

One to One Performance

A Study Room Guide on works devised for an
'audience of one'



Compiled & written by Rachel Zerihan
2009



Live Art
Development
Agency

LADA Study Room Guides

As part of the continuous development of the Study Room we regularly commission artists and thinkers to write personal Study Room Guides on specific themes.

The idea is to help navigate Study Room users through the resource, enable them to experience the materials in a new way and highlight materials that they may not have otherwise come across.

All Study Room Guides are available to view in our Study Room, or can be viewed and/or downloaded directly from their Study Room catalogue entry.

Please note that materials in the Study Room are continually being acquired and updated. For details of related titles acquired since the publication of this Guide search the online Study Room catalogue with relevant keywords and use the advance search function to further search by category and date.

Live Art Development Agency Study Room Guide on

ONE TO ONE PERFORMANCE

BY

RACHEL ZERIHAN

and

OREET ASHERY

FRANKO B

ANG BARTRAM

JESS DOBKIN

DAVIS FREEMAN/RANDOM SCREAM

ADRIAN HOWELLS

DOMINIC JOHNSON

EIRINI KARTSAKI

LEENA KELA

BERNI LOUISE

SUSANA MENDES-SILVA

KIRA O'REILLY

JIVA PARTHIPAN

MICHAEL PINCHBECK

SAM ROSE

SAMANTHA SWEETING

MARTINA VON HOLN

Contents

Page No.

Introduction

What is a “One to One”?	3
How Might One Trace the Origins of One to One Performance?	4
My Approach in Making this Guide	6
“How Intimate Theatre Won Our Hearts” by Lyn Gardner, <i>The Guardian</i> , 11 th August 09	8
Explicating Intercourse: Excerpts from a Dialogue on One to One Performance with Franko B	10

Featured Practitioners

Oreet Ashery	15
Angela Bartram with my response to <i>Tonguing</i>	19
Jess Dobkin with Simon Clark’s response to <i>Fee for Service</i>	23
Davis Freeman/Random Scream with my response to <i>Reflection</i>	27
Adrian Howells with my response to <i>Foot Washing for the Sole</i>	34
Dominic Johnson	38
Eirini Kartsaki	41
Leena Kela	44
Berni Louise	49
Susana Mendes-Silva	52
Kira O’Reilly	56
Jiva Parthipan	59
Michael Pinchbeck	62
Sam Rose with my response to <i>Between One and Another: A Place of Encounter</i>	66
Sam Sweeting	74
Martina Von Holn	79

Biographies of Contributors	82
------------------------------------	----

Appendix

Study Room Guide – Videos/DVDs	89
Study Room Guide - Articles & Publications	91
Additional Resources for Researching One to One Performance	92

Introduction

This study room guide looks at One to One performance. Since two people are involved in a One to One, I wanted to platform the thoughts, feelings and reflections not only of the practitioners who make or have made such work but I wanted also to offer my responses – as audience member – to the encounters I shared with some of them. The guide is made up, therefore, of practitioner's responses to four central questions I posed designed to give the reader an understanding of the thinking behind and approaches to making these works. Profiling the voices of an international array of live art practitioners, artists and performance-makers has enabled me to provide the reader with a cacophony of elucidations, provocations and illustrations of the value, impact and affect of One to One performance. The guide contains visual material of the performance works under discussion and is meant to be considered alongside the host of resources - detailed in the Appendix – that are held in the Live Art Development Agency study room for your viewing pleasure. Vitaly, this guide is meant as a provocation to encourage inquisitive readers and aspiring art-makers to consider testing, manipulating and playing with, the traditional performer/spectator artwork/viewer relationship.

What is a “One to One”?

Quite simply, “One to One” or “One on One” or “Audience of One” are all terms used to describe a performance that invites one audience member to experience the piece on their own. Such performance interactions generally last for around five or ten minutes, though they have been known to take anytime from one minute to one hour. Generally they are site specific/based performances that can be described as drawing on live art aesthetics. What I find most exciting about One to One performance is the opportunity it affords the spectator to immerse themselves in the performance framework set out by the practitioner. This can be a seductive / scary / liberating / boring / intimate prospect and an even more intensive experience.

One to One performance can be traced from theatre history, visual art, art installation and indeed human life. In a way our entire lives could be seen as being made up of “One to One” interactions! In One to One performances the spectator is often invited to collaborate (to greater or lesser degrees) with the performer so that the two people create a shared experience – responsive and dialectic as opposed to imposed and prescribed. Participation in the performance event often triggers spontaneity, improvisation and risk - in both parties - and requires trust, commitment and a willingness to partake in the encounter. This gift of explicit responsibility could be considered an extended elevation of the spectator's participatory role recognised in other forms of performance including cabaret, interactive theatre, forum theatre and psychodrama.

In reading, moreover in sensing inter-active One to One work, questions around one's individual role in the performance's agency - in terms of cultural politics, erotic encounters, sacred moments, therapeutic interactions and risky opportunities - are brought to the foreground. Stripped away and paired down, the One to One format focuses attention and heightens the potential of the performative meeting, activating further performance's agency to ignite response-ability in its audience. One to One performances feel personal, and

if we commit ourselves to them, they can affect us in a myriad of ways.

Over the last few years, live and performance art festivals as well as independent commissions are much more likely to feature One to One performance pieces. The significant rise in the amount of One to One performance works being made, especially over the last five years, throws up some interesting questions in terms of *our demand for* together with *artists' use of* this format in contemporary performance, body and live art. This is an area of concern I am grappling with too – perhaps the reasons for its proliferation will only become clearer with the passing of time and the benefit of hindsight. The trend to make it One to One - a kind of compulsive monogamy with “the other”, has seemingly been especially nurtured by British and European artists since the turn of the Millennium.

Festivals such as the National Review of Live Art (particularly in 2005) and Nottingham Trent University's *Sensitive Skin* (2006), for example, showed numerous One to One works. Over the last couple of years too, festivals including *Intimacy: Across Visceral and Digital Performance* (2007), *Visions of Excess* (2009) and *51 Reasons for Living* (2009) at Battersea Arts Centre all platformed increasing amounts of One to One performances by both emergent artists and established practitioners. Recently too writers and critics have begun to document the experience of witnessing or experiencing One to One performance including Lyn Gardner, Helen Paris and Leslie Hill, Rachel Lois Clapham and myself, to name just a few (for details of publications please see the Appendix). Interrogated by emerging artists and experimented with by established artists, this radical play on form is gradually being recognised as an exciting and important development in the ever-changing score/s of contemporary performance practice.

In thinking about the increasing popularity of One to Ones, I keep returning to the opportunity of closeness and connectivity that One to Ones offer, in this globalised, disparate and insecure environment in which we live. The potential of One to One performance to enable a shared and intense desire to connect, engage and discover another elucidates something about the ephemeral liveness of what might lure us toward this close encounter. You, hopefully, will have your own thoughts about the recent rise in practitioners making – and audiences desiring - One to One works, if not now, perhaps after you have taken a look through this guide.

How Might One Trace the Origins of One to One Performance?

Although it is impossible to give a definitive answer as to which was the first One to One performance, I would like to offer my own suggestion of an early One to One as an example of a constructed performance piece that invited a One to One experience between artist and other.

In April of 1971, American artist Chris Burden made a performance work entitled *Five Day Locker Piece*.



Chris Burden©

Made at a time of feverish cultural experimentation in explicitly testing physical endurance through performed acts that extended perceived corporeal limitations, Gina Pane, Marina Abramovic, Vito Acconci and the Viennese Aktionists were amongst Burden's visceral-led body artist contemporaries. As one of Burden's earliest recorded performances, performance writer C Carr observes that the act produced unexpected responses - most notably for the artist himself;

...he just expected to curl up and *endure* for five consecutive days. But to his surprise, people he didn't even know came unbidden to sit in front of the locker, to tell him their problems and the stories of their lives. (*On Edge: Performance at the End of the Twentieth Century*. London & New York: Routledge, 1994, p.18)

Confining himself, without food or drink, to a two by two by three foot locker for five days established an environment that his audience read as encouraging *their* communication with him in a secure and outwardly intimate space. Like a priest in a confessional box, Burden accidentally(?) established a relationship that enabled spectators to reveal and share parts of themselves they would not otherwise have felt safe to express. Re-imagining and in effect re-defining Burden's performed role to that of priest or healer, judge or lover, spectator psychology and behaviour became instrumental and affective as *their* secret intimacies (fantasies and fears) were projected onto him, re-casting Burden *confidant*. In some ways we could argue that the

audience re-claimed the space and re-appropriated Burden's role to suit their own means. Burden's *Locker Piece*, through its direct manipulation of form, could be considered to be the first recorded piece of One to One performance.

My Approach in Making this Guide

In the pages that follow, and vitally, in the One to Ones that you will hopefully search out and experience, you will encounter a wide variety of performance interactions designed for one person at a time. In devising questions for the practitioners to answer, I tried to think of straightforward questions that were meant as signposts for discussion rather than exhaustive questions on the artists' practice. The four questions I posed the practitioners were: What led you to start using the One to One format in your practice? What do you think is special about the audience in a One to One performance? What factors do you think are important in making a One to One performance? Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own. I am enormously grateful to all the artists who have contributed to this guide – it really has been a team effort.

In working on this guide I have learnt a lot about One to One performance myself. Reading the practitioners responses, and listening to Franko B talk about his practice and his thoughts about One to One performance, I have mused over, explored and surveyed various approaches to making One to Ones and have come to a few conclusions not limited to but including: the fact that One to One performance exists as part of the trajectory of live art and theatre practice – it evolved, it didn't come crop up out of nowhere, I have considered more fully One to One performance in terms of responsibility – both the spectator's and the performer's, I realize that just because a One to One is about two people connecting with each other it doesn't necessarily mean that intimacy automatically exists, I have been warned about applying the term "format" to One to One work - as though it were separate from the content – they are not mutually exclusive (this was after I asked the four questions, so you'll see the use of the word there, but I will try not to use it in future), I understand more now that One to Ones can exist across/using technological interfaces (such as online or on the telephone) – it doesn't have to be that two bodies are in one space, I have spent time thinking that all performance is attempting to have a One to One affect whether it is to/with a mass audience or one other person, and finally I have become even more enamored, fascinated and intrigued by the possibilities of this way of experiencing and making performance. I hope that you enjoy finding out about One to One performance and discover some ways of thinking and approaches to making performance that challenges and inspires your understanding of such work.

The artists contributions to the guide begin with excerpts from a dialogue I had with Franko B. I had written to Franko, posing the same four questions to him that I did to all the other artists and he wrote back inviting me to interview him to talk through the questions and discuss One to One work more generally. It was a privilege to have this interview with Franko which journeyed into some really exciting areas of discussion also raised by the practitioners in their responses to the set questions – the significance of responsibility, risk, exchange, vulnerability in One to One work for example, to name just a few areas that were felt important. Following the interview with Franko are the sixteen artists' responses to the four questions together with

performance images from; Oreet Ashery, Angela Bartram with my response to her piece *Tonguing*, Jess Dobkin with Simon Clark's response to her piece *Fee for Service*, Davis Freeman/Random Scream with my response to his piece *Reflection*, Adrian Howells with my response to his piece *Foot Washing for the Sole*, Dominic Johnson, Eirini Kartsaki, Leena Kela, Berni Louise, Susana Mendes-Silva, Kira O'Reilly, Jiva Parthipan, Michael Pinchbeck, Sam Rose with my response to her piece *Between One and Another: A Place of Encounter*, Samantha Sweeting and Martina Von Holn. After the contributors' biographies, what follows is an Appendix of resources in the Live Art Development Agency Study Room Guide that readers may find useful when looking for documentation of One to One performances and texts written about One to One work. It needs to be stressed that such documentation is currently scarce for two reasons – firstly, it can be difficult for artists to make documentation of One to One work – audiences are less likely to share their performance experience with a camera - and secondly, since this kind of work is relatively new in terms of contemporary performance practice, it is only more recently that writers and critics are documenting the work more fully.

Extending this last point for a moment, it is important to acknowledge that recently especially there has been growing evidence to suggest that One to One performance is becoming a valuable and recognised form of contemporary performance practice. Lyn Gardner's article "How Intimate Theatre Won Our Hearts", published a matter of weeks ago in *The Guardian* identified intimacy and One to One performance as a growing phenomenon in new theatre and performance works. As a critic for a broadsheet newspaper, Gardner is a cultural commentator concerned with identifying significant trends, concerns and issues in theatre and performance practice. That Gardner profiled this trend in current practice and sought to question the audience's demand for, and artist and theatre-makers' current urge to make One to One performance emphasises the impact and importance of the works under discussion. It is for this reason that the text of the interview follows this introduction.

The practitioners who have collaborated with me on this project do not make up a definitive list of artists who have made One to One works, nor does the huge range of themes, ideas, actions, motifs and issues addressed in the works contained herein provide a definitive explanation of what One to One performance is or what it can do. Collated in this guide rather, are exemplary practitioners from the UK, Canada, Belgium, Greece, Finland and Portugal, informed by birthplaces including Israel, Ireland and Italy, who have all happened upon the use and mis-use of this frame of performance-making and who have all excelled at creating extraordinary One to One work. It has been a real pleasure to work with them in producing this guide. Merely an introduction to the wealth of experiences framed through One to One performance, what follows are words and pictures, thoughts and reflections for you, I hope, to be inspired, intrigued and motivated by.

How intimate theatre won our hearts

Shows that go one-to-one with theatre-goers are huge this year. What's behind this desire for intimacy?

By Lyn Gardner, 11/08/09

<http://www.guardian.co.uk/culture/2009/aug/11/intimate-theatre-edinburgh>

I have had several intimate encounters with strange men over the last year. There was Alex, who held my face and cried as if his heart was breaking; there was Adrian, who lay with me on a bed, our bodies touching; there was Yuri, who encouraged me to confess my most intimate secrets, including whether I had ever wanted to kill someone. Then, last week, there was Nicholas, who showed me naked pictures of himself and asked me which one I liked the best. At least I think they were of him. I didn't have my glasses on, and everything was a bit blurry.

Intimacy is a theme that is currently sweeping British theatre. This year in Edinburgh, you can have your feet washed by Adrian Howells, in *Foot-Washing for the Sole*, or you can take part in *Internal*, the latest work from radical Belgian company Ontroerend Goed, which offers audiences a mixture of speed-dating and group therapy.

At Forest Fringe, the place for more experimental work, there are a number of intimate encounters, including Deborah Pearson's *Something Very Quiet Is About to Happen*, which takes place at a secret location; a work-in-progress from Curious; and the hugely popular *Live Art Speed Dating*, by Stoke Newington International Airport, which offers four-minute, one-on-one encounters with 12 artists lurking in separate booths.

Such work is not new; but the wide-spread availability of it is. The phenomenon is growing fast, particularly since Punchdrunk's *Masque of the Red Death* thrilled audiences at BAC, London, in 2007. Each show offered the possibility of a one-on-one encounter with a character from the writings of Edgar Allan Poe: it became a badge of honour to be chosen. Next year, BAC will be dedicating an entire festival to one-on-one performances. Artistic director David Jubb sees this as part of the venue's mission "to explore the future of theatre. It's an increasingly important area, particularly when so many theatre spaces and performances feel as if they lack honesty, intimacy and integrity."

Such performances are often charged affairs, intense and explosive. This is all part of their appeal. But are they really any more intimate than more traditional shows? In both, it seems to me, the idea of intimacy is an illusion, albeit here one taken to an extreme. At their best, these plays can be exhilarating; at worst, they are emotional porn. What's more, performances that smash down the fourth wall, placing audiences in situations they would never encounter in a traditional theatre, raise ethical issues – both for those making and watching the work.

"It requires artists to think diligently about every show and what rules they are playing by," says Jubb. "Otherwise the situation can get muddy: both audience and performers can end up exposed." There are

stories of artists being stalked by audience members who believed there was real intimacy, and of theatre-goers being left genuinely distressed by their experience.

Howells's *Foot-Washing for the Sole* involves a half-hour encounter in a locked room, where audience members have their feet washed and massaged by him. "I'm trying to test the boundaries and see how much risk I and the participant can take," he says. "But there has to be mutual trust and mutual responsibility. If it's going to work, it has to be a collaboration between me and the other person. I'm incredibly impressed by the way most people come on board. People are so willing – and that mustn't be abused. But I always make it clear that what I'm doing is art, not therapy."

For the last three years, Howells has been a creative fellow at the University of Glasgow, where an ethics committee vets all his work. "It has made me even more aware that you have to make work that is transparent, and that if you are going to lock the door or lie down on a bed with people, you have to get their permission. But it can be a double-edged sword. There have been times when I've bent over so far to comply with the ethics committee that it has made me overly cautious, and the work hasn't been as challenging as it should be."

There does seem to be something slightly strange about a supposedly intimate encounter when, before the performer spoons up against you, he asks if you would prefer to have a pillow placed in-between, so there is no body contact; but at least the audience member gets a choice, which is not always the case. Howells observes the same kind of confidentiality as you would have with a GP, or a priest taking confession.

Not everyone does: Ontroerend Goed's *Internal*, which explores the nature of control, plays by a set of rules to which the audience is not party. (This is the show that featured Nicholas and the naked pictures.) Something takes place – I won't give it away – that leaves some audience members feeling betrayed and furious, and others exhilarated. So far, Edinburgh audiences seem to be taking it in their stride, but it's definitely not a show for the fragile.

Explicating Intercourse: Excerpts from a Dialogue on One to One Performance with Franko B



Aktion 398, Image Courtesy of Artist

When I approached Franko B and asked him to respond to the four questions I put to all contributors in this guide, he suggested that I meet him for an interview instead. Happily, I accepted...

Rachel Zerihan: I thought the best way to introduce readers to One to One practice would be to-

Franko B: - to look at where it started! When I started to work on my One to One which was in 1997, nobody was doing One to One. When I say nobody [I mean] nobody in performance or theatre. Nobody as far as I know it, if you look at in terms of artistry of performance [...] nobody in the 80s or 90s were doing One to Ones in England, never mind Europe.

How did visual artists begin making One to One performance? I think that there was a culture - but they didn't call it One to One - there was a culture of **encounter** in fetish clubs but I'd never seen One to One in the context of visual art or performance. In the early 90s, you could say that there were true One to Ones taking place in clubs like Torture Garden – where people would be queuing up to be spanked by someone –

by a dominatrix [for example]. Sometimes other people could see [this “performance”] – but sometimes people went into a kind of cordoned off [area] – and came out after...

I did a performance in the mid 1990s at Torture Garden - and while I was walking through the Ministry of Sound, having interactions [with people] there were witnesses - people were looking - **and I felt it would be interesting actually to do something where you isolate the audience.**

It wasn't confessional for me at all. Of-course that element came into play [though] not by my choice - by people other than me - for them it's confessional, [they] tell me things they never tell anyone maybe it's true, maybe not. Certainly there is the element of therapy or people projecting things onto you and coming with baggage [...] about who they think you are.

My first One to One was in a gallery in Milan. This was the gallery where Gina Pane did the famous piece (*Sentimental Action* 1973) where she cut herself with rose thorns. They said “This is the room where she did this performance, do you want to use it?” I said yes. I thought I don't want create the same situation. What I wanted to do was to have this kind of One to One where some people who had been connected with the gallery or who would have seen Gina Pane thirty years before or forty years before were still alive and came to the gallery. It was a different situation - it wasn't really tribute to her. That was the important connection [for my One to One] - that there was a connection to another artist and to the space where this performance happened first. This performance was called *Lick My Wound*, later changed to *Aktion* as a reference to another group - The Aktionists - so the reference to histories [was important].

So, South London Gallery November 1999, I did it [*Aktion 398*] there in a box. Again, I isolated the audience, I got them [SLG] to build a box and I introduced a ticket-machine. And after that everybody started to do One to Ones and it kind of really pissed me off to be honest! It kind of did. It's become a kind of easy thing to do, when you don't really do performance, don't know how to feel awkward with the audience. I think to do One to One [performance], to me it's most like you are having sex with somebody, although sex doesn't happen, you have an intimacy – **a serious intimacy**. It's not purely about confession or therapy but as well about the fact that anything could happen – somebody could touch your wound - you could fuck somebody or actually the sex – what is the sex? The sex is the moment of fear, a moment of abandonment, a moment of danger – I just think - “Go to a fetish club and learn how to be in a dark space with people you can see in the face. Learn how to be with strangers, real strangers.”

A One to One is not necessarily to me this thing about one to one person because actually you can have intimacy in front of 2000 people. When I was starting to do One to One [performance] I was doing performances for 500 people, 300 people and I was able to connect to [those] people but then I felt “I need something else”, I want to try a different type of intimacy with someone I don't know. The nearest I could explain was to an encounter where possibly - although [it] never really happened - some kind of sex happens.

People did a lot of weird things in my performance - like they were performing. They were pissing, I had one situation where someone peed on the floor. Somebody wanted to have sex with me, a woman, also a man, somebody kicked me, someone asked me about a tattoo, or told me they could understand who I was because they thought I had AIDS and they had AIDS too and actually I don't.

You have this kind of range of things in which, in a way, some kind of intercourse happens. Not as we understand it but that's what it is. That is totally what it is.

I think the best One to One I ever had was with Kira O'Reilly at the National Review where she passes the scalpel-[*Untitled Action: NRLA, The Arches, Glasgow*, 2005 in which O'Reilly designs an extraordinary interaction for her other that involves inviting them to make "one short cut" into her skin]

Rachel: Why was that? Do you think-

Franko: - it's because there was a raw element of risk. And also a demand of interaction [from the spectator]. You might not want to cut her but if you refuse it's very interesting, it's like passive dominate [...] I only give, I only take - you take on different levels. I think that was the best One to One I've ever seen.

Rachel: For me, it was the most difficult

Franko: I love her work.

Rachel: Do you think the affect of One to Ones can be considered heightened by the risk the artist is taking?

Franko: And also [that] the audience is asked to take responsibility. Interestingly enough, a lot of people [making One to One performance] want the audience participation but then there's a line [they don't want crossed].

Rachel: It's likely that some of the people looking at this guide will be younger/emergent practitioners who are intrigued by the idea of One to One performance. What advice would you give them in order to approach making One to Ones in a considerate/appropriate way? Would you suggest, for example, that they go into a club environment to take those risks you were speaking about earlier and test their ability to perform for/with strangers as you did?

Franko: Yes, but not just that. I don't think age really has to do with the experience that people have because you can meet 15 year olds that have amazing experience of somebody that's probably 40 years old and vice versa.

The point is as with anything, surely, - **you can't make things in vacuums**. Everything comes from experience. You don't just say, "I'm 19 and I want to do a One to One....Oh shit what happens then when that person takes their clothes off?" It's like with anything, the first time you're careful how much you take. And then after a while you take much more - although you still should be careful - but you take risks. Taking risks is one thing but I think with freedom there's a lot of **responsibility** one has to take.

The piece where I got people to take their clothes off [*Aktion 398 – Why Are You Here?*] – I learned a lot from that. It was really one of the last One to Ones I did. A couple of people [who experienced the piece] said to me "This is the most intimate moment I've had with anybody that's not my boyfriend"...[I thought] Intimate moment? Where?! [They see] the intimate moment is in coming to a space where you have to take your clothes off – but it's a performance, at the end of the day, it's a construct. At the same time, though, there is this amazing cathartic moment that happens to people, this momentary realisation of "Shit. This is very intimate, I feel very good..."

I always say to people "You should make the work that is important to you for the right reason, and not as a formula, as a strategy." The problem is as with anything - we have to have strategies to make work but at the same time, we have to make sure that the work doesn't become a strategy!

Rachel: I'd like to return to the idea of One to One performance as playing out some kind of "intercourse" which you mentioned before but acknowledging the evident energy it takes out of the practitioner to perform through a series of consecutive One to One works. Did you feel more drained coming to the end of performing an afternoon/day of One to Ones or-

Franco: It can be very draining, sometimes totally emotionally draining but also I found it very liberating. I love the One to Ones, especially in some places, like in Mexico City it was amazing, the people were amazing. People touch you, people do little things, or don't do little things – they turn their back to you or don't look at you. It's just moments you remember with people - people touching your wound, or writing things on your back. You have the guy that comes in and looks at you saying "Don't come near me" and then you have the person that comes in and bursts out crying or is very loud outside and when he comes in is quiet...

I liked using One to One **to isolate the person so the person could be freer**.

I had some amazing experiences performing One to One - a nun came to my performance in Sweden, for example, and after the performance she's there, she's waiting for me, she wants to thank me and she wants to have a photo taken with me. And for an hour we chat and she accepts who I am and wants to know where I come from and she thanks me for the experience. Then there's the idiot outside who holds a banner that says "No to Funding for Self-harmers".

In Holland [too] I had this beautiful experience. There's a woman with her kid. The kid wants to come in but he's too young – I'm asked if it's ok if the mum comes in with the kid? Then there's this moment all three of us in the space - the boy looking at me, then looking at her, her checking on him that he was cool and he just has a big smile, going "I'm ok, it's cool".

The last One to One I did - *Don't Leave Me This Way* – is most intimate in the moment where you don't see the other person and the other person doesn't see you. There's this **moment** where somebody walks into the space, guided by someone else, sits on a chair and you are seated right beside that person too. Then there's about 40 seconds, a minute before anything happens. In that moment the person [the audience member] might try to touch you or you might feel their breathing or sense she's freaking out because she can't see me at all...It's like a dark room. By accident they [might] touch you and freak out or they [might] touch you even more. It's interesting because there are always people outside [the performance] who want to talk to me about it. Why? "I couldn't see you so I wanted to see what you look like" or "I could smell you" [people say]. People project....that's what we do best, we project.

Rachel: In One to One performance do you think that there's more of an opportunity to project onto the other person, because of the closeness that's set up by the performance frame?

Franko: Yes...

17 July 2009



Don't Leave Me This Way, Image Courtesy of Artist



Say Cheese, Image courtesy of Artist (Oreet Ashery, *Dancing With Men*, p.12)

Q1. What led you to start using the One to One format in your practice?

.....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

I think what led me to do the first *Say Cheese*, which was my first 'official' one-to-one was a combination of two things. I had been doing street and other public interventions as my alter ego, the orthodox Jewish man, Marcus Fisher for a while, at the time. These included mainly spending time in places where one is unlikely to meet an orthodox Jew; Soho cafes, Turkish Men's only cafes, a beach in Tel Aviv. My interface with the public and unknowing audiences was random and un-intimate. I felt that Marcus, being an aspect of myself and of my practice, was asking for more conscious audiences and interactions. I also wanted to move from the spontaneous public sphere in which Marcus has been operating in, to a more supervised environment. At the same time Laura Godfrey-Isaacs, the director of *Home* had commissioned me to make a performance to take place in her house (at the time, 2001, *Home* was programming performance works in Isaacs's family home, hence the name). As I was looking through the rooms and wondering which space I should use, it was a toss between the bedroom, that attracted me because of its intimacy to the basement, where the washing machine is. I opted for the bedroom, as the idea of being in a curator's bedroom was interesting to me as a site-specific location, that explored the dynamics of production, artist, curators, spaces, professional and domestic lives. As I decided upon using the bedroom, and seated over various options, the idea came to me that I should be in bed with each person at a time. The idea seemed utterly ludicrous and simply stupid to me at the time, but I had to do it. At that time one-to-one performances were not that proliferated as they are now, or at least I did not know about too many of them. Now it seems a much more tested ground. From the basic idea the piece developed and indeed on that night, 23 November 2001, I (Marcus Fisher) spent hours in bed with as many as 50 participants. I (Marcus Fisher) spent 3 minutes exactly with each one of them; talking, hugging, doing nothing, giving a blow job, re-enacting various role-playing and so forth. *Say*

Cheese traveled to 6 more locations after that.



Say Cheese, Images courtesy of Artist (Oreet Ashery, *Dancing With Men*, p.14)

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

With Marcus Fisher and *Say Cheese* what was particularly special to me about the audience in *Say Cheese* is that they made Marcus be. They literally animated him, projected upon him, gave him history, narratives, context, they created who he was. Marcus, as a fictional character, or an alter ego, has no past, no personality, no context, I really only dress up like him, he is not propped by any narratives apart from the visual signification of a somewhat generic orthodox Jewish man. The only way he exists is through the artistic context I set up for him. He only 'comes alive' through the mechanism of projection; be it context, prejudice, fantasies, desires. So when a participant in *Say Cheese* asks me to pray with them, or talk to them in Hebrew, or act a separation from them, or act a love scene with them, each one of them on those occasions grants Marcus with a cultural existence.



Say Cheese, Image courtesy of Artist (Oreet Ashery, *Dancing With Men*, p.13)

Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

I think like with any art, the key to an art piece working is the interfacing of form and content, therefore all the ‘material mechanisms’ of a one-to-one like site, duration, nature of contract with participants and the actual content of the piece should work together in order to create new meanings. Those meanings for me, are more interesting when they have some sort of political agency, and I mean this in the most broad context. But what I think is most important in one-to-ones really is the ability for the artist to contain the encounter. This containment can mean different things depending on the work, whether it is about control, or out of control, openness or boundaries, whatever it is that can potentially take place between the artist and participant should be treated in a skilful and responsive way. For me it really has to be a new performance every time with each participant; a performance that is created *by* the encounter. The other extremely important factor in the performance is to remain critical of the work itself, and by this I mean for the artist to remain aware of the limitations of this kind of work and the tools and manipulations that can take place; by keeping critical the work becomes transparent. Is it really enough to be in a small dark space with a stranger to ‘feel something’? Equally, more elaborate theatrical frameworks of one-to-one performances provide another type of experience, which can feel like ‘something big happened’. For me it is interesting when the artist makes the ‘tools of the trade’ transparent to the participants and the piece as a whole.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

Therapy – I stopped doing *Say Cheese* after seven events as I was so tired from it. I wanted to do something where more people can take part and where I can use what I have learnt in *Say Cheese*. I created the Web Site *7 Acts of Love* (commissioned by e2.org <http://www.e-2.org/commissions/>) - this interactive website offers free ‘Therapy consultations’ with Marcus. Anyone can log in and have a session with a therapist (an American voice), the sessions are always about loss and separation as this seemed to be the subject that kept coming up in *Say Cheese*. The site is also designed with the idea of democratic and free accesses to therapy. It was launched in a number of hotels room in the Great Eastern Hotel, with 500 visitors. I wanted to contrast the intimate nature of the virtual interaction with a large crowd. So please put your speakers on and volume up and log into: <http://7actsoflove.org/bedroom.php>

For other one-to-one projects I have made please check

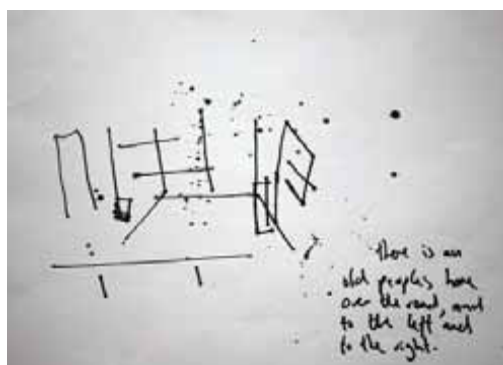
<http://welcomehome.org.uk/projects/returning-interaction>

<http://welcomehome.org.uk/projects/on-demand>

<http://welcomehome.org.uk/projects/some-things-have-changed-some-remained-the-same>



Welcome Home, Images courtesy of Artist (Oreet Ashery, *Dancing With Men*, p.19,20)



Welcome Home, Image courtesy of Artist (Oreet Ashery, *Dancing With Men*, p.19)



Tonguing, Photo credit: Antonio Juarez, Centro de Documentacion, Ex Teresa Arte Actual

‘Tonguing’ is a live art work, that incorporates a replica of the artist’s own tongue.

Cast from the artist’s mouth, the replica is made in British seaside candy rock, and bears all the traditional hallmarks of this product. With a deep pink candy coating and a white interior, when sucked at the tip the tongue begins to reveal the integral text inside that simply reads ‘suck it’. Through repeated sucking of the candy sweet the text that appears begins to reference the act itself. After the action has been performed, the half-eaten candy tongue is left in situ, serving as both a reminder of the past event and of its formative sculptural heritage as object.

Q1. What led you to start using the One to One format in your practice?

It was as a result of showing 'Tonguing' at the Royal Scottish Academy, Edinburgh in early 2006 that lead me to consider it for development as a one-to-one piece. This piece was created as an intimate piece for me and the object - facing the wall and sculpting the rock candy tongue with my live tongue creates this

intimacy. This was very important for the work's initial development as I wanted to re-trace sculptural relationships with objects (my initial training was in sculpture and I approach to live practice is as my body as a material) and continue the sculptural investment the rock tongue has (as it is cast from my mouth). A kind of making and building through initial casting followed by erosion, or carving through the sucking in the performance.

When I showed this in Scotland I became lost in my relationship as a 'maker' during the performance and, to some extent, I forgot the audience were even there. This led me to consider how this piece would function through one-to-one: my intimacy with the object brought up close and personal to a solitary individual engaged with it. It also allowed me to explore how the sexual overtures (sucking, suckling) would occupy the space between me and one other person and if it was possible to make them swell and envelope us in the performance space, which was very small. Essentially I thought it would bind us together in an intimate, or at least recognition of an intimate exchange during the performance and the piece was modified to facilitate that.

Q2. What do you think is special about the audience in a One to One performance?

They are conspicuous by being alone. In some respects this makes them vulnerable, awkward even. They acknowledge their own visibility and role in the work in one-to-one work in a way that can be ignored as part of a group. I like this as it brings frisson and potency to the work. Their acknowledged involvement makes the moment potent and alive. This can be incorporated into the work and, it's fair to say, that it can be anticipated that they will feel slightly uncomfortable in the situation as they are denied the opportunity to be passive observers and 'just' watch. That they can be unpredictable in their response has to be taken as a given, but then it does with any audience. In a charged one-to-one performance where, in some cases, their visibility posits them as 'almost' collaborators they have to be given the right to be unpredictable and it is the artist's responsibility to them and to the performance to take account of this and respond accordingly.

Q3. What factors do you think are important in making a One to One performance?

From the moment they arrive to the time they leave the viewer must encounter facets of the performance that will build to make their overall experience. Everything has to be taken into account: how do they opt in? Do they call and book a slot or sign-up?; where do they congregate and should they wait alone or with others?; how do they enter the space? will they be guided in by an invigilator or met by the performer?; how long will they be there?; where will they stand?; when can they leave?

Site, and the use of that site, are crucial to making one-to-one work. This starts with the individual's journey and entrance to the site and how this generates suspense, or a sense of what the performance might entail.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness?

Please see Q1 (talks about intimacy).



Tonguing, Photo credit: Antonio Juarez, Centro de Documentacion, Ex Teresa Arte Actual

My response to...*Tonguing* at Sensitive Skin, Future Factory, Nottingham, 20/05/06

I have blushed since I was a child, usually from guilt, shame or embarrassment. Erotic encounters do not usually make the blood rush to my face but Angela Bartram's piece, "Tonguing" jarred voyeurism with transfixed awe to leave me hot, red and rosey cheeked. The tongue is the strongest muscle in the human body. Having seen Bartram lick walls at the National Review of Live Art in 2005 I was aware of her appetite for experimenting with all things tongue. The sexual intimacy of One to One performance was here drawn out in Bartram's demonstration of her impressive tonguing ability.

A model tongue, head-height to Bartram protruded from one wall of the little basement room. Slowly extending the full length of her tongue, Bartram touched tongues with the model other. She licked a little, probed some as her lips came together. She turned. Facing the opposite wall, the licked-down remnants (I discovered later) of another model of the artists' tongue, this time made of candy, was fixed at a similar

height. For four minutes Bartram teased, tickled, licked, lapped, slurped, bit and nibbled her own sugar tongue. She looked at me once as she placed her hand suggestively – and forcibly onto the wall’s body. I expect this is where my blush appeared. Bartram walked up to me and offered me a rock-sweet with the words “Suck Me” running through it. Senses stimulated and eyes dilated, my gaze had misted and mesmerized into a fixed stupor. My critical eye stunned, I took a sweet and popped it into my dry mouth, attempting a different kind of muscle work-out.



Tonguing, Photo credit: Antonio Juarez, Centro de Documentacion, Ex Teresa Arte Actual



Fee for Service, Image Courtesy of Artist

Q1. What led you to start using the One to One format in your practice?

My work has always been about a desire to converse and connect intimately with an audience. Part of what initially drew me to performance was the immediacy of the form and the possibilities for interaction – where I could create work that places audience engagement as its subject. While some of my performances are clearly defined as public (usually presented in a black box theatre) most of my work has both communal and one to one components. The concept for the work comes first, though usually the content and form are so intertwined that I can't separate them out.

Some of my earlier performances use one to one elements where I would create moments of private exchange in the context of a larger public experience. I then became interested in creating environments where audiences engage both privately and communally with the work. In “Fee for Service,” “Attending” and “An Ontario Bride Seeks American Wives,” audiences first encounter the performance in a social setting, and then are invited to participate in a one to one component. In “Fee for Service,” I use an electric pencil sharpener inserted inside my vagina to offer pencil sharpening to audiences of one. In “Attending,” I work as a full-service attendant in women's public washrooms providing individual services to women using the facilities. In “An Ontario Bride Seeks American Wives,” I marry countless strangers on the streets of New York City. These performances reflect on how we engage our public and private selves – for the audience to negotiate the shift that takes place moving from a social space to a private one, and back again, whether going behind a screen to get a pencil sharpened, receiving services inside a bathroom stall, or signing a fictitious marriage certificate.

I classify some of my recent performances as one to one, even though I don't interface directly with my audience. In "Restored," I surreptitiously re-shelf used clothing at stores of original purchase, along with personalized tags that invite the consumer to take the items home with them. I never meet my audience, but initiate an intimate, though anonymous, encounter.

I've also been led to one to one performances because of the range of possibility for audience participation. When audience participation is used in a group setting, the active participants become performers. In one to one performance, without the presence of other audience to serve as spectator, the individual can actively participate but remain in the role of audience. This has been important in my projects where I want to preserve the roles of performer and audience, but win that quality of strong audience involvement.

Though in some of my work, such as "The Lactation Station Breast Milk Bar," (where audiences are invited to taste small samples of human breast milk) the roles of audience/performer soften as those who choose to sample the milk "perform" for surrounding spectators at the bar, while maintaining a private and personal experience of tasting the breast milk.

Q2. What do you think is special about the audience in a One to One performance?

In a one to one performance there is an opportunity for the audience to participate actively without having to assume the role of performer. With this comes a sense of audience freedom and agency that encourages a deeper investment in the work. In a one to one performance, the audience carries some power to influence the direction of the performance, and determine the dynamic of the exchange. In my practice, I start with an idea or offering that I bring to an audience. The outcome of the performance is much determined by the audience's response to my invitation. I ask, "How should we go about sharpening this pencil? How might I service you in the bathroom? Will you marry me?" – inviting their collaboration, and acknowledging their agency.

Q3. What factors do you think are important in making a One to One performance?

For most of my one to one performances it has been important to include some kind of public component. This serves to contextualize the private encounters within a bigger social world, and to designate a "before" and "after" of the private experience. I understand performance to be about transcendence and transformation, that performer and audience will both rejoin the world altered somehow from the experience – not necessarily in a monumental way, but perhaps just in the fact of our temporal connection. Even if a performance doesn't change the way we relate to the world around us, we will have shared an intimate moment that will impact our relationship. I might see you on a subway platform or waiting at a bus station and I will have wiped your pussy in a bathroom stall, or you will have inserted a pencil inside my vagina - or you might be wearing my old jeans that you found on the shelf at the GAP.

It has also been important to create a safe environment and sense of trust with my audience. I'm asking audiences to take on challenging subject matter and push past their comfort zones, so it feels essential that I

create an atmosphere to facilitate this. I often use playful humour as a strategy to establish a sense of comfort and safety for an audience. In creating performances that imagine alternate realities, I clearly present the rules of my world to give audiences the tools and confidence to enter and engage. It has also been important that the design of the space and accompanying materials are visually clean and coherent, and in performances such as “Attending” and “The Lactation Station Breast Milk Bar” that the venue be orderly and sanitary.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

I’m always interested in the mutuality of exchange in one to one work, and the understanding of my reliance on my audience. I consider the question of, “If a performance falls in a forest...” knowing that it is only when the work is met by an audience that it truly exists. And through this interdependence, the explorations are shared between us – it becomes about our intimacy, our risk, our trust, our challenge, our transformation. This relationship continually excites and inspires me in my artistic process.

Simon Clark’s response to...*Fee for Service* at Intimacy: Across Visceral and Digital Performance, London, 08/12/07

I have been waiting in line for a short while, holding onto the blunt pencil given to me by a friendly steward at the Albany Theatre. A red glow emanates from behind the large screen in front of me, casting long shadows onto its sheer surface. Standing alone in the queue, I am ever so slightly nervous.

It is my turn to go behind the screen. I peer around the corner and see Toronto-based Canadian performance artist Jess Dobkin sitting upright in a colourful and flowing gown. She invites me closer, and after a few moments of friendly chat she gestures for me to part the lower section of her dress. I tentatively pull open the garment and am thrilled to discover a resplendently bushy muff. Poking through the furry pubic wig is a set of latex labia lined with a row of rubbery teeth; this is Jess Dobkin’s vagina dentata.

The toothed vagina is exaggerated and cartoonish. I gently touch the teeth and start laughing. But then Jess shifts her body slightly, just enough to reveal a glimpse of her own naked skin and pubic hair. I am sharply reminded of the intimate presence of her own body beneath the model she is wearing.

Jess then invites me to sharpen my pencil in her vagina dentata. I am suddenly embarrassed because I do not know how to proceed. Jess takes my hand and helps me guide the pencil into position. A genuinely tender moment arises as I fumble under her gentle instruction. It evokes the wide-eyed and nervous intrigue that accompanies one’s early sexual encounters.

There is suddenly an explosion of noise and vibration as Jess’s vagina dentata starts to gnash down upon my pencil. She has evidently fitted a motorised pencil sharpener behind the rubber labia, and it whirs into life as

soon as my pencil is inserted correctly. The unexpected sensation of Jess's grinding teeth creates a moment of exquisite excess. It is charming, disarming, ludicrous and hilarious at the same time. I withdraw my pencil and admire its newly sharpened point.

Jess then asks me to rearrange her dress so that her vagina dentata is covered up again. In so doing she punctuates the playfulness of her performance with a polite request for respect and etiquette; you cannot just stick your pencil into her vagina and then leave.

The sensuously staged boudoir that Jess occupies is evocative of a red light bordello. Along with the title *Fee for Service*, this frames the performance within the context of a contractual sexual encounter. But from this position Jess's work establishes an erudite critical voice.

The mythological image of the deadly and devouring vagina dentata typically symbolises the patriarchal fear of female sexual subjectivity. Jess deftly rejects this hysterical typecasting of female genitalia by giving her vaginal teeth an altogether more healthy appetite. She playfully decommissions the symbolic antagonism between the penis and the vagina, creating instead a harmonious union of utility and function in which the phallus happily yields to the sculpting prowess of the vaginal teeth. By asserting this positive and empowered female subjectivity, Jess authors a playful rebuke to phallocentrism without resorting to the overt violence of castration imagery.

But more importantly, the intrinsic humour and artifice of this piece invites us to recognise entrenched sexual symbolism itself as a highly performative and fantastical discourse. Precisely because the pencil sharpener is alien to Jess's actual body, and because the pencils are wielded by every audience member irrespective of sex, the vagina dentata and the phallus become no more than humorous props dislodged from their gendered origins. In line with the queer critique of essentialist sexual identity, Jess's work asserts that gender and sexuality exist as surface performances of cultural signs, rather than as pathological manifestations of innate biology.

It is necessary to draw attention to these claims, but to labour them seems to miss the point somewhat; this is primarily a charming, singular and humorous piece of work in which Jess critiques outmoded representations of the female body by eliciting a tender and intimate connection between her audience, herself and her fantastical vagina dentata.

Davis Freeman/Random Scream



Reflection - Too Shy To Stare, Image Courtesy of Artist

Reflection

Davis Freeman/Random Scream

Concept / performance: Davis Freeman

The viewing of the self in the body of an 'other' is the form used in the performance *Reflection*. In this 10 minute performance Davis embodies the person he is performing in such a way that allows freedom and space for the possibility to reconsider one's self. Peggy Phelan notes 'One always locates ones own image in an image of the other', but what if the other is the self?

Reflection is a solo for one person at a time. In order to see the piece the audience/ spectator must have a photograph taken of their face. This photograph is then blown up and printed out in an A4 format. The performer then puts two small holes in the eyes and slides the photograph into a specially made mask, which

the performer wears over their own face. The illusion is created when the audience comes in and sees the piece - it is as though they are performing for themselves.

The piece itself is a 10-minute dance solo. The audience sits in a chair provided and watches the performer embody everyday gestures from holding a hand out to shake, begging for food, crawling on their knees or spreading their legs wide open. The room has two matching chairs and lamps and the performance infers that your mirror image is talking back and challenging you. It flows continuously for 10 minutes with originally composed music and ends with a simple blackout where the audience leaves.

Before the next audience comes into the room the performer changes the photographs and does the same choreography adjusting to the nuances and emotionality of the audience member. *Reflection* is one solo out of a larger show called *Too Shy to Stare*. This is a 2-hour show for 10 people at a time. Each room they go into alone where they have their own individual experience with a performer with their mask.



Reflection, Image Courtesy of Artist

Q1. What led you to start using the One to One format in your practice?

For *Too Shy to Stare* which is the larger form of *Reflection* it was necessary because of the form. One side is the practicality of how I could create the illusion. It only works physically for one person at a time because the performer must sustain a specific head-angle to make the illusion work. But I feel it's also necessary to only have one audience member to allow them the emotional freedom to have their experience. I feel that an audience is led too many times by the people around them during the show. They influence your reactions either with laughter or the simple roll of the eyes by your friend. In *Too Shy to Stare* you are intentionally left alone to have your own specific experience. I wouldn't say the piece is therapy but it's definitely therapeutic.

Q2. What do you think is special about the audience in a One to One performance?

When you are focusing and performing for only one person you can see everything. You can read every little response they have which allows you to adjust and manipulate the performance on the spot.

If they want more you can push their boundaries to see how far they will take it. If they're insecure and sensitive I then take the edges off the material and make it softer. I have set material but it always has a bit of breathing room to adapt to the audience. Understand though what I change are small intensities but with this piece it means everything. We have always had very intense reactions to the piece as what we are showing the audience members are themselves on stage. Often people cry, laugh or even look shocked, all depending on their own view of their self. It's an intense piece though by the end we're able to talk together and even laugh about some of the experiences.

As for audience interaction I dread it. I intentionally made a performance that allows the audience to watch themselves perform. But for a few people that's not enough and they want to play games with the person behind the mask or even try and make themselves do silly things. Of course I am open and if they interact it becomes something else, which is valid, but for me it's not as interesting as the initial proposal.

Understand when audience members move all around the space I have to constantly improvise new material to adjust to their new positions. And even still they have loved the experience but I feel they could have gone much further if they had just been able to receive it.



Reflection, Image Courtesy of Artist

Q3. What factors do you think are important in making a One to One performance?

Definitely a kind of intimacy and trust. As for any one on one show the actual idea of going into a room alone with a performer makes me quite nervous. I am quite fearful that they will want me to do things, perform, or interact, and as an audience I must admit it really turns me off. Knowing this of myself I try to find a way that they can interact more in a voyeuristic kind of way - where they can observe but be totally involved at the same time. I think the only way to achieve this goal is too build up a certain amount of trust with the audience, which begins from the first moment they walk in the door. Our set of *Too Shy to Stare* tries to reflect a soft ambient atmosphere where one will go on a journey and not be taken advantage of. We try to create a world where people feel confident to look honestly at themselves and bring those emotions to the surface. We have often had people become quite emotional during a performance and it makes me feel confident that the audience feels comfortable enough to do so. It's more of a release of tension within themselves then one of only sadness.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

I think I have mentioned a few of these before but I would like to add a few thoughts on risk and consent. As we are using the photographs of the actual audience members inside the show I think questions of consent are raised. I try not to tell the audience why we are taking photos. I constantly try to keep them on their toes and say it's a surprise.

It is true that I do “use” their photos and more importantly their image in the show but I feel it’s valid as it’s only for their own experience. I also saw certain lines that had to be drawn for myself. Improving in the beginning using the photographs inside a mirror I could see the potential to degrade and sexualize a person. It wasn’t about taking a risk but merely taking advantage of the situation and making a person seem foolish. Though it was fun for a few laughs in the creation process it wasn’t interesting for the show as it could only turn your audience off from having a true experience. I think it was cleverer to work on insinuations and nuance than material that was in your face. It has always been quite a balancing act for the performance. When I have audience members that are from artistic fields, they are quite willing to look at themselves and embrace the complexities within the performance. But when I have what we would call “regular” audience I am already over a border that is quite uncomfortable. By allowing some breathing space in the performance itself I feel I can negotiate and satisfy both worlds from different angles.

My response to... *Reflection* at Riverside Studios, late 2004

- The most therapeutic piece of performance I have ever experienced, a feeling echoed by many participants in response to *Random Scream's one to one* piece, *Reflection*. The company - Davis Freeman and Lilia Mestre - had been invited to perform as guests of Forced Entertainment's twenty-year anniversary celebrations that took place at Riverside Studios, London, in late 2004. Called to have my photograph taken a short while before my performance "slot", a sense that my own part in the piece would be *on show* began to emerge. A short wait in the vestibule ended when a bulb turned from red to green and I entered the darkened space. Soft lighting on an armchair and free-standing lamp guided me to take a seat. Settling into my surroundings, I found myself facing an identical chair and lamp at the other end of the dark studio space; the mirror image of “my” set, the only part missing in the reflection was “me”. From the opposite corner of the room, a man gingerly appeared. His movements were slow and considered, tenderising the fact that he was wearing the photograph of my face.

For five minutes, Freeman’s acutely sensitive movements and gently reassuring gestures moved himself/myself closer towards myself/other. His seemingly intuitive episodes of *tableau vivant* were led by a gliding momentum that demonstrated his conviction and self-assured behaviour. Freeman’s mastery in adopting my form (face) was led by his ability to do so in a way that felt liberating and secure rather than jarred and intimidating. At one moment he slid to the floor and positioned himself (myself) into a playful yet provocatively seductive pose, his hands stretching over and down his body and an odd sensation of being the object of my own yearning stimulated my senses and dilated my pupils in desire and confusion in equal parts. That my gaze at this moment was filled with the reflection of myself enabled a tender plea and will for re-connection with my-self. As Freeman’s movements gradually brought him closer to my place, his sensitivity in representing my own being/body grew and radiated with each gesture and step closer. His trained dancer's total control of his/my body re-sensitized my feelings toward it/myself. Standing tall above me, Freeman took my hand and placed it on his thumping heart. This brief moment of touch was charged with an inexplicable sensory electrification as, looking down at me, Freeman gestured towards solace, peace and an overwhelming expression of love; I felt re-embodied.

Dis-played and freed from my own thoughts of cognitive self, my time of 'Reflection' had allowed the fixity of Cartesian duality to be released and with it the ever-present sense of my own responsibility. Freeman (fitting name) invited his other to relinquish responsibility so that an intimate (re)immersion into my-self might take place. Freeman allowed me to indulge in facing my-self as other via a revisit to Lacan's Mirror Stage. Though this experience could be interpreted in the Caruthian sense of (being) trauma(tic), the felt experience instead was actually, incredibly restorative and recuperative. Responding to his immensely gentle and simplistic movements and gestures, an extremely safe environment played host to the most intimate and liberating performance experience I have ever encountered. My senses were liberated and simultaneously stimulated through his non-threatening adoption of my (corporeal) self. The opportunity to re-embody ones' own corporeal sense of self is a rare invitation that provides with it the possibility of re-establishing our awareness of our mind/body, self/other relationship. Freeman's gift of a form of corporeal catharsis provided the opportunity for an intimate self-sharing and self-discovering that, I believe, is unique to and lies at the core of the lure of inter-action in *one to one* performance.

The peepshow of your dreams

(De Standaard, 06-12-2001)

Elke Van Camperhout

Arriving in an old mansion, redecorated especially for this unique occasion, you're welcomed in the living room. You get to see a few chairs and tables and there's also a simple bar. One after another, the nine spectators besides me are arriving. They all had an appointment with the photographer a couple of days before the show. There's this atmosphere of nervous expectation. On the stairs, we can see a dancer, climbing slowly backwards. She has her body, but my head is standing on her chest.

Too shy to stare starts, there where most of the performances end. There's no boundary between the spectator and the performer. One on one, the spectators follow a self-chosen way throughout the seven rooms. Seven deep-going confrontations with your own self. Yourself as a man, as a woman. As a fantasy, as a dream-picture. One touching himself, or being touched.

Next thing I know I'm in a small room, my nose on a little stage. A man, almost naked is dancing at very little distance from myself. His head and body are contradictory/ don't match at all. He's too close to be a dancer. Too touchable. It seems to be a peepshow without windows.

In the audio-room, I create my own world. "I love to touch the inside of your arms", someone is whispering in my ear. Someone else is talking about controlling the mind, and about the role feminism has played in the WTC-disaster. Here is where you produce your own experience, commuting between intimacy and statement, between your own politics, the sexes and the public battlefield.

A woman is rearranging her memories. The pictures on the wall. She's carrying me with her, gently against her belly. She's giving me a special place, deep inside her memory. She's creating a web of relations. Snapshots of things that took place, of people I don't know, with whom I've been connected inextricably.

It's an emotional crusade. Through the house, through yourself. While moving from one room to another, you meet the other spectators. The confusion is huge and sometimes hard to place. Why is it so confusing to see yourself as an angry jumping dog, to see how you were touched? After the performance, there's a clear need to talk. The spectators and the performers share their experiences. Their need to do so is as urgent as ours.

Too shy to stare is in no way manipulating. Emotions are not evoked; they are created from simple actions. They're the canvas of our own dreams and desires. It's not so hard to understand you get scared after you've seen all of this.



Foot Washing for the Sole, Photographer: Hamish Barton

Q1. What led you to start using the One to One format in your practice?

In 2000 I had a total meltdown to do with being a part of other people's material and processes, and working with practitioners using my autobiography and especially my stories of pain and humiliation as material for their work. I was both exhausted and exasperated by the audience always wanting me to give more of myself (and I always thought I HAD to meet their demand, as some kind of duty or penance or simply for the attention!), and where I was often required to be totally self-lacerating and exposing and to wash my dreadful dirty laundry to large audiences who were never waiting for me at the stage door to see if I was alright, or if I needed company or affection, or help in stitching myself back up! I hated performing to anonymous groups of people who had no real interest in me outside of what I could do for them in a show! And I remember thinking that if the art of 'acting' is to try and achieve intimacy or connection with each individual in an audience, as though you're performing *just* for them, even when you're clearly performing to a large collective, then why not just have a more conducive set up and actually just perform a piece for one person at a time? And, I was craving a more authentic and nourishing experience of exchange with another human being and one-to-one performance was able to facilitate this.

I do only think about there being one audience member when I'm creating a performance. My whole *raison d'être* is *what* can I do to make this a really special, memorable and qualitative experience just for one person and *how* can I realise this. My motivation is often how can I best create experiences that are, above all, mutually nourishing and nurturing for both myself and the audience-participant, and how can I simultaneously exploit the potential for two people to be very intimately responsive to each other. I would say that the content always comes first, but it is often difficult to divorce this from the format. I think it's true to say that over the last 9 years of working in this genre of performance I have refined my intentions down to prioritising the experiential quality of the content and that takes a kind of precedence over the format.

Q2. What do you think is special about the audience in One to One performance?

It's to do with the fact that they have CHOSEN to engage with me knowing/understanding all the risks and implications (or not!) inherent in an encounter with (very often) a total stranger. This is what makes them so special and warrants them being treated very carefully and respectfully! It might be an obvious thing to say, but the decision (which can often take some time to be reached!) to buy a ticket and commit to the one-to-one interaction is incomparably greater and potentially 'costs' the individual far more than just in monetary terms! They have read the brochure blurb and had to weigh up all the pros and cons, often challenging themselves in some capacity, and frequently determined that they will commit to this interaction and exchange. I think it requires a big act of courage to come to one of my one-to-ones and it reflects so positively the admirable character and acumen of those individuals. I have had audience-participants tell me that when they looked in a festival brochure and read about my piece that it was the very last thing they would be prepared to do or I have had people tell me that they chose to come because they have real issues with intimacy, etc. In my opinion, it proves these individuals have a sense of adventure; a desire to open themselves up; to push back their personal and experiential boundaries; to take risks, especially with intimacy etc., etc. God knows, these people deserve and have proved they have a right to be treated as 'special'!!

One-to-one performance also facilitates an inextricable fact/condition for me that the performance is just as MUCH about the audience-participant as it is about me! My insistence on the spontaneous, a flexible structure and on non-scripted, improvised exchange allows for the audience-participant to contribute so much of themselves and to recognise that they have agency in the piece, which can often lead to them negotiating a total change of content and development of the piece. And this is ALL allowed!

My answer to 'How do I deal with the unpredictability of their responses?' is to say that my personal mantra and philosophy IS "It's ALL allowed", so this is something that I uphold in my performance work. In all honesty, in the 9 years of doing this work nothing has ever seriously phased or threatened me and if anything, I welcome audience-participants taking the initiative and doing something unpredictable, as this is an assertion of their agency, and is often indicative of the fact that they feel so relaxed and comfortable with me and the piece.

Q3. What factors do you think are important in making a One to One performance?

I do not intend for this to be a flippant or indeed hideously conceited and arrogant response, but I have come

to realise how important *I* am, with all my life experience and personal qualities, to the making of a one-to-one performance. Perhaps one of the most striking findings for me to come out of my 3 year AHRC Creative Fellowship at Glasgow University and my research project into ideas of intimacy and risk within the one-to-one, confessional performance context, in contrasting sites; was to realise that me and my lived life and embodied experience are integral to the ‘success’ of the work. Because these are very personal interactions, and so much relies on the audience-participant feeling relaxed and at ease, prepared to trust, being comfortable with the level of intimacy, the riskfulness of the experience, the tactility, the eye contact, the mutual silence, etc., etc., it is incumbent upon ME engendering these feelings in them, hence so much of this is dependent on who I am, and my personal qualities and how I behave to and with them. The fact that I AM a caring, compassionate, sensitive and empathic human being makes all the difference to the experience and outcome of the piece.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness?

I want to say a little bit about intimacy. It clearly manifests itself in my works by eye contact, how long it is held, and the distance of it; by physical proximity, which often doesn’t involve any touch at all; the quality and experience of silence; shared breathing rhythms; the sharing of personal information, confessions and secrets, etc., etc. But I want to stress that it is in the very *sharing* of it, in the exchange and in that live and felt moment of it that it is effectively realised. And, of course, these moments are sometimes delineated by being within the consciously-held performance mode and sometimes within the ‘real’, and unconsciously-held, non-performed mode. I think the honest answer to WHY I am so keen to explore intimacy in my work is because I have issues with it in my everyday life, so want to experiment with it and exploit this opportunity in my work. I also want to offer here a passionately held belief that the more isolatory and disconnected our experience of life becomes - and our alienation and isolation from other human beings - and in my opinion, this is in direct correlation to an overwhelmingly speedy advancement in technology and the proliferation of synthetic experience and instant gratification, that people are in real need of nourishing, intimate, person-to-person, eye-to-eye, flesh-on-flesh experiences and exchanges. AND NOTHING ELSE CAN BE A SUBSTITUTE FOR THIS!

My response to...*Foot Washing for the Sole* at Battersea Arts Centre, 16/05/09

I walked away from my encounter with Adrian Howells feeling completely at peace. My body felt like it was still absorbing the physical affect of what we had just shared and my mind – or was it my soul? – felt washed over, stimulated and soothed by Howells’ gentle provocation that urged a reconsideration of the gift of touch and the sense of healing we can easily give to another, yet seldom care to. The entire experience felt shaped by Howells’ generous insistence for me to take a moment, let down my guard and be open to the inter-action he presented to me. I carried – and continue to hold close – our intimate exchange punctuated by his request that I pass on the action contained in the One to One work he afforded me, *Foot Washing for the Sole*.

What surprised me about Howells' piece was his sensitive yet astute command of the framed space and time and the sense of heightened presence he bestowed that led me to reflect upon his (relatively) long history of making One to One works. Howells's role evoked an affinity and a relationship with the form that was organic and fluid rather than imposed and formulaic. Not only was the pace effortlessly monitored and honed but the rhythm, score and composition of our time together was impeccably measured whilst free to breathe a life of its own. Howells' gentle command of our inter-action was strong and comforting whilst being tender and responsive.

Marking our shared time, Howells bookended our encounter with the invitation to breathe together. We breathed seven breaths in and out at the start of the piece and a few breaths at the end to close our meeting. This loose frame is just one illustration of the subtle yet firm structure of the performance piece, bound by moments of shared embodiment that Howells had created for me, his "other".

During the course of our time together, Howells washed, massaged and kissed my feet. The ritual was fuelled by social, political and anthropological reflections revealed by Howells's narrative detail and inquisitive probing for me to share too. His role as facilitator of this inter-experience intensified, personalised and energised the sequence of performed gestures to leave me feeling thoroughly refreshed and imbued with that aforementioned sense of calm I already disclosed.

Sat on a chair with Howells' face at my raised feet I felt like I couldn't hide. Howells body became the roots where I was standing, feeding into me something new and unusual. Tracing the contours of my feet with his apothecary-oiled hands, I felt as if the landscape of where I place myself, the ground on which I stand was momentarily shifted and caused me to gently re-evaluate my position. The sound of the wind outside the window layered the meditative environment that evoked the gentle sense of communion I felt we shared.

Making contact to demonstrate the efficacy of doing so, Howells addressed this truism on a number of levels, played out through his performed inter-action with me. Incorporating his memories of performing the piece in Tel Aviv and Nazareth, Howells's didn't preach, he told of the different encounters he'd had in both places and said that he hoped some of the people who had attended his performances would pass the gesture of touch, of healing on to another. A ritual originating from biblical writings, Howell stripped the act down to proffer an urgent, focussed will for contact and peace and it was this message that I continue to have at the forefront of my mind.

Q1. What led you to start using the One to One format in your practice?

My one-to-one piece, *Mystical Glory Hole*, was developed specifically for Duckie's *Gay Shame 2008*, a massive, sprawling club-style event that consists solely of participatory works. Simon Casson, Duckie's producer, asked for works that actively involved participants in ways that reflected on the general theme of masculinities in gay culture. The work that I had been making prior to this relied on wounding, spectacle, and cheap theatrics – explosions of glitter, lush music, pink lighting. I wanted to bring some of these interests to bear upon the one-to-one format – moving away, in this instance, from the wound. I have seen plenty of one-to-one performances, and many of these strip down the apparatus of the theatre to its bare bones: an interactions between two people in a constructed setting. I created a one-to-one that lasted about 5 minutes for each participant, over a period of 5 hours or so. I liked the idea of injecting high camp into the form. I was in my centurion drag, a sort of *Pink Narcissus* figure in a bloodied jock-strap, with powdery white, glittery skin, and an imposing steel and gold helmet with a red plume. The participant entered into the performance space – a small canvas tent –under a low flap, on hands and knees. The space was covered in mulch and soil mixed with black glitter. It gave off a powerful earthy smell, muddled with the incense I burnt throughout the night. The inner walls of the space were encrusted with black glitter. I was positioned on a bench near to the entrance, in a low, flickering light, which picked out flecks of light in the glittered walls. The participant took up a seat on a small stool in front of me. The conceit of the piece was that we would participate in a silent encounter, staring into each other's eyes – a staring contest of sorts. This is a fairly unusual experience – we rarely take the time to look deeply into another person's eyes (maybe a lover's eyes, but not often those of a friend or a stranger). *Gay Shame* is a rowdy, drunken affair. There are 3,000 punters, and around 30 performance installations. Many of these involved very active participation – putting on clothes or make-up, clambering through corridors, smashing plates. So mine worked as a curious island of calm amid the carnage. I would look into the participant's eyes, perhaps smiling gently. After a while I would take their hands. Some people found it very hard to look into my eyes – for shyness, or discomfort. Some were very, very drunk, especially later on in the night. I found that if you pulled gently on their hands, almost imperceptibly, the participant would focus, and be able to stare more clearly into my eyes. This was an interesting discovery! Some would try to speak, asking me what I was doing, or what they were supposed to do. I just ignored them, or smiled. Letting go of their hands after a minute or two, I switched on a pink spot light, which shone onto me I picked up a canister and blew a cloud of white powder that filled the space, like an invocation, thickening the light. Leaning back on my bench, still staring I lifted up my legs for the 'punch line': a butt-plug covered in mirror tiles protruded from my asshole, shining squares of light across the participant. This never failed to bring a look of joy or wonder to the participant's face, regardless of how bored or bemused they were in the first part! Looking at them between my legs, I could swivel my hips to direct orbs of light directly into their eyes; swiveling wider, I could move the net of light down their body, across the walls and ceiling, and back to their eyes. Raising myself slowly to seated position, still staring, I would then ring a bell hanging on one wall, and my assistant would creep in and lead the participant out, back into the heady crowds of the party.



Photos by Regis Hertrich

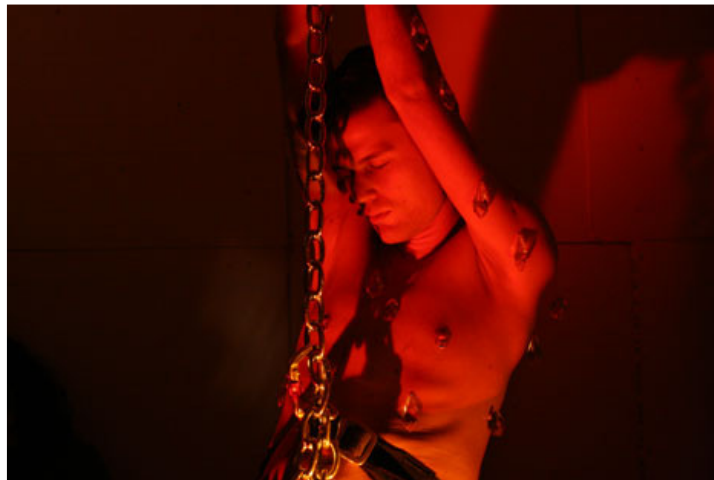
Q2. What do you think is special about the audience in a One to One performance?

The tendency, I think, would be to read this encounter in terms of intimacy. The encounter is partly boring, partly threatening, possibly embarrassing or uncomfortable, and then the difficulties resolve themselves into an experience of beauty or wonder, however slight. This sounds, to me, like a neat description of intimacy itself, as a situation that aims (to varying extents) at pleasure, but necessarily involves less pleasurable eventualities. The question, though, is how the encounter would be changed if performed in a more traditional theatrical set-up, with an audience seated together in front of a stage. Firstly, the ‘event’ would probably be a bit too slight for this set-up – even for a club performance, which usually lasts about 10-12 minutes. But for a one-to-one, I think the duration works. Some artists work with much longer durations in one-to-one performances, like Adrian Howells’ brilliant *Garden of Adrian*, which lasts a full hour. But I think the one-to-one allows for smaller, more delicate encounters than the theatrical set-up. The ‘ass of light’ was adapted from the intro to my collaborative performance with Ron Athey, *Incorruptible Flesh (Perpetual Wound)*, where I walked up and down in the centurion outfit, and sparkled light from my hands, and then from out of my ass, which then segued into Ron appearing bleeding spontaneously from wounds in his scalp. The effect here was pretty different, I think, as it would be complicated to read this in terms of ‘intimacy’ – at least in terms of intimacies between performer and audience. It’s fairly clear, too, that the level of participation is different – even though I did pick out individual audience members by shining light in their eyes, but they had the luxury of settling back into the darkened space of the auditorium after a few seconds.

There is an element of unpredictability in the one-to-one, but I think the power still rested with me as performer. Yes, the participant could have left whenever they wanted, but none did leave before I rang the bell. Some were too drunk, and did things I hadn’t planned for – touching my ass, pulling at the plug, trying to kiss me. But this didn’t bother me that much, and seemed to fit the shape of the work. Some made me slightly uncomfortable – in maybe two or three of the sixty times I performed the cycle that night, I did rush

through the piece a little quicker than usual and just ring the bell so Tom, my assistant, would come in and get rid of them...

I had, however, learnt a few years before about the unpredictability of audiences, specifically those in situations where the performer is in a 'submissive' position. The first solo performance that I made was in 2004, in a converted castle in Ljubljana, Slovenia. It was the second *Visions of Excess*, curated by Ron Athey and Vaginal Davis, which also included one-to-ones by Marisa Carnesky, Kira O'Reilly and Nicole Blackman, alongside stage shows by Velvet Hammer, Peter Mlakar of NSK, Vaginal Davis' *Orifice Descending*, and the first showing of Ron Athey and Juliana Snapper's *Judas Cradle*. I was suspended on a chain in a busy thoroughfare for several hours, bathed in a hot red light, with thirty or so large chandelier crystals stitched into my skin.



Photos by Miha Fras

I think the audience was urged on by the excitement of the night, progressively more drunk, and unfamiliar with the type of work being presented. They reacted in troubling ways, for example attacking Selene Luna of Velvet Hammer, and (if I remember correctly) trying to take Kira O'Reilly's bottle of brandy, which she used in the cupping piece. I was surprised, though, about the way they engaged with my performance. I felt pretty unsafe and exposed, as people would pull on the crystals, swing me on the chain – one or two people even slapped me. I found it interesting that some people felt comfortable taking advantage of a body in distress, a body that was pierced, tried, bleeding and hung up to dry. Afterwards, I talked to Ron about it, and he said he would never have put himself in such an exposed situation. This was a fantastic lesson for me. When I did a further version of the piece, in a gallery in Zagreb, Croatia in March of 2005, I built a circular wall of broken glass around me, to create (perhaps a little too emphatically, in retrospect) a safe space.



Photographer: Andriana Minou

Kiss, Miss, Piss and Other Stories: A one-to-one performance by Eirini Kartsaki

A hand appears from inside the booth. It waves to you to come closer. You are outside, you look at the red velvet curtain, the hand invites you to come in, in certain cases tenderly or at other times in a rather aggressive way. You enter. A woman in a white corset and long tutu skirt is standing, offering you a transparent liquid in a small Chinese teacup. She says it is raki. There is tango music playing and her hair reaches her navel. The small booth, where you just about fit is flooded with a yellow light. There are yellow feathers on the floor. You both drink. She looks at you in the eyes. Then, she takes the cups away and places them on a small suitcase, which serves as a bed-side table, although there is no bed. There are little plastic toys on it: a giraffe, a snow-white, a little goat, a play Mobil. Then she takes your hands, dances with you and whispers:

Will you kiss me? Will you kiss me and hold me and stay for a while? If you kiss me and hold me, I will kiss you back and hold you. And I will wonder what about the rest of them, what about the ones you forgot about, what about them, will you, will you one day remember them, the ones you forgot about. And in the morning I will wake up before you do, if you kiss me, I will wake up and bring the water and wash your forehead, because it was very warm during the night and you have fever, it was very warm the heating on five. And you will have never been kissed before and my armpits will smell but you will not mind and the rest of them will have broken the wine and will have drunk it with the pieces of glass inside and I will take my tights off and we will walk back home barefoot or shoeless whichever you like, if you kiss me.

The dance finishes but the music is still playing. She sits down on the floor and you sit too. Then she comes closer, looks at you and whispers:

And the light will be too light and when you will write to me for the first time I will run around the house barefoot or shoeless whichever you like, like that night, the night that you had never been kissed before and that the rest had broken the wine and drunk it with the pieces of glass inside. And you will have fever again and I will bring the water and wash your forehead and my armpits will smell but you will not mind. But, only if you kiss me. And you will say I imagined that, I imagined me saying to you I have never been kissed before and you saying let's go outside, I imagined that you will say your house is too warm and I have fever I imagined you will say, but only if you kiss me and hold me and I will not smoke and I will not drink and I will not eat and I will not bathe, only if you kiss me.

Then she stares at you and waits to be kissed. This is it. She waits to be kissed. Sometimes you consent, you kiss her. Sometimes the kiss is tender, sometimes fleeting. Sometimes you don't feel like kissing her at all. In either case, your time is up. You have to leave. You exit the booth and you never see her again.

Q1. What led you to start using the One to One format in your practice?

I think it is the need to relate to the other person in a different way, to be fully present: this is it, you are there, facing the other person, they are there for you and this is it, for them and for you. No games and no pretence. One to one performances do not have the same feel as performances with a large audience. The experience of it, not being a collective one, positions both performer and spectator in a different space, that of the shared experience of the present moment.

Q2. What do you think is special about the audience in a One to One performance?

The participant's *performance* and his or her responses to yours: the participant is not only responding to the performance, but is also performing- his or her response is hugely unpredictable and diverse. A number of things are very important in terms of the diversity of audience members: their cultural background, their age, their gender. These elements influence the event of the performance, which is importantly based on the interaction of the two. It is not the same in a staged or otherwise performance with lots of audience members. *Kiss, Miss Piss and Other Stories* was an intimate encounter between two people: I was narrating a story, asking people to respond to me afterwards. They had the choice of kissing me, holding me or leaving the space. As the audience was very diverse in terms of culture, gender etc, the responses of the participants were very different too, but also the way I performed in each case was affected by the way they responded to the story.

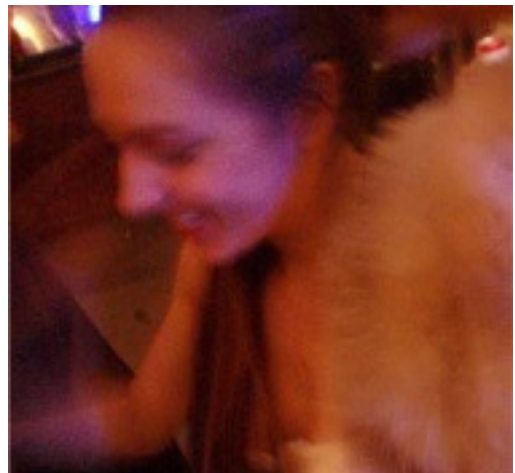
Q3. What factors do you think are important in making a One to One performance?

The space that the performance takes place is a very important factor. In the past I have performed one-to-one performances in different places: a tube station, on the stairways of a theatre, a public toilet etc. *Kiss, Miss, Piss and Other Stories* was very different in that respect, as it was performed in a contained space, a small booth, which was built for the purposes of the performance. Such a small space, which forces the performer and participant to be physically close, does not necessarily create an intimate atmosphere. On the

contrary, it might alienate the participant, inspiring in him/her feelings of uneasiness due to the confined space. For that reason, the way I approached the spectator as well as the atmosphere I attempted to create were crucial to the performance. In the beginning, the offering of a drink was for me a welcoming and warming up gesture: the participant is my visitor and I offer to him or her a drink. Then, I invite them to dance with me. Some people found this very uncomfortable, so I also offered them the choice of sitting down instead. As the night went on, people were reacting differently. They were more relaxed and wanted to stay longer.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

Kiss, Miss, Piss and Other Stories positions the participant in the place of the lover, without having taken his/her permission. Therefore, it is a performance that takes certain kinds of risks: the participant might be annoyed, feel uncomfortable or even abused. Yet, he or she might also indulge in the erotic atmosphere. No real erotic encounter takes place, the erotic encounter happens through the narrative. Yet, the performance in certain cases creates a very intense, somehow intimate feeling. One-to-one performances can be unpredictable in very interesting ways for both the performer and the participant. Inviting the participant to kiss me, I take a risk: if they say yes, they might take advantage of the freedom given to them. If they say no, I might get hurt. What is most fascinating about these performances is this space of intimate ambiguity and uncertainty as to what the other person might do or how they might react. I think the same goes for the participant.



Photographer: Andriana Minou

Kiss, Miss, Piss and Other Stories was written and performed for the STK International Airport Live Art Speed Date, 14th of February 2009



Goldilocks Peep Show, Photographer: Roope Pellinen

Goldilocks Peep Show

The fairy tale '*Goldilocks and the Three Bears*' forms a basis for the *Goldilocks Peep Show* performance. In the original fairy tale a little girl Goldilocks breaks into the house of three bears, eats their porridge, breaks their chairs and finally falls asleep on the bed of a baby bear. When the bears arrive back home, she wakes up and escapes. There is no evident teaching in the story.

By different means the *Goldilocks Peep Show* performance attempts to deconstruct the major juxtapositions between culture and nature, human and animal, and between masculine and feminine behaviour. Bears have, through the times, been seen as characters with courage, power, and strength, and it is with these same qualities Goldilocks now challenges them. In *Peep Show* Goldilocks appears as an erotic, naughty Lolita who exhibits herself by playing with the gaze of the viewer and at the same time reveals its voyeuristic nature. A feminine 'other,' Goldilocks is a girly girl with golden blond hair who at times changes into a half human half bear type of character, dominates both physically and sexually, and by doing so breaks out from the assumed behaviour of a good girl. On the other hand, the bear as an animal 'other' already goes over the nature/culture division by having a strong mythical history as sacred, worshipped, and feared animal, but also by symbolising the cuddly softness of a teddy bear.

The acts Goldilocks is performing in her *Peep Show* performance booth can be erotic or less so, varying from the provocative and offensive to being even dull and endearing. Sometimes Goldilocks might be standing with honey dripping along her leg. Or she might be lying down on the floor with apples gushing out from

between her legs. Or she might mimic a striptease and reveal her very hairy back, armpit or pussy to the viewer. She might demonstrate sexual intercourse as or with a bear. Or appear as half-bear-half-human character; the head of a bear on a girl's body, or the body of a bear with a girl's head. Or she might behave animalistically. She can sense the viewer and become scared, defiant, aggressive, curious, demanding, servile, or arrogant. Or there might be no Goldilocks at all in the room, just a bear who is manically rocking himself back and forth on the floor. Or staring straight at the viewer.



Goldilocks Peep Show, Photographer: Antti Ahonen

Q1. What led you to start using the One to One format in your practice?

In *Goldilocks Peep Show* my character, Goldilocks, is inside a performance booth or a room, depending on the context of the performance. The term peep show refers to a presentation of pornographic films or a live sex show using a coin- or bill-operated gadget, which opens the peeping slot, shuts it after a short time, and requires more money to be deposited for continuation. In her peep show Goldilocks is inside the performance space. The audience stands outside the room and watches the performance through a little hole on the front wall. The spectator has to pay in order to see the performance. A one-minute viewing costs one coin; by paying more the spectator can watch longer. The performance is given for one audience member at a time and every spectator will see a different part of the performance.

One of the reasons to use the format of peep show in the Goldilocks performance is also its reference to the contemporary bear watching. I grew up in North-East Finland, where they nowadays arrange peep shows of bears. By paying 140 euros the audience is taken into a small hut in the middle of the forest, where one can watch bears all through the night. The hut is well camouflaged and there are few peeping holes on the wall.

So, in a sense, the content of the performance, the attempt to deconstruct the power relationship between humans and animals, is the reason to choose the One to One format for the performance.

Q2. What do you think is special about the audience in a One to One performance?

In the peep show performance Goldilocks plays with another human being as the other. The spectator is on the other side of the wall, watching her through the peephole. She flirts with the gaze, she needs the gaze, since when no one is watching, nothing happens in her performance booth. She cannot know who is watching, since for her the audience outside the performance booth is a sort of unknown. But she knows there is someone there when the peeping slot opens up. If she wants, through the peephole she can see the eye watching her, but she knows nothing about the person that the gaze belongs to. As a performer of Goldilocks I have managed to feel very intimate with the invisible person on the other side of the wall. I have sometimes spent moments just breathing together with the spectator and felt that something really happened in between our two bodies. The wall in between doesn't necessary prevent us from sharing the same space and bodily intimacy, even though the anonymity remains.



Goldilocks Peep Show, Photographer: Antti Ahonen

Q3. What factors do you think are important in making a One to One performance?

For me the important factors for making One to One performance, especially in this particular work, are the site and the duration. In *Goldilocks Peep Show* the encounter is limited in both ways: the spectator's access to the performance space is blocked and the duration depends on the payment varying from one minute to couple of minutes. The money deposited can be any coin and the spectator has to make his or her own

decision of how much they want to pay in order to see, using the coins they happen to have in their pocket. But only the action of payment allows them to take a look and watch longer and if they don't put out more money, they won't know what happens next. The spectator gives the impulse to keep the performance going, and the action is performed for his or her eyes only.

I have been surprised when I have been watching the documentations of the performance and saw some of the spectators take physical contact with the wall. I had imagined the reception of the work happen only by peeping through the hole and by listening the fairytale on the headphones. But in the documentation I have seen the audience scratching the wall in between us, sniffing through the peephole and being physically present instead of just watching. Like I mentioned before, feeling very intimate. Maybe the wall made it even easier.



Goldilocks Peep Show, Photographer: Roope Pellinen

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

In the *Goldilocks Peep Show* performance intimacy and anonymity mingle with each other.

The audience can see the performer, but the performer can't see who is watching her. The performance is intimate, but at the same time anonymous on the spectator's part. After the performance, most of the spectators I have talked with haven't wanted to tell me what part of the performance or what kind of action they saw. Most wanted to keep it their own private secret, perhaps since some of the actions might have been embarrassing to watch, let alone describe. I found that very interesting, since it made me—the performer—an outsider, as it was too intrusive to even ask the spectator to share his or her experience with me. After few attempts I learned to respect this as the nature of the performance, where the spectator is allowed to keep his or her anonymity even after the performance is over. The performance is a shared moment, an encounter, but anonymous. We can share something very intimate and exceptional together, but that happens only in that

particular moment and when the moment is over, we no longer recognise each other. Like in a confession booth. Or in a sex show, in the original notion of a peep show.



Goldilocks Peep Show, Photographer: Roope Pellinen



Q1. What led you to start using the One to One format in your practice?

As an artist who had been looking to get into live art for a while, and having previously worked with amazing live art and performers it was something I felt a huge passion for, unfortunately at this time I was actually struggling with a huge case of performance anxiety. I had no choice but to break the cycle and a pre-recorded piece of audio artwork seemed the best way to do this. 'Only a Phone Call Away' (OAPCA) brings performance art and poetry directly to your telephone from anywhere in the world. Because of the nature of the piece, and the reasons behind my creating it, the medium was definitely the first thing to be decided, the content then followed suit. I had been discussing the piece "PoemFone" with Nicole Blackman; she'd suggested that I consider taking a similar route. As I wanted to take this idea to another level and make it more relevant in today's society, the overheard telephone conversation became the focus of my research. Most people at some point in their lives have experienced this scenario, even more so with the overwhelming popularity of mobile telephones. I personally have received countless calls purely because the name 'Berni' is near the top of many contact lists.

Accessible from anywhere in the world, OAPCA broke down the boundaries of art and performance, overcoming the necessity for a conventional exhibition space or venue - only a phone call away was available by simply calling a telephone number, and as easy as making a phone call to a friend. This was as important to me as the content itself. The medium had to be interesting, I wanted my audience to connect with spoken word art in an unusual way and felt I had the perfect medium to do this. The content grew organically from the moment I decided that 'audio voyeurism' was to become a kind of tagline to the piece. It made sense that the spoken word would have more than vocal recordings and I was keen to build up layers of background sounds. I called in acclaimed international spoken word artists Lydia Lunch and Nicole Blackman, alongside locally renowned musicians, writers and poets Geordie Blake, Louis Campbell and Big Bren to extend the idea of accessibility. I required a variety of artists to be involved and I gave each person a

wide brief, this way all the individual works have a different approach to the recordings and content style.

If I go on to make future one to one work, I will definitely continue down this road – the use of digital and new media takes something that would normally be considered very private (as in a conversation) and makes it immediately public and available to the masses. I like the contrast and how an audience can still connect with artwork, only having heard words and sounds from another part of the world, I consider my work to be inspired by music in that way.

Q2. What do you think is special about the audience in a One to One performance?

As this was my first (and so far only) one to one performance, the idea and work itself initially played a larger role than the audience's experience and interpretation. For me this is mainly because there was no personal contact between the artist and the audience, which was unlike any of the one to one performances I had experienced. However, the audience play the biggest part of all in OAPCA as without them picking up the phone and dialing that telephone number provided, there would have been no audience and as a result, no artwork.

During the production I thought a lot about the emotional connection that can be made in a one on one scenario and the physical proximity of the audio. The artwork coming from a telephone directly into ones ear is very intimate, the closeness one feels to the voice and the sounds is greater. It is a great privilege as an artist to be allowed so close in to a persons' private space, the audience make the artwork.

Q3. What factors do you think are important in making a One to One performance?

The location was very important to me, or as in the case of OAPCA the *lack* of location. I had made my decision very early on that the work was accessible from anywhere in the world and only available via telephone. With the help of Ant Ramm I set up non-geographic telephone numbers for several countries allowing as much exposure to the work as possible. I was very surprised at the amount of people who couldn't comprehend an artwork without a particular location. I wanted to take art out of the traditional confines of a gallery, theatre, warehouse space and simply have it always available for people to access during their coffee breaks at work, on the bus, between TV show ad breaks etc. This element also inspired the length of each recording. Eventually the work made its way online and still accessible in a similar way (myspace/onlyaphonecallaway). I carefully decided the duration of each recording so as not to cost too much money for the audience member to participate when calling, ideally this would have been a free-fone number, but with funding limitations it wasn't possible. I deliberately set up as many telephone lines as I could to make the work easy and as inexpensive for audiences to access. The continuation of internet/audio art is something that fascinates me still as it is so cheap/free and commonly available.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

The variation of styles and content within the overheard telephone conversations gave audiences different emotional responses. I think the strongest response was that of voyeurism, and the taboo subject of what one should and should hear, or continue to listen to! The notion that one is listening to something that wasn't meant for their ears, gave the audience a sense of awkwardness and intrigue. It really pinpointed the voyeurism aspect in people's personalities; the urge to find out more in our 'stories' was what kept them on the line. Voyeurism is often misinterpreted as a sexual thing, this really wasn't the case in OAPCA and I think that it appealed to different audiences because of that. Also the theatrical way in which the background audio was produced helped create depth and a sense of place within the limited confines of a telephone handset. The caller who was sitting on the bus at the time of calling OAPCA would have had many emotional responses to deal with in a very short amount of time taking in to account the volume level and the piece that they accessed, "should I carry on listening to this, should I hang up, call back later, maybe when I'm in private?" That person perhaps becomes more aware of themselves in their own surrounding whilst listening to this private overheard conversation.

Only A Phone Call Away



Featuring

Lydia Lunch Bernadette Louise Louis Campbell	Nicole Blackman Geordie Blake Big Bren
---	---

0121 314 3330 or 0845 867 3853

Audio voyeurism that gives you a sense of cinematic presence within the theatrical backdrop of an overheard telephone conversation.

Trespass amongst the personal spaces of **Lydia Lunch, Nicole Blackman, Geordie Blake, Louis Campbell, Big Bren** and **Louise** herself.

Only a Phone Call Away is exactly that, call either 0121 314 3330 or 0845 867 3853 (calls charged at local rate) at any point throughout the Fierce! Festival.

Will you wrestle with your conscience and eavesdrop into the private lives of the unknowing?

19th May - 2nd June 2007



www.myspace.com/onlyaphonecallaway
www.fiercetv.co.uk



Q1. What led you to start using the One to One format in your practice?

In my case, it just happened in a quite unexpected way. My first performance was "Artphone" (2002). This project was conceived to an open call made by the artist Sal Randolph for her project "Free Manifesta", in Manifesta 4:

Free Manifesta was a project for Manifesta 4, the European Biennial of Contemporary Art held in Frankfurt am Main, Germany from May 25 to August 24, 2002. A place in Manifesta 4 was purchased for \$15,099 in an *ebay* auction by New York artist Sal Randolph, and any artist who wished was invited to exhibit their work as part of Free Manifesta. Over 225 artists & groups participated in free public art projects of all kinds which took place around Frankfurt am Main as well as through the broadcast airwaves, telephone and mail systems and on the internet.

Artphone was a mobile phone mediated performance, and the project was based in a rather simple premise: to invite people to ask me a question: "Don't be afraid to ask everything you always wanted to know about contemporary art."

My intention was announced with flyers on *Free Manifesta*, on their website, and also via email. As I gave my personal mobile phone number, I was available to answer the phone calls in any time of the day. I believe it is quite obvious that I do not know everything about contemporary art, but the performative question was precisely to question the role of the artist - as an authority (opposed to the authority of the historian or of the curator), was well as being someone who is there for you. The work only had existence if someone called me, and what happened during that call remained only between us, as there are no sound recordings. I received various phone calls during the event (and others even after *Free Manifesta* had already closed). In fact, the question located the performance specifically in the realm of contemporary art, and it was just a motive to engage in a conversational situation. Most people would call with a specific question, but some of

them, especially curators, would say they just called to say that the project was very good but they did not have any question about contemporary art - which in some sense is not letting go of their own *authority*.

The title of the project derived from the audio-guides that you can find in museums. These devices allow you to visit an exhibition with your own private guide. Nevertheless that guide is just pre-recorded, it provides you with information about the artworks, you can listen to everything at your own pace, skip what does not interests you, but no more than that. My intention was to test how it would work if an artist were available 24 hours a day, in her own mobile phone, to answer your questions. As I began to do the performance, I was a bit surprised because I had not predicted that the situation of being in close contact with someone over the telephone would establish - in most cases - an intimate context, and that it would be as seductive and disturbing to be in close contact with people.



Q2. What do you think is special about the audience in a One to One performance?

For me performing - or have someone to perform with me or for me - has always been a process of being with others - of connecting with people and connecting to people. Even if it is just for a brief encounter. I must say that I hardly work with people with whom I don't have or I don't engage in a personal relationship. Affect, as a human bond, is something that is part of my work. That affectual relationship can be in the present time - be happening now - or it can be in the past - as a memory, as a reposition of something that was hidden or erased. I am always both terrified and attracted by the sheer vulnerability of performing. Because I am not pretending to be someone other than myself. I really am there being myself. And I never quite know what can happen, and I like to allow space for things that I cannot predict, to improvisation, to

decide and change things now, as things are occurring. Maybe it is too romantic, but I quite like the idea of performance as a gift. As something that you offer without wanting anything back.

Q3. What factors do you think are important in making a One to One performance?

I am not sure, because I am always experimenting things in my work, but I am very interested in the spaces, of inter-human relation, that one can "open" within the communicational media. These can be spaces of intimacy, of empathy, of desire, of fantasy, but also of the fascination by the technological, which can have an almost magical dimension. And in these sense, I am not interested in performing on a stage, in its classical assumption, because a stage can be a hierarchical space. But I am interested in establishing relations and connections that can subvert hierarchies, which are constructed in a rhizomatic way and crossing transversally a number of questions that are important for me, as an artist and as a person.

Some projects of my practice that occur through an online platform, are not concerned with producing an "object" and do not happen in a public sphere, but rather through performative practices that re-use models of encounters, gestures and communication of everyday life. In one level there is a re-examination of the meaning of being together with others, of a brief encounter, of the dynamics of intimacy.



Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

The following key concepts related with intimacy are especially significant in my practice: limit (or confinement) - in its physical, conceptual and psychological implications; impossibility - as an imposed limit or limitation by the self or by others; violence - as a visible or invisible exercise of force; affection - in the sense of a human feeling or bonding, and in the sense of disease, either of the mind or the body; and desire - as a powerful human drive.

My one-to-one performances have a double side: they are always based in a premise that is often deceptive - because the motive, for them to happen, is always an excuse or a decoy to engage with someone; but they also intend to be a "true" bonding experience - I intend people to be together with me through sharing knowledge or cultural memory. This encounter is technologically mediated: as the participant and I are not sharing a common physical space. And as all the performative actions are different with each participant, the notion of audience (in its classical sense) is not very operational in this context. In most of these performances there is no recording of the event, as the performance rely on an environment in which confidentiality, secrecy, and empathy are required. There can be some images or descriptions of what happened, but there is no access to what really happened between the performer and the participant. Either one participated or not.

I am interested in thinking and reflecting how can we create and produce intimacy between two (or more) people in a determined context: by this I mean a context located in the art world, which is also located in technologically mediated situation, and which has always some rules (which are being tested if they can be broken...). And also what operative devices can we use to produce such an encounter? In some sense one-to-one performance allows me to "build" a space and time which escapes control: I think it has a subversive potentiality.

Kira O'Reilly

Kira O'Reilly has made several performances that invite an audience of One including *My Mother* (2003), *Untitled Action: NRLA, The Arches, Glasgow* (2005) and *Inthewrongplaceness* (2005). For more information about these works and her more recent practice, please see www.kiraoreilly.com/blog



Untitled Action for Bomb Shelter, Kuopio from Anti-Contemporary Art Festival 2003 Kuopio,
Photographed by Pekka Makinen, Courtesy of Kira O'Reilly

Q1. What led you to start using the One to One format in your practice?

.....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

When I was an art student many of the more senior students made art works for one person at a time – I enjoyed the intensity this could bring to a situation – the unexpected, the departure from a consensus type scenario, the possibility of both the artist and the viewer entering in something a little bit more revealing.

When making an art work I do not think ‘format’ or ‘content’ emerge first, making an art work is complex and multiple, it operates on lots of levels – imagination, guts, conceptual, practical, emotional; perhaps it’s a situation that’s been conceived of by a curator or suggested by a specific location or site – or even financial.

When I was an art student many of the students previously mentioned were producing small events in their homes, in discreet locations in their homes, these lent themselves to the more psychologically charged encounter of one person at a time.

Away from that, works by Fiona Wright and Franko B allowed me to consider the heightened encounter in theatre and gallery respectively. So it suggested opportunities for staging encounters but there are infinite permutations and potentials.

Making work in this particular arrangement can facilitate certain questions to be asked of the art work, the whole idea of the viewer and the artist in its most basic social function. It can be as elementary and yet utterly complex as “here we are together, just you and me, what on earth are we going to do?”

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

I don’t think the idea of an art work of one person at a time is any more or less special than any other configuration; it can as exciting or tedious as any other art work dynamic. It depends.

The other person – who might be called ‘audience’ brings themselves and how they are to the work, so that is what it is, it’s quite often not unpredictable, but that doesn’t make it less relevant or interesting. So how ever they are, there is no ‘dealing with’.

With these questions there’s a danger of polarising, creating a binary of artist/viewer, but in an art work there is something else that is more important, there is a dynamic, that one hopes is active, fruitful – as any utterly engaging conversation or experience is. Predictability or unpredictability are just part of that, as are many, many other possibilities.

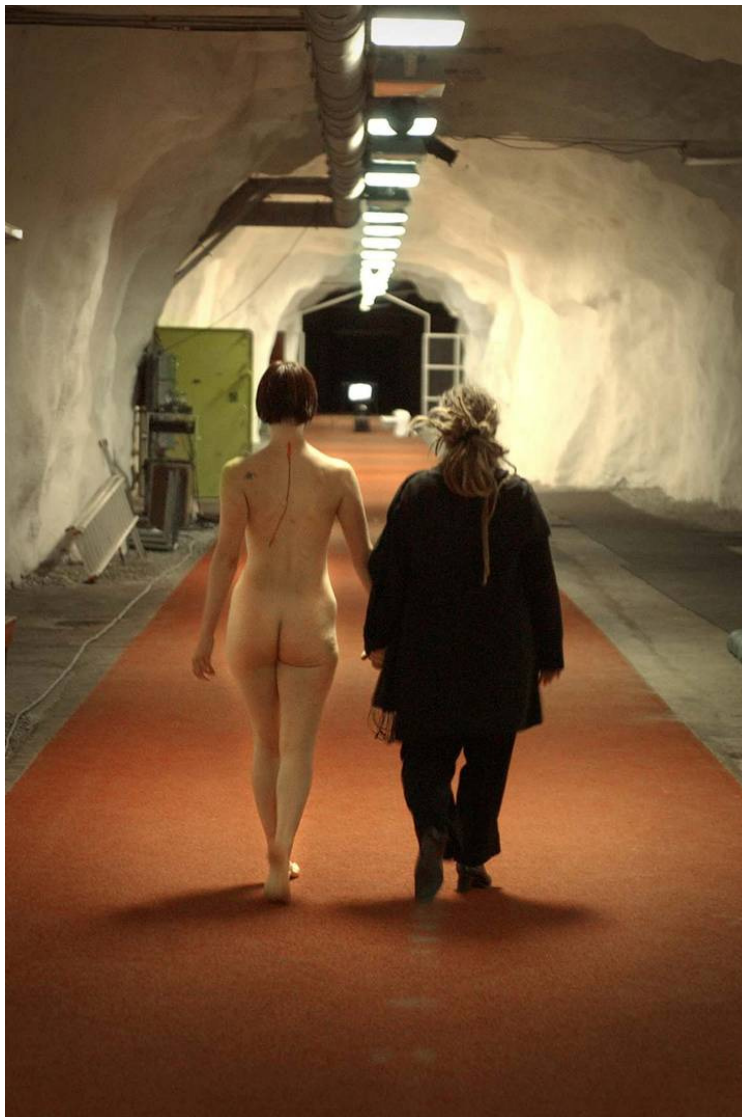
Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

Again, it depends, I couldn't begin to generalise and there is (and never should be) any kind of formula. I don't think there can be any hierarchy of concerns in making art, and that includes the idea of making work for one person at a time. One could factor in a haunch, needing the money, being lonely, being bored, a deep compulsion, curiosity, boredom.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

None. I don't like to be prescriptive as this limited list of words (and any that I might add) could be seen to draw some kind of parameters or create some kind of discourse and that would be a shame – lets keep a little mystery and allow our creative imaginations to continue to flux.



Untitled Action for Bomb Shelter, Kuopio from Anti-Contemporary Art Festival 2003
Kuopio, Photographed by Pekka Makinen, Courtesy of Kira O'Reilly

Jiva Parthipan

In 2007 I presented two complimentary works as part of Fierce festival. One – RENT , which was a durational installation. A man sits inside a display cabinet between a pile of bananas. Repeatedly he peels each banana, makes a smoothie, drains it through a condom and pours them into a cup in an impassioned yet precise way. *Ex-male escort Jiva Parthipan reflects back on the experience of the mindless banality of the sex industry, while two live mice make love.* In RENT I revisited my days as a male escort in London and Amsterdam. Also as part of the performance I wore a specially commissioned bespoke tweed suite from Saville Row alluding to the clothing of the many of ex clients. This was once again worn for the one to one performance.



Rent, Jiva Parthipan©

As almost a prologue to it I made LICK - a one to one performance at revisions of Excess in Johnny Diamonds lap dancing club which was part of Fierce's closing party. Here I wanted to revisit the parameters of physical intimacy without emotional entanglement. I was interested in touch as a sensation. The one two one performance seemed to be the most obvious choice for this for since that was the nature of the engagement of a sex worker. The content dictated the form. I slightly dislocated it for the performance without actually referring to the same sex nature and wanted to purely test the limits of touch and eroticism within a controlled environment.

SITE WAS VERY IMPORTANT TO THIS WORK. A LAP DANCE CLUB ALONG WITH THE 'SEXUAL' PARTY NATURE OF THE EVENING WAS IMPORTANT TO THE WORK. That already set the context. I idea dictates the context and the most suitable form to explore it. If I don't have expertise in the medium I shall seek appropriate help to realise it. Therefore until now LICK is the only one to one performance I have made.



Lick, Jiva Parthipan©

- Jiva has kindly provided the following notes he had written to himself for the LICK One to One -

LOCATION

JOHNNY DIAMOND LAP DANCE CLUB

EVENT

RE-VISION OF EXCESS, part of Closing party of Fierce's tenth anniversary programme.

CURATED BY LEE ADAMS AND RON ATHEY

JIVA PARTHIPAN - IN ENCLOSED BOOTH WITH DRAPERIES AND COMFORTABLE SEATING. OTHER BOOTHS ALSO HOSTING ONE TO ONE PERFORMANCES.

ASSISTANT APPROACHES THE PEOPLE IN THE CLUB AND ASKS IF THEY WILL LIKE TO TAKE PART IN AN ONE TO ONE PERFORMANCE. THE ONLY CRITERIA IS TO WEAR A SMALL MASK WHICH SHE TIES ON THEIR FACE.

ASSISTANT WALKS THEM INTO THE BOOTH AND SEATS THEM.

I PLACE THEIR ARM SLOWY ON TABLE

SOAK COTTON WOOL WITH TEQUILA.

PASS IT BY THE NOSE OF THE CLIENT TOWARDS THEIR THE INSIDE OF THE ELBOW AND CLEAN.

START LICKING SLOWLY AND RESPOND WITH TOUNGUE TO THE REACTIONS OF THE CLIENT(1-3 mins)

THEN PUT A PLASTER ON THE AREA WHICH WAS LICKED.

ASSISTANT SHALL SLOWLY GUIDE THEM OUT AND REMOVE MASK ONCE OUT SIDE THE BOOTH

NOTE – REMAIN ANONYMOUS IN BOOTH AND GENDER NEUTRAL. DON'T TOUCH THE CLIET WITH ANY OTHER PART OF MY BODY.



The Long and Winding Road, Image Courtesy of Artist

The Long and Winding Road, is a journey that perhaps in one way or another we have all taken or seen a close friend take. It is about the experience of loss, memory, mourning and recovery. BBC Online

The Long and Winding Road began on the 17 May 2004 when live artist Michael Pinchbeck embarked on a five year journey in a graffiti-covered car from Nottingham to Liverpool. The car was packed with 365 mementos wrapped in brown paper and string. The mementos in the car were items that belonged to the artist's brother who died in an accident in Liverpool on 17 May 1998. On 17 May 2009, the car was winched into the River Mersey.

In 2007, Pinchbeck was commissioned by Fierce! Festival to create a one-to-one performance in the car shown at Arnolfini (Bristol), The Basement (Brighton), Broadway and Hatch (Nottingham), Ikon Gallery and mac (Birmingham), the ICA, Sprint Festival 2008 and Depot Untapped 2009 (London), Phoenix Arts (Leicester), The Public (West Bromwich), The Art Car Parade 2007 and Hazard 2008 (Manchester) and The Bluecoat, Liverpool.

www.acarhistory.blogspot.com

Q1. What led you to start using the One to One format in your practice?

....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

The site came first. I was commissioned to create a performance to take place in the car and as it was packed with 365 mementoes the only spaces still available to me were the driver's seat and the passenger's seat. This made me address ideas of proximity and intimacy and because I was sharing autobiographical material about the loss of my brother, I found mechanisms for dealing with the politics of intimacy and risk implicit in the experience.

There is something incredibly potent about the space of a car, the fact that you are sitting still in something that is moving, or in my case, was parked on a journey to Liverpool. The fact that you are facing forward looking at the road ahead, while the road behind you is always visible in the rear view mirror. The fact that we were sitting in front of the belongings my brother left behind etc.

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

I performed the five-minute piece approximately 365 times. I wanted to talk to as many people as there were mementos in the car. Each performance was different in terms of what I said and how the passenger responded. I addressed the audience via the rear view mirror. Some people would look at my eyes and hold my gaze. Some people would look at me directly. Others would explore the mementos and the detritus of the project on the dashboard.

The mirror doubled the distance between us. I hope it enabled the experience to feel intimate but detached, close but not too uncomfortable. I offered audience members a travel sweet when they arrived, an invitation to relax, to feel like they were going on a journey. The most unpredictable response was when a passenger spat out her travel sweet half way through – I performed an emergency stop and we talked about something else instead.



The Long and Winding Road, Image Courtesy of Artist

Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

Site: This performance could only have taken place in the car I was making this journey in, from Nottingham to Liverpool, packed with my brothers' belongings. The car was a metaphor for me and the journey of auto-recovery I undertook following his loss. It was an echo of the journey I made in a car packed with his belongings when he died in 1998.

The car was towed to venues and I always saw this as an act of repair, an emotionally charged fusion of autobiography and auto-recovery. Five years of car history told in five minutes, made final by the winching of the car into the Mersey and the subsequent crushing of the car. Once the site no longer existed, the performance was impossible.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

I will address the most problematic of these words – therapy. I always denied the motives of the project were to find catharsis.

I was performing for an audience, or for my brother, but not for myself. But now the project is finished I realise how much I have changed. I am a different person to the person I was five years ago. To tell 365 strangers about something you have not spoken about for six years is inevitably going to have an effect.

There is an electrical car component designed to kick in after an accident called the 'Keep alive memory'. I always thought of the project as a keeping alive of the memory of someone I loved and lost. I thought I might drive a car, like a songwriter might write a song, or a poet might write a poem.

The most telling evidence for how the project provided therapy was when I was loading up a van of the remains of the car at The Bluecoat after I had spent three days wrapping them up in brown paper and string, tagging and logging them like the mementos in 2004. I was thinking about people I knew in Liverpool who I could ask to help me and the first person I thought to call was my brother. The Long and Winding Road somehow kept him alive through my telling 365 people about his death. Now it is over, I have found him again.

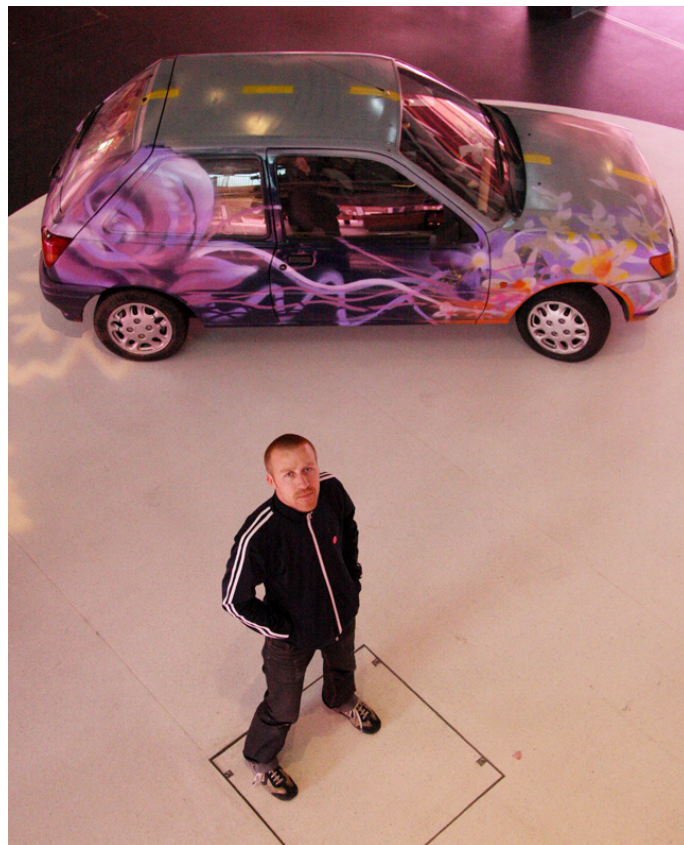
There is a video of *Sit with me for a moment and remember at*

<http://www.ukyoungartists.co.uk/gallery/michaelpinchbeck.html>

There are videos of *The Long and Winding Road* on youtube

Journey so far - http://www.youtube.com/watch?v=vY_sIKAPAyY

One-to-one performance - <http://www.youtube.com/watch?v=yz6hpT-4CxE>



The Long and Winding Road, Image Courtesy of Artist



Between One and Another: A Place of Encounter, 2006, Photographer: Annette Foster

BETWEEN ONE AND ANOTHER: A PLACE OF ENCOUNTER 2006-2007

A Place of Encounter is a one to one manicure.

Lets sit together you and I.

Let me take your hands.

It's time to dispense a little care and attention.

Q1. What led you to start using the One to One format in your practice?

.....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

My first experience of a performance for a lone audience member was in Spring 2003 when I found myself waiting to enter Fiona Wright's *Stolen dreams of two bodies* at The Bonington Gallery in Nottingham. I had never previously experienced a one to one performance; therefore this experience felt 'new' and 'unique'. It made a lasting impression on me as an audience member, as well as marking a significant departure point within my own practice, and I moved out of a video performance practice into a live performance practice. My decision to work within the context of one to one performance was spurred on by experiencing other artist's works from an audience perspective. I was enthralled and fascinated with the possibilities that one to

one could offer for new relationships between performer and audience. The way that these performances evoked such memorable bodily responses for me, made we want to be able to achieve that within my own work. My intentions as a performer were to experience and connect with others, to bridge the distance between performer and audience member. I have developed 1 performance for a lone audience member, and 3 one to one performances since my first encounter with Wright's work. Each performance has been very different, with different processes of making dependant upon themes and content, but each piece is always developed with the context of there only being one audience member. For me, this context sets up the framework for the developmental process and the themes/ content always relate to the fact that the performance will be an encounter between one and an-other. I am intrigued by the format (both as performer and audience member) and the possibilities that it can offer for: intimacy, exchange, close contact between performer and audience member esp. touch, and the slippery spaces between 'structured' performance and 'unstructured' performance.



Between One and Another: A Place of Encounter, 2005, Photographer: Julian Hughes

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

My work is very much about the exclusive interaction between performer and audience through which a shared 'exchange' takes place; one that is based upon a private and personal encounter. In addition to this, the encounters that I create as 'one to one' performances rely upon close lone audience and lone performer proximity and contact esp. touch, therefore the audience member is an implicit part of the performance-

without them, the performance does not exist! Touch brings about an un-detached perception where performer and audience are no longer separated.

An exchange takes place, and the body responds.

Because, if I touch you

You immediately touch me in return.

The audience member's presence and participation within my one to one performances is vital to the construction of the works, and during the process of making, I consider what part they play in shaping the experience and how this is negotiated. For each performance these considerations will be different. Therefore script, score, and performance rules (or lack of) play a large part in the performer/ audience dynamic within the work, and in turn, who is 'in charge'/ 'guiding' the experience, and how the performance is structured. Through audience feedback, the majority of lone audience members that I have spoken to have expressed a need to know what their 'role' is within the encounter, with many people stating that they are worried about 'getting it wrong'. With this in mind, I attempt to make work that guides the audience member through the encounter, with 'space' for slippage, where the audience member has 'room' to respond in whatever way they choose. This response can be very unpredictable and during the performance I need to be empathic, intuitive, and able to improvise around the performance score/ script/ structure. Within this context, both performer and audience share responsibility for what might, or will happen as part of the encounter. I create work in the hope that the audience member will give oneself over to the performance, allowing me to take them through the journey of the encounter. This shared responsibility brings performer and audience member closer together. They are reliant upon each other. But sometimes if the audience member is unwilling to go along with the performance score/ script/ structure, I have to just let it go. If this happens, the audience member does not experience the performance that I have carefully devised as a whole; they experience something slightly (or radically) different. Each audience member will bring something different to each performance; their subjective response coupled with my subjective response to them, means that each encounter is unlike another. This could be something very subtle such as the pressure I exert whilst touching their hand, to a complete diversion from the script/ structure because they want to have a conversation with me.

A little while after submitting her responses to the questions, Sam asked me to add the following to this section: The audience member is imperative at the 'rehearsal' stage- works in progress have become an essential part of my process of making one to one works. It is impossible for me to 'try things out' alone- I have to have an audience member present. This is usually a planned event with invited audience members whom I can gain feedback from there and then. Another interesting development in my process is the 'directorial' role that the audience member can play during this process. E.g I will stop and start throughout the performance, and ask the audience member's opinion: What did that feel/ look like? Can you suggest a different way of doing it? What if I tried it this way?



Melting Point, 2008, Photographer: Debs Storey

MELTING POINT 2007-2008

In *Melting Point*, Sam Rose invites you to a sensual and seductive one to one performance that offers a series of whispers, gentle caresses, and sumptuous flavours.

Combining autobiography with themes of memory, loss, and the passing of time, *Melting Point* is an intimate performance about remembrance, the transient nature of experience, and the moment.

Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

The factors that are particularly significant when I am making a one to one performance, specifically relate to how I construct an encounter that facilitates intimacy, exchange, and sensorial experience (esp. touch).

An important factor within one to one performances is the importance of eye contact, which generates an intimate connection between my audience member and myself. Close proximity to my audience member is an important factor when devising the work, and I carefully consider how we are both situated within the work. Generally speaking, I prefer the site of the performance to be quiet, and without distractions, in order to establish an uninterrupted connection between the audience member and myself. Quiet time also makes the experience more intense and heightened, and enables a more intimate relationship. Coming from a visual arts background, I find myself developing works with strong aesthetic considerations, with each object, prop,

lighting, and my attire carefully chosen for overall visual detail and impact. Generally speaking, in each of my 3 works I aim to create an immersive experience in which both myself and audience member can lose oneself in the moment of the encounter; where the world outside world can drift away. Nevertheless, each of my 3 works is also flexible to a variety of sites and contexts. For example, *A Place of Encounter* could be performed with my constructed 'set' in a black box theatre, without my 'set' within a beauty salon, or any quiet public space with a table and 2 chairs with minimal manicure props carried in a vanity case.

Duration is also an important factor to consider when making a one to one performance. On a practical note, regarding programming, most events encourage as many audience members access to the work as possible, therefore it is sometimes very difficult to gain commissions for a one to one performance that lasts for over half an hour. During an event, it is also important to carefully consider how many performances it is physically and mentally possible to present in one day as the process of repeat performances can be extremely exhausting. The duration and pace of a one to one performance is also relative to the type of encounter being created, and is carefully considered during the process of making. For example, in my most recent work *A Bed of Roses*, I was trying to create a careful balance between tightly scripted structure and loose structure. In this context, duration played an important role in finding that balance; I needed to allow time for slippage, for silence, for improvisation. *A Place of Encounter*, on the other hand, had to last 1 hour, simply because it was based upon administering a professional manicure (which takes an hour) whilst having a conversation. In contrast, *Melting Point* was a carefully scripted 10 min. performance based upon an intense multi sensorial experience with little room for conversation/ slippage away from the script. All 3 of my works are also thematically concerned with time, with the live moment- ideas of the ephemeral are interwoven, of disappearance, of memory, of the moment. They reference time as it is happening, and draws attention to the fact that the encounter will soon be over.



Melting Point, 2008, Photographer: Mark Stevenson

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

As an audience member, whilst encountering one to one performances, I really enjoy the anticipatory nature of the encounter in which you are never quite sure what is going to happen. This anticipation can evoke feelings of uneasiness, vulnerability, and uncertainty that can be both terrifying and thrilling at the same time. Within my own works, I exploit this anticipation followed by an attempt to diffuse these feelings by putting my audience member at ease during our initial contact.

My past 3 works have explored the relationship between the public and the private self, looking at our desire to connect and experience, to feel, to touch, and to share memories. When devising the content/ themes within my works, I draw upon various autobiographical memories of intimate one to one encounters. Through this process, I also draw upon the feelings and experiences that were implicit in the remembered encounters: anticipation, vulnerability, uncertainty, relaxation, togetherness, healing, and the erotic. I carry some or all of these elements into my performances, which has resulted in some intimate moments of interaction, tenderness, discomfort, exposure and revelation between my audience member and myself.

A Bed Of Roses *A one to one performance by Sam Rose*

*A Bed of Roses is a lament on lost romance.
A remembrance of lasting loves and brief encounters.*

*In A Bed Of Roses, Sam invites you
under the covers for a sensual and
seductive one to one encounter.*

*Continuing a body of works
concerned with intimacy and the
senses, Sam explores the boundaries
between performer and audience,
creating encounters that encourage
closeness.
Examining the relationship between
the public and private self, this new
work explores moments of tenderness,
discomfort, exposure and revelation.*



Supported by Arts Council England



A Bed of Roses, 2009, Photographer: Deborah Stevenson

A BED OF ROSES 2009

In *A Bed of Roses*, Sam invites you under the covers for a sensual and seductive one to one encounter.

Continuing a body of works concerned with intimacy and the senses, Sam explores the boundaries between performer and audience, creating encounters that encourage closeness.

Examining the relationship between the public and private self, this new work explores moments of tenderness, discomfort, exposure and revelation.

My Response to...*Between One and Another: A Place of Encounter* at Sensitive Skin, Future Factory, Nottingham, 20/05/06

Part of a series of durational one-to-one performances based on ideas of intimacy and exchange entitled “Between One and Another”, Sam Rose offered the *Sensitive Skin* audience the opportunity to experience her current work; “A Place of Encounter”. Dressed in a crisp black dress and prettied with pristine make-up, Rose’s pose was seated at a small rather clinical looking table for two. An array of tools and utensils for all things cuticle had been laid out on the white tablecloth. A box to Rose’s right contained a wide variety of varnishes and a selection of lotions. Rose’s warm welcome and invitation to join her at the table set me at ease, ma(r)king the environment for our meeting secure and friendly. Framed by a dark screen backdrop and oozing stylized confidence, Rose structured the half-hour inter-action by delivering to her *other* a professional manicure.

Holding my hands softly, Rose set the scene for our shared encounter by informing me that the skin is the largest organ of the human body. After opting for a French Manicure (I was a manicure virgin and thought I should make the most of the occasion!), Rose began prepping my hands with lotions and a relaxing hand massage. As time passed and my hands became our concern, Rose perforated her guise as manicurist by inserting some artist-enquiry. The four questions Rose confidently manoeuvred into the conversation were delivered naturally and with ease, encouraging the same looseness in response. Instead of “Are you going on holiday this year?”, Rose figured questions like “When was the last time a stranger touched you?” and “When was the last time you felt so close to someone you thought you couldn’t get any closer?”. Refreshingly, the piece was not intent on drawing out some form of confession. Personal feelings and observations were shared by Rose *and* myself about our relationships with our skin at various stages of our lives, about being affectionate with family members and significant others, about various skin-related experiences and thoughts in a relaxed, informal way. The functional structure encouraged talk-easy and was surely adopted for this reason, but at no point did I feel coerced into revealing since the encounter was shared.

The intimacy, heightened through touch, also worked on another level that considered the body devoid of sensation. Collecting the nail clippings she gently removed and placing them into a small clear container, my remains (my DNA!) were placed in a plastic grid that held a few other jars - remnants of others’ encounter with Rose. With the piece coming to a close Rose plunged her bright red nail-varnished finger into a beaker-like vessel, twisting and turning until all colour was removed. Peeling off the colourless fake nail, she placed it in an empty pot and handed it to me – a trace of the decay dwelling beneath my pristine set. Turning our attention to my manicured hands, Rose spoke of the temporality of the manicure, of our experience together, and reminded me that with time, what was beneath would soon come to the surface again. More truthful as opposed to sinister, Rose’s final words brought closure to the immensely generous, ephemeral encounter we had both shared, leaving ajar the construction of aesthetic make-up traceable on my hands and leaving behind – for the meantime, the trace of my objectionable excess.

Samantha Sweeting

La Nourrice (come drink from me my darling) is a one to one performance in which audience members are invited to suckle. It stems from my research into alternative imagery and actions involving breasts and breast milk, including interspecies nurture, induced lactation and adult nursing. My lover had never been breastfed as a child and the idea of adult nursing presented an opportunity to fulfil a mutual desire for closeness, highlighting the nostalgia and deep-rooted eroticism of this basic corporeal act. At the same time, one of the motherless feral kittens that we had adopted from a neighbouring sheep farm kept trying to suckle from me. I found this instinctive behaviour strangely sweet and tragic, a kind of impossible longing and need for love. I would spend time on the sheep farm, watching ewes being milked and holding newly born lambs. A feeling of broodiness for an animal shaped baby led me to making a collection of videos suckling young lambs. 18 months later the little cat died. I held her frail corpse in a pieta, as I slipped into a period of incomprehensible grief. The image of the exposed breast now signified loss; I was a mater dolorosa grieving her dead child. Shortly afterwards, one of my closest friends drowned himself in the Thames. I began my public breastfeeding performance, using it an overwhelming offer of kindness and desire for solace.

The performance begins with a looped single screen video of a girl on all fours breastfeeding a lamb. The participant then enters my space. In my most recent version, I sit on a low wooden milking stool with an unwashed sheep fleece at my feet. I wear a white nursing bra and a Supplementary Nursing System. This is a simple contraption used by adoptive parents or people with insufficient amounts of breast milk to breast feed as normal. A bottle of milk hangs around the neck and tiny latex tubes attach to the nipples. I invite my participant to sit before me as I unclasp my nursing bra. I cradle their head as they suckle, taking nipple and milk into their body. There is a play between the obvious artifice of the performance and the very real experience that it generates. My bottle is filled with almond milk to supplement my empty breasts. The breastfeeding is a sham. Yet, at the same time, a profound feeling of bonding is triggered as my participant and I share an intense moment of tenderness, deeply sexual, comforting and sad. They stay with me as long as they choose. Sometimes we talk. Sometimes we hug. They exit the space.



La Nourrice (come drink from me my darling), Visions of Excess 2009, Shunt Vaults

Photographer: Richard J Andersen

Q1. What led you to start using the One to One format in your practice?

.....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

I have always been concerned with notions of intimacy and dialogue in my work.

One to one makes the most sense to me. I'm not performing on stage for an audience. There is more of a balance, emphasising the relational dynamic between my participant and me.

Before I began performing, I made installation. I would set up intimate environments that the viewer was invited to enter one at a time, to have their own private experience. Here the relationship was artist-artwork-viewer. Even as my installations began to be more performance based, I still missed direct contact.

I started to set up private situations with people that I knew and already shared some form of intimacy: a lover, friend or family member. These one to one interactions were created for my collaborator as a means to understand our relationship. A kind of desire for knowledge. The performance would begin with a feeling,

longing or anxiety, which we could then play out in our momentary duet. I later began to allow strangers to take the place of the particular person for who the action had originally been conceived.



La Nourrice (come drink from me my darling), Visions of Excess 2009, Shunt Vaults

Photographer: Richard J. Andersen

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

I like the idea of performance as something generous; a moment of unadulterated giving. Though, often there is a particular reaction that I want to provoke in myself. The audience is a catalyst for this. I set up the situation but their interaction is intrinsic to the performance. The way they want to touch you, what they want to talk about, their shyness or forwardness. The elements of risk and unpredictability are important. The experience is different with each person.



La Nourrice (come drink from me my darling), Visions of Excess 2009, Shunt Vaults

Photographer: Richard J Andersen

Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

The factors are very specific to the project and what it is that I am trying to probe or produce. The site/context is important for the way the work is framed and read. Also for the atmosphere that it sets up and how the audience member is trained to act. I am particularly interested in using domestic space and the possible exploration of trust, violation and voyeurism implicit within this.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

Consent is interesting. It is important for me that my participant has agreed to the performance and that they have the possibility of opting out if they choose to. Yet at the same time, they may not be aware of what it is that they are consenting to in terms of their reactions. In one of my early performances that took place towards the end of a long term relationship, I had given my partner a written description of the action that I wanted him to be part of. He agreed and we carried it out. But he subsequently had a bad reaction. I felt immense guilt at making him do it, even though he had consented. So perhaps this is a question of responsibility. Am I responsible for both of us in the situation that I have created? Yet, in creating the situation, I am also putting myself in a position of vulnerability, giving the audience license to react in

whatever way they choose. Our shared experience risks being traumatic, tender, unsettling, or lovely. This uncertainty is what we consent to.



La Nourrice (come drink from me my darling), Visions of Excess 2009, Shunt Vaults

Photographer: Richard J Andersen

Martina Von Holn



Seal of Confession, Photographer: Anna Maneljuk

Q1. What led you to start using the One to One format in your practice?

.....Do you think about there only being one audience member when creating a performance?....What comes first, the format or the content....?

With a practice that is rooted in theatre I became interested in a different qualitative experience of a live encounter. Further my interest in site-specific work has led me to experiment with a number of one to one settings one of which is the confessional box. When creating a one to one encounter I consider both interaction and site in parallel as in my view they are essentially connected.

Q2. What do you think is special about the audience in a One to One performance?

....What does the audience add to your performance? How do you deal with the unpredictability of their response?

Whereas the experience of a theatre audience is mostly a collective one the audience member during a one to one encounter is being thrown back onto themselves without the choice to act and react in relation to a group identity. Momentarily stripped of the reassuring shared collective authority a possibility arises for a different kind of encounter which is based on an exchange between two individuals and challenges both the performers as well as the audiences perception of self and the other. What is essentially occurring is a making oneself vulnerable, the unpredictability of the audience response is an expression of that 'disarming' process. The negotiation of trust through taking risk lies necessarily at the heart of the encounter. An opportunity for the audience to express and share their thoughts and feelings the encounter bears the possibility for an authentic exchange.

Q3. What factors do you think are important in making a One to One performance?

....Site?...Duration?...Use of Media?...Design?

Site plays an important role in establishing the degree of physical intimacy in one to one performance and with it the degree of risk/comfort-discomfort connected to it. It is essential to take into consideration the expectations and perceptions an audience brings to a specific site/design and how these can shape their experience of the encounter. Duration in one to one performance is vital and will influence the degree of audience engagement, the level of vulnerability and the degree of exchange taking place.

Q4. Could you comment on one of the following in your One to One work – intimacy, risk, consent, confession, therapy, uneasiness? Or feel free to suggest one of your own.

On Trust

The Seal of Confession invites the audience to meet the performer in a confessional box. Through the strong religious and moral connotations connected to the site the audience enters with varying degrees of fear/ uneasiness and/or curiosity. The encounter explores aspects of this emotional baggage and negotiates every audience's willingness to enter into a relationship of trust with the performer. When the roles of the confessor and confessant are reversed an invitation is made to share personal experiences. With no means to verify what is shared as true or untrue the encounter becomes a symbolic act of mutual trustfulness.



Seal of Confession, Image Courtesy of Artist

Biographies of Contributors

Oreet Ashery is a Jerusalem born, London based interdisciplinary artist whose works look at intimate narratives, real and fictional, and their relationship to contested social and political realities. The work aims to expand the discourse around subjectivity and art practice, mainly through the use of various male alter egos and fictional characters. Ashery has performed and exhibited extensively (including at the Liverpool Biennial, ZKM, Tate Modern, Brooklyn Museum, Pompidou Centre, Freud Museum, Umjetnicki Paviljon, NRLA and Foxy Production). Site-specific locations have included curators' bedrooms in various cities, religious celebration, Qualandia checkpoint, and a derelict fishermen's hut. In 2009 she will complete an Artangel public commission. Ashery's work has been discussed in numerous publications, in many languages. Her book *Dancing with Men*, charting ten years of interactive performances and interventions, was recently published by the Live Art Development Agency, while the graphic novel, *The Novel of Nonel and Vovel*, in collaboration with Larissa Sansour, was recently published by Charta. Ashery is a recipient of an AHRC Creative Fellowship award, based in the Drama department at Queen Mary University of London. www.oreetashery.net

Franko B was born in Milan and has lived in London since 1979. He has been creating work across video, photography, performance, painting, installation, sculpture and mixed media since 1990. He has performed at the Tate Modern, ICA, South London Gallery and Beaconsfield. He has presented work internationally in Zagreb, Mexico City, Milan, Amsterdam, Antwerp, Copenhagen, Madrid and Vienna, Tate Liverpool and most recently at the Palais des Beaux-Arts, Brussels, Belgium and the Crawford municipal gallery in Cork, Ireland. Franko B lectures widely, including at Central Saint Martins School of Art, DasArt, New York University, Accademia Di Belle Arti and the Courtauld Institute of Art. He has been the subject of two monographs, *Franko B* (Black Dog Publishing, 1998) and *Oh Lover Boy* (2001) and has published a photographic project entitled *Still Life* (2003).

Franko B has recently decided to discontinue bleeding in performance, and is pursuing other challenging creative strategies, including painting. In 'Don't Leave Me This Way', his latest performance work in progress, Franko B's body is presented naked and unpainted, seated on a raised plinth or altar. The audience is allowed time to look at his body, to approach it as a sculptural form. 'Don't Leave Me This Way' will continue his practical research into the politics of performance, in new and unexpected ways.

Blinded By Love is a monographic publication on the work of Franko B. The book documents Franko B's practical research into the politics of performance, covering over 15 years of artistic activity. The works in the volume span from paintings and objects, characterized by the recurring triptych Man-Heart-Cross, to the documentation concerning live performances in which the artist's flesh and blood become a canvas for the representation of vulnerability, pain and loss.

Angela Bartram is a visual artist making work as live art, video and sculptural objects. Her research is concerned with the social existence of the mouth, thresholds and “in-between” spaces. She is a Senior Lecturer at the University of Lincoln in the department of Fine Art.

Simon Clark is an artist, writer and musician currently working on a practice based PhD in the Art Department at Goldsmiths College. His project explores how the figure of the zombie might be rendered in popular song to function as an allegorical investigation into the links between melancholia and utopian philosophy. Simon has performed his collection of songs and short stories in venues throughout North America and Europe, and was commissioned to compose an undead requiem for the Museo de la Ciudad in Quito, Ecuador. His writing features in *The Undead and Philosophy* published by Open Court Press.

Jess Dobkin’s performances, artist’s talks and workshops are presented internationally at museums, galleries, theatres, universities and in public spaces. Her creative endeavours have received wide support and recognition, including awards from the Canada Council for the Arts, the Ontario Arts Council, and Toronto Arts Council, and repeated funding from the Franklin Furnace Fund for Performance Art and the Astraea Foundation.

Her work has toured internationally, and she has performed, lectured and conducted performance art workshops in the US, Canada, Germany, Belgium, and the UK. Her performances have been presented at renowned avant-garde venues in New York including P.S.122, The Kitchen, LaMama, Dixon Place, the Joyce SoHo and the WOW Cafe. In Toronto, her work has been presented at The Power Plant, The Ontario College of Art & Design Professional Gallery, YYY Artists' Outlet, the WARC Gallery, SPIN Gallery, Buddies In Bad Times Theatre, the Inside/Out Festival, and other venues. Her performances receive extensive print, radio, television and web media attention and have been the subject of recent journal articles in *Gastronomica* and *The Canadian Theatre Review*. She was named "Best Performance Artist" by NOW Toronto and X-tra Magazine, and her "Lactation Station Breast Milk Bar" performance continues to draw international media attention and interest.

For more about Jess and her work: www.jessdobkin.com

Davis Freeman (1969) is a performance artist who has been working with Forced Entertainment (Bloody Mess, The World in Pictures), Meg Stuart (Highway 101, Alibi), Hans van den Broeck (They feed we eat eat eat) Stephan Pucher (Kirshgarten, Snapshots) and Superamas (Big 2, Big 3, Empire). Along with this work he started his own company Random Scream in 1999 with Lilia Mestre and they have created work together and alone which has also toured internationally. Currently he is touring his three latest pieces Saving Lies, Investment, and the musical Assassins, along with Superamas in Empire.

For personal contact or more information info@randomscream.be and www.mokum.be for management.

Adrian Howells holds an AHRC Creative Fellowship in the Department of Theatre, Film and Television Studies, University of Glasgow. His three year practice-led research project has been concerned with exploring issues of intimacy and risk within a one-to-one confessional performance practice. For the past nine years he has been developing a body of work specialising in intimate exchange, predominantly autobiographical and confessional by nature, often in the one-to-one performance mode, and in a number of major UK festivals, including: Fierce! (Birmingham), BURST (BAC, London), Arches Live (Glasgow), Midsummer (Cork) and the Edinburgh Fringe Festival; and internationally in Israel and Singapore, supported by the British Council. In March 2009 he presented his most recent one-to-one *Foot Washing for the Sole* as part of S.P.A.C.E UK at La Laboral Ciudad de la Cultura in Spain, and later in the year he will create *An Audience with Adrienne – A Night at the Opera* for the Bavarian State Opera Festival at Munich Opera House. He is currently collaborating with writer/performer Tim Crouch on his new play, *The Author* (Royal Court Theatre). *The Garden of Adrian*, a unique collaboration with artist Minty Donald, is the culminating project of his fellowship.

Dominic Johnson is a Lecturer in the Department of Drama at Queen Mary, University of London. He is the editor of *Franko B: Blinded by Love* (2006), and *Manuel Vason: Encounters* (2007), and publishes widely on the cultural politics of performance and visual culture. He has performed in the UK at National Portrait Gallery, Chelsea Theatre, Torture Garden, Duckie and Gay Shame (London), Fierce! Festival (Birmingham), and National Review of Live Art (Glasgow), and internationally, in Austria, Croatia, Slovenia, France and the US. For more info see: <http://dominicjohnson.blogspot.com>

Eirini Kartsaki's interests focus on performance practice, research and writing. Her work is concerned with human relationships, the memory of sexual encounters and the discomfort of being loved. She is interested in repetition in contemporary performance and specifically the anticipation, created by repetition, of a moment, which has not happened yet. Eirini Kartsaki is interested in the affective experience of spectatorship and the pleasures this experience may generate. She is currently pursuing a doctoral research project at Queen Mary, University of London. She creates and writes on performances that use repetition as a structural and expressive means. She has presented performance work in the UK (291 Gallery, Whitechapel Gallery, The Place, etc) and elsewhere (Biennale d'Art Contemporain de Lyon, Man-in-Fest Festival, Cluj-Napoca, Romania). She has performed intimate performances in public spaces, such as small alleys, public toilets, tube stations, the staircase of a theatre, as well as in more conventional settings. In November 2009 she will perform in an evening of intimate performances entitled *Cruising for Art*, curated by Brian Lobel as part of *Queer V&A Late: Making a Scene*. Her last solo work 'Cock tales and ballads' has been presented in East End Collaborations, CPT and Arnolfini, Bristol.

Leena Kela (1979, Finland) is a Helsinki based live artist who also works with performance art pedagogy, photography and video. In her work she wants to approach the other and the concept of otherness. How does a human being, an animal, nature or even self manifest itself as other? Her works map out the continuous

movement of the presence and absence of the other and the self, a movement that makes the surrounding world real. Through small cracks in reality and consciousness, when chaos intrudes, bewilderment can have an opportunity to appear.

Her performances have been presented in a number of contexts in Finland and internationally in performance art festivals in Canada, Russia, Spain, Germany, Poland, Belgium, Netherlands, Norway, Sweden and Estonia. She has studied at the Crossing Borders in Performing Arts BA degree programme in Turku Arts Academy (2003) and at the Performance Art and Theory MA degree programme at the Theatre Academy in Helsinki (2009).

www.leenakela.com

Berni Louise: artist, performer, heartbreaker, housewife. After achieving a distinction grade for her harrowing 2002 multimedia show 'From the Site of Desire to the Scene of Destruction', Bernadette Louise (BL) choreographed a video installation for Ron Athey's 2003 massive "Visions Of Excess" production, which featured over 100 performers and remains one of the most notorious performances ever seen in Birmingham. In the summer 2004, BL worked as artist assistant and marketing for Lydia Lunch's controversial 'Not Safe' Triple Threat of installation, photography and live performance at Birmingham's Custard Factory, and also as artist assistant for Nicole Blackman's sold-out production of the legendary 'The Courtesan Tales' at the Birmingham Repertory Theatre.

www.BernadetteLouise.com

www.ViannAndViolet.com

Susana Mendes-Silva (1972) is a visual artist who lives and works in London and Lisbon. She studied Sculpture in FBAUL (Lisbon, PT), and is a PhD candidate in Fine Art (Studio Based Research), Goldsmiths College, London. She was awarded a grant from the Calouste Gulbenkian Foundation.

Her work reflects about the intimate, the everyday and the codes and processes of art itself, and develops in a rhizomatic way experimenting and using several media.

Kira O'Reilly is a UK based artist; her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices and writing with which to consider speculative reconfigurations around The Body.

Her work has been exhibited widely throughout the UK, Europe, Australia, China and Mexico. She has also presented at conferences and symposia on both live art and science, art and technology interfaces and has been a visiting lecturer in the UK and Australia and U.S.A.

She has been artist in resident at SymbioticA, the art science collaborative research lab, School of Anatomy and Human Biology, University of Western Australia and School of Biosciences, University of Birmingham where with Dr. Janet Smith she is investigating using spider silk and bone, muscle and nerve cell cultures as

biomedia, and the relations between tissue, text and textile as variants on the theme of techné.

Most recently she has made falling sleep with a pig for The Arts Catalyst touring exhibition INTERSPECIES, 2009 which will be remade in London in October 2009. She was SPILL Festival of Performance's Thinker in Resident in April 2009 and is making a new work as part of *Marina Abramovic Presents . . .* for Manchester International Festival 2009.

www.kiraoreilly.com/blog

Jiva Parthipan is a trans-disciplinary artist and performer whose work is often concerned with the manner in which power is negotiated in the interpersonal, social, geopolitical and sexual spheres.

His artistic practice is an attempt to make sense of the world around him by framing, reframing, negotiating and then renegotiating with every life situation. Each work arises from a particular event that helps both the audience and the artist to see it in a new light. For example, Necessary Journey is a performance lecture about travel. Here, a series of bureaucratic red tape along with geopolitical implications and travel restrictions hindered a proposed travel residency to Mexico and the USA. This 'failure', resulted in a performance work about the privilege of travel. This engagement with real issues offers Parthipan multiple possibilities in performance making. Therefore depending on the idea and context Parthipan utilizes a variety of disciplines and strategies ranging from theatre, games, dance, video, text and interventions to realise the project. Some are irreverent, others funny but they are always highly charged and engaging.

Parthipan's work has been seen at The Tate Modern, ICA – Institute of Contemporary Arts, Arnolfini, Fierce Festival, National Review of Live arts and Saddlers Wells to include a few. Past work include Rent, FIST!, Lick, Necessary Journey, [man(DOG, MONKEY, GOD)], Al Qaeda State Ballet, Waiting and Pakiboy. Jiva's film work Waiting for Guards and Stuff of Life was commissioned by Amnesty International for the television, cinemas and the internet. International performances include The Netherlands, Republic of Ireland, Sweden, Norway, Denmark, Germany, France, Switzerland, South Africa and Sri Lanka. Jiva parthipan is an associate lecturer at Central St Martins, University of the Arts, London

www.jivajiva.com

Michael Pinchbeck is a writer, live artist and performance maker based in Nottingham. His work is an exit strategy from the everyday. He operates autobiographically by using self and site-as-source to illustrate loss and explore absence and presence. He aims to challenge the boundaries of text, performance and installation in reliving memories and revisiting real-life events.

Michael Pinchbeck studied Theatre and Creative Writing at Lancaster University and co-founded Metro-Boulot-Dodo Theatre Company (MBD) in 1996. Pinchbeck was involved in ten MBD productions for national and international touring. MBD was voted Total Theatre Best Newcomer at the 1999 Edinburgh Festival. Pinchbeck left MBD in 2004 to embark on five-year live art project *The Long and Winding Road* commissioned by Fierce! and Hinterland. The project culminated in a trilogy of events at The Bluecoat in Liverpool in 2009.

In 2008, Pinchbeck was invited by Arts Council England to present *Sit with me for a moment and remember* at the Biennale for Young Artists in Italy. In 2009, his work was selected for the British Council's Edinburgh Showcase. Pinchbeck has a Masters in Performance and Live Art from Nottingham Trent University. He is currently a lecturer in performance at the University of Chester.

www.michaelpinchbeck.co.uk

Sam Rose has been showing work nationally and internationally since 1999. Her solo practice is process driven and interdisciplinary in approach, and has been concerned with the body as a site for exploring issues of gender, sexuality and desire. She is currently working with the context of one to one performance, researching notions of intimacy, exchange and the senses. Between 2006-2007, Sam created a series of performance encounters entitled *Between One and Another*, based upon ideas of intimacy and exchange: *Between One and Another: Melting Point* (2007); *Between One and Another: A Place of Encounter* (2006); *Between One and Another: Our Pod* (2006). As a body of works, the research and development process uncovered how the performance of intimacy can generate moments that contain risk, chance, dialogue and conversation, including feelings of control, power, closeness, vulnerability and loss. Encouraging participation, each work explored the boundaries between performer and audience. Each audience member is an implicitly part of the performance, and they must accept their role as performer, and offer him/herself as the subject of the gaze. She is currently a part time lecturer at New College Nottingham, and finalising a part time MRes Theatre and Performance at Plymouth University (practice as research).

www.samrose.net

Samantha Sweeting makes site-specific performance and installation, using eroticism to probe the complexities of love and loss. Producing imagery that is at once provocative and playful, her recent projects have involved adult nursing and cross-species interplay. Whether collaborating with a lover, stranger or animal, her intimate performances initiate melancholy and tenderness, whilst also questioning social mores regulating the female body.

Samantha was born in Singapore in 1982 and moved to England in 1994. After completing a foundation course at Camberwell, she trained at London College of Communication, graduating with a First Class BA (Hons) in Photography. In 2006, Samantha received an AHRC Professional Development Award to complete a Masters in Visual Performance at Dartington College of Arts in Devon.

During her MA, Samantha began a series of pinhole performance photographs with artist Tom Hunter, as well as an ongoing text and image exchange with cult writer and critic Jack Sargeant.

Select group exhibitions and performances have included *Visions of Excess*, co-curated by Ron Athey and Lee Adams at the Shunt Vaults for the Spill Festival, London (2009), *The Graduates* at the Battersea Arts Centre, London (2008), *Viscera II*, alongside Ron Athey and Gyrl Grip at Open Space gallery in Victoria,

Canada (2008) and Transit Station in Edinburgh (2006) and Berlin (2005) as part of the Transmediale festival.

Select film screenings include the Boston Underground Film Festival (2009) and the Festival International de las Artes de Castilla y León (2009) in Salamanca. Samantha currently lives and works in London.

Martina Von Holn is a London and Berlin based live artist who explores the fragile interface between the public and the private. Often taking on the form of one to one encounters between the performer and a member of audience her interest lies in exploring our relationship with belief, authenticity and with how much we are willing to make ourselves vulnerable. Recent project have been developed for Battersea Arts Centre, Midpennine Arts, Brighton Festival, HOME Camberwell, LIFT (London International Festival of Theatre), Rules and Regs, Switch Performance Company and Elgenarten Festival Hamburg.

www.martinavonholn.com

Rachel Zerihan has recently been awarded a PhD for her thesis that examines *Catharsis in Works of Contemporary Female Performance* (Roehampton University). She has had articles published in *Dance Theatre Journal*, *Esse: Arts and Opinions*, *Body, Space Technology Journal* and *Contemporary Theatre Review*. In collaboration with Maria X and Janis Jefferies, Rachel recently finished co-editing *Interfaces of Performance* – a collection of works examining the use of technologies in contemporary performance practice (Ashgate, forthcoming). In 2007 she co-directed, also with Maria X, the three-day event *Intimacy: Across Visceral and Digital Performance* from which an edited collection of writings is currently being considered for publication. Rachel is currently an Associate Lecturer at Queen Mary University of London.

Appendix

Study Room Guide

As mentioned in the introduction, there isn't an abundance of resources specifically covering One to One performance but documentation and writing are now being collected, particularly in the Study Room at the Live Art Development Agency. In addition to some visual records of One to One performances (DVDs and Videos), published texts and reviews on One to Ones and writings from/on the artists who have contributed to this guide more generally are detailed below for you to explore and investigate. The fourth column shows the study room guide reference number in order for you to locate the particular resource.

Videos/DVDs

Adrian Howells	Foot Washing for the Sole	2009	D1260
Adrian Howells	The Garden of Adrian	2009	D1261
Adrian Howells	14 Stations of the Life and History of Adrian Howells	2009	D1262
Davis Freeman	Too Shy to Stare	2009	D1257
Franko B	Aktion 398	Oct 1998	V0364
Franko B	Aktion 398 (tape 1 of 2)	Oct 1998	V0209
Franko B	Aktion 398 (tape 2 of 2)	Oct 1998	V0210
Franko B	Aktion 398 and Milk & Blood	2001	V0357
Franko B	Documentation May 2003	2003	V0592
Franko B	Franko B - Lecture Materials	2007	D0694
Franko B	Franko B documentary	2001	V0397
Franko B	I Miss You	2000	V0485
Franko B	I Miss You / Aktion 398	2000	V0345
Franko B	I Miss You and Aktion 398 (extract)	2002	V0468
Franko B	La Mandragora (documentary)		V0679
Franko B	New Compilation	Various	V0533
Franko B	New work	2003	D0166
Franko B	Performing Rights Collection - Vienna - Don't Leave Me This	2007	D0784

	Way		
Franko B	Photographic documentation 1		D0092
Franko B	Photographic documentation 2		D0093
Franko B	Photographic documentation 3		D0094
Franko B	Photographic documentation 4		D0095
Franko B	Photographic documentation 5		D0096
Franko B	Photographic documentation 6		D0097
Franko B	Promo / Illustrated Lecture	2004	D0165
Franko B.	Compilation	various	V0243
Helena Goldwater	Hot Soak	2006	D0534
Jess Dobkin	Compilation of recent performance art work (2003 - 2009)	2009	D1259
Jess Dobkin	Fee for Service	2009	D1258
Kira O'Reilly	In The Wrong Placeness	2005	D0298
Kira O'Reilly	Succour	2002	D0323
Kira O'Reilly	Untitled Action For Hong Kong Arts Centre	2004	D0297
Kira O'Reilly	Wet Cup	2000	V0347
Oreet Ashery	Say Cheese (extracts)	2002	V0574
Reuben Henry	Conversation Exchange	2005	D0304
Rimini Protokoll	Call Cutta	2005	D0597
Rimini Protokoll	Call Cutta - The Movie (Rough Cut)		D0382
Sam Rose	Selected Works 2003-2007	2007	D0258
Samantha Sweeting	His Fleece Was White As Snow (for <i>La Nourrice (come drink from me my darling)</i>)	2009	D1256
Shan, Leung Po	Itchy Itchy - 'One on One Solo Series'	2003	D0141
Various	Home Presents Home 2	2000	D0013

Various	Intimacy - Across Visceral and Digital Performance	2007	D1149
Various	Intimacy - Across Visceral and Digital Performance	2007	D1150
Various	Intimacy - Across Visceral and Digital Performance	2007	D1151
Various	Intimacy - Across Visceral and Digital Performance	2007	D1152
Various	Intimacy - Across Visceral and Digital Performance	2007	D1153
Various	Intimacy - Across Visceral and Digital Performance	2007	D1154
Various	Intimacy - Across Visceral and Digital Performance	2007	D1155
Various	Intimacy - Across Visceral and Digital Performance	2007	D1156
Various	Intimacy - Across Visceral and Digital Performance	2007	D1157
Various	Intimacy - Across Visceral and Digital Performance	2007	D1158
Various	Intimacy - Across Visceral and Digital Performance	2007	D1159
Various	Intimacy - Across Visceral and Digital Performance	2007	D1160
Various	Intimacy - Across Visceral and Digital Performance	2007	D1161
Various	Intime / Intimateness	2008	D1163
Verhoven, Dries	‘Sacred 2008’ Thy Kingdom Come (and accompanying programme for Sacred season – P1132, p.10)	2008	D1069

Study Room Guide

Articles and Publications

Autobiography and Performance	Deirdre Heddon	2008	P0967
Blinded By Love	Franko B	2006	P0847
Cargo Sofia-X, Call Cutta	Stefan Kaegi & Rimini Protokoll	2007- 2008	P1215
Closer - Performance, Technologies, Phenomenology	Susan Kozel	2007	P1067
Contract with the Skin: Masochism, Performance Art, and the 1970s	Kathy O'Dell	1998	P0287
Dancing With Men	Oreet Ashery	2009	P1260
Encounters	Manuel Vason	Dominic Johnson	2007 P0915

Exposures	Manuel Vason, Lois Keidan and Ron Athey	2002	P0427
Feeling Queer – Review of Qasim Riza Shaheen’s <i>Queer Courtesan</i> in We Need to Talk About Live Art	Rachel Lois Clapham	2008	P1113
Intimate Encounter	Rupert Smith	2008	A0223
Risk in Intimacy: An Interview with Bobby Baker	Adrian Heathfield	1999	A0043
Oh Lover Boy	Franko B, Gray Watson, Sarah Wilson	2001	P0213
Performance and Place -see particularly section pp.179-191 - “Too Close for Comfort: One to One Performance”	Leslie Hill and Helen Paris	2006	P0777
Pulse: Review of Francesca Steele’s <i>Pulse</i> at the National Review of Live Art, AN Magazine	Rachel Lois Clapham	2007, April	A0273
Sacred 2008	Various	2008	P1132
Sensitive Skin	Rachel Zerihan	2006	A0139
Technologies of Intuition see particularly section pp.231-pp.239 on Karen Finley’s <i>One to One Psychic Portraits</i>	Fisher, Jennifer, ed.,	2006	P1319
The You & The I	Kira O’Reilly	2003	A0021
Theatre, Intimacy and Engagement	Alan Read	2008	P0985

Additional Resources for Researching One to One Performance

Articles

- Eisenberg, Alex ‘Becoming a Child or a Lamb’ Review of Samantha Sweeting’s *La Nourrice: Come Drink From Me My Darling*, 12/04/2009, Spill: Overspill
<<http://spilloverspill.blogspot.com/2009/05/becoming-child-or-lamb-by-alex.html>> [accessed 11/08/09]

- Gardner, Lyn 'I didn't know where to look', *The Guardian Online*, 3 March 2005, <<http://arts.guardian.co.uk/critic/feature/0,,1432995,00.html>> [accessed 11/08/09]
- Gardner, Lyn 'How intimate theatre won our hearts', *The Guardian Online*, 11 August 2009, <<http://www.guardian.co.uk/culture/2009/aug/11/intimate-theatre-edinburgh>> [accessed 11/08/09]
- Safe, Emma, 'Come Into My Parlour', *The Guardian Online*, May 25 2002, <<http://arts.guardian.co.uk/features/story/0,,721684,00.html>> [accessed 11/08/09]
- Stannard, Kate, '(Re)View of Kira O'Reilly's Performance *Succour* as Seen at the National Review of Live Art 2001', *New Moves International*, <www.newmovesinternational.co.uk> [accessed 12.07.07]
- Zerihan, Rachel 'Intimate Inter-actions: Returning to the body in One to One performance' in *Body, Space, Technology Journal* Vol.6 No.1 (2006) <http://people.brunel.ac.uk/bst/vol0601/home.html>
- Zerihan, Rachel - Review: "Gay Shame 2008: Duckie Gets Macho" Performance and Club Event, *Dance Theatre Journal* Vol.23:2 (2009), pp.20-26

Books

- Grau, Oliver, *Virtual Art: From Illusion to Immersion*, trans. by Gloria Custance, (Massachusetts: MIT Press, 2003)
- MacDonald, Claire, 'Editorial: On Risk' in *Performance Research*, Vol. 1 (2), Summer, (1996), pp.vi-viii