Morell, Eddie Keogh and all at the National Theatre Studio; Shonagh Manson, the staff and Trustees of the Jerwood Charitable Foundation; Tim Owen Jones; all SPILL volunteers; all of the documenters and archivists working with the festival; everyone who took time to apply to the National Platform; all at Arts Council England; and to all of the amazing artists that make SPILL the beautiful beast that it is.

SUPPORT US

Work that takes risks and makes challenges is difficult to fund. Pacitti Company relies heavily on the support of companies, charitable foundations and individuals who believe its work significantly enriches culture for the better. Pacitti Company asks you to consider supporting its unique work. Your contribution will be spent directly on helping artists develop, and on serving audiences the very best in contemporary experimental work.

FRIENDS

Starting at just £10 and with no upper limit, become a Friend of Pacitti Company and enjoy a flexible way of supporting its work. Friends contribute to the purchase of vital equipment, enable travel, facilitate training, and support specific projects

DIRECTORS' TABLE

For a contribution of £5,000 or more you can join the Directors' Table and enjoy a bespoke set of privileges as one of our major supporters. Benefits could include access to limited edition copies of Company works or publications, studio visits and VIP invitations to exclusive events.

CORPORATE PARTNERSHIPS

Why not enhance your brand by aligning your business with Pacitti Company – an exciting company challenging perceptions and sparking dialogue about the way we live today. Bespoke benefits could include events tailored for your staff, studio visits and much more.

LIMITED EDITIONS AND MERCHANDISE

You can also support Pacitti Company by owning some of its work yourself. SPILL Tarot Packs and SPILL Publications are on sale through the festival website. Or why not pick up a set of limited edition uncut printers sheets of the entire SPILL Tarot deck – edition of 10 only – price on request.

To find out more about how you can play a part in the future success of Pacitti Company please contact **Jen Walke** on **020 7488 0800** or email jen@pacitticompany.com

PacittiCompany

Pacitti Company is a UK based ensemble of international theatre makers, live artists, visual artists, sound and film makers, researchers and technicians.

Convened in 1990 by Artistic Director Robert Pacitti the Company has spent nearly two decades producing and touring an award winning body of radical new performance works worldwide.

Socially engaged and process led, Pacitti Company approaches performance making as investigation through research. Steadfast in its commitment to rigour and craft, the Company blends formal disciplines and techniques with social sciences and personal politic. This bespoke process enables Pacitti Company to serve audiences with works of vital artistic and cultural value, whilst always remaining accessible.

www.pacitticompany.com



ON LANDGUARD POINT

AN EAST OF ENGLAND ADVENTURE IN REAL LIFE AND FILM

On Landguard Point is a project about home, being made by Pacitti Company and a host of very special guests.

On Landguard Point is being made as a series of radical live events and films. The work explores how we construct our diverse notions of home, what home means to each of us, and what it means to host others in our home. It is also a work about trade and defence.



The live events take place across the Summer of 2011, with some of the world's foremost artists in their relevant fields taking part:

Michael Nyman and the Michael Nyman Band

Wayne McGregor | Random Dance

Rajni Shah

Harminder Judge

Kira O'Reilly

Julia Bardsley

Carla Esperanza Tommasini

Dominic Johnson

Giovanna Maria Casetta

Mark Peter Wright and more.

The land and the audience also have starring roles.

**ALL EVENTS ARE LESS THAN 90 MINUTES TRAVEL FROM LONDON.
COME AND SEE MORE OF WHAT YOU LOVE ABOUT SPILL,
IN AMAZING LOCATIONS ACROSS THE EAST OF ENGLAND!**

**CHECK THE WEBSITE FOR DETAILS
WWW.ONLANDGUARDPOINT.COM**

On Landguard Point is part of Artists taking the Lead, a series of 12 public art commissions across the UK to celebrate the London 2012 Cultural Olympiad, funded by Arts Council England.



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