

***I Can't Go On Like This***  
**Lone Twin and related practices: a performance symposium**

**Friday 16<sup>th</sup> February, 2-6pm**

<b>Time</b>	<b>Details</b>
1.00pm	Registration/Introductions/Arrivals (coffee provided)
2.00pm	<b>Carl Lavery</b>
2.30pm	Discussion
2.45pm	<b>Gary Winters and Gregg Whelan</b>
3.15pm	Discussion/Break & Coffee
3.45pm	<b>Niki Woods &amp; Mary Oliver</b>
4.15pm	Discussion
4.30pm	<b>Larry Lynch</b>
5.00pm	Discussion/Close

8pm Lone Twin present *Nine Years*

**Saturday 17<sup>th</sup> February, 10.45-6pm**

<b>Time</b>	<b>Details</b>
10.45am	<b>Emma Govan</b>
11.15am	Discussion
11.30am	<b>Anne Bean</b>
12.00pm	Discussion
12.10pm	<b>Nina Tecklenburg</b>
12.40pm	Discussion/Break
12.50pm	<b>David Williams</b>
1.20pm	Discussion/Lunch (light lunch provided)
2.00pm	<b>These Horses</b>
2.30pm	Discussion
2.40pm	Panel Discussion with <b>Gary Winters and Gregg Whelan</b>
3.30pm	<b>Augusto Corrieri</b>
4.00pm	Discussion/Break (coffee provided)
4.15pm	<b>Teresa Grimaldi</b>
4.45pm	Discussion
5.00pm	<b>Patrick Primavesi</b>
5.30pm	Discussion/Closing

8pm Lone Twin present *Nine Years*

## **Contributors (in order of appearance):**

### **Carl Lavery,**

The Return of Public Men (Or the Desperate Need for Encounter)

This paper attempts to explore how Lone Twin's interest in situating their work in public space is motivated by a desperate need for encounter with the Other – the very thing that contemporary spatial practice, to use a term coined by the French philosopher Henri Lefebvre, all too often prevents from occurring. The title of the paper is based on an influential book by the American sociologist Richard Sennet called *The Fall of Public Man* (1974). The gender bias in the title is unintentional, and caused by intertextual motivations (or what some might just call 'cleverness'). The paper is structured like an old-fashioned EP, and is divided into sections, or what I call 'songs': 'The Song of the Name'; 'The Song of the Place'; 'The Song of the People'; and 'The Song of Language'. Each song deals with a specific aspect of Lone Twin's practice. The Surrealist notion of objective chance was a strong influence on the thinking behind the essay.

Carl Lavery teaches at Lancaster University. His research is focused on two main areas: landscape and environmental performance and contemporary French performance. In both, he tries to think about performance in terms of space, and to find alternative ways of writing about this relationship. He works closely with the artist and poet Lawrence Bradby, and has created a solo landscape performance called *Mourning Walk*. He has recently completed the first stages of a funded project, *Observing Nature/Performing Ecology* with the ecologist, Professor Richard Bardgett and digital artist Kirk Woolford. He is co-editor of *Jean Genet: Performance and Politics* (Palgrave, 2006), co-author of *Sacred Theatres* (Intellect, 2007) and *Walking and Autobiography: Performance Writing* (Intellect, 2007). He has published articles in *Contemporary Theatre Review*, *Journal of European Studies*, *Research in Drama Education*, *New Theatre Quarterly*, *Studies in Theatre and Performance* and *Performance Research*.

### **Gregg Whelan and Gary Winters**

Lone Twin Theatre

In 2005 Gregg Whelan and Gary Winters formed Lone Twin Theatre, an ensemble of eight performers and artists brought together to work on narrative-based theatre works. This informal talk will offer background on the ambitions and processes at play in the company and will outline possible future projects and interests.

Lone Twin produce performance events for a variety of locations and contexts, works range from durational pieces to stage and studio presentations. Formed in 1997 the company have since created an internationally celebrated body of work with regular showings across Europe, North America and Australia. In 2004,

KunstenFESTIVALdesArts, Brussels commissioned the 24-day performance *To The Dogs*. In 2005 the company toured to 18 cities across the world, returning for a second year to Portland Oregon's TBA Festival and presenting four works at The Melbourne International Festival. In 2006 the company created *Alice Bell*, the debut work for the newly formed Lone Twin Theatre. *Alice Bell* premiered at KunstenFESTIVALdesArts and begins various international tours in 2007. 2007 will also see Lone Twin Theatre begin work on a second ensemble piece.

Lone Twin Theatre ensemble: Antoine Fraval Cynthia Whelan, Molly Haslund, Nina Tecklenburg, Paul Gazzola. Dramaturge: David Williams. Artistic Directors: Gregg Whelan and Gary Winters.

### **Niki Woods & Mary Oliver**

Performance and Brave Double Acts: When does bravery become stupidity?

Int terraced house, Manchester Evening.

Woods, Associate Artist with Blast Theory sits at a long wooden kitchen table. Oliver, Associate Head of Research, Salford Uni has her head in the fridge.

Woods  
We will explore bravely, ponder, observe.

Oliver  
Before you said stalk.

Woods  
Some of the less visible aspects of Lone Twin and their brave acts.

Oliver closes the fridge door and proceeds to the cupboard.

Oliver  
You did, you definitely said stalk.

Woods  
For example, anyone else doing this...

Woods closes eyes screws up face and ponders.

### **Niki Woods**

I have been a performer a long time! Well longer if you count the Everyman youth theatre in Liverpool where I played a wolf, a football yob, a tooth fairy and a kind of mystic Meg with a beard! After that I left the Pool and moved to Manchester to do some community art/theatre work and worked at the Contact Theatre and Manchester Young Peoples group running workshops, making a mess and

touring some shows along the way. One that went down in history was a show I directed for the Greenroom. It was meant to be a 45-minute show but lasted only 17 mins! It was the nerves they said, never performed live they said. The audience had only just sat down!

So I left community arts for a bit and thought I'd try out the professional performance territory. After graduating from De Montfort University and being introduced to and working with some of the most inspiring thinkers and doers of our performance decade; Blast Theory (*Kidnap, 10 Backwards, Desert Rain, Uncle Roy All Around You, Can You See Me Now, Day of the Figurines*) Desperate Optimists (Early *Stalking Realness workshop*) Wendy Houston, Reckless Sleepers (*In The Shadow*) Station House Opera, Plane Performance/Neil McKenzie (*Tall Tales Bad Memories, 3 Degrees of Frost, Set, Round About, Calling Rachmaninov, Epilogue*) and the great Teresa Brayshaw and Professor Noel Witts...I'm still here making my own little interventions with 'Woods and Wilson'. Apart from that, well I still live in Manchester and teach some fantastic students at the University of Salford 3 days a week and the other 4 I hang out with my 2 year old boy Fin, playing Bob the Builder, (*Wendy*) Fireman Sam, (*Elvis*) Postman Pat (*I usually play Jess the cat!*)

### **Mary Oliver**

This invitation has allowed me the privilege of thinking about things that I haven't thought of for a long time. About why we do what we do? Why some things are remembered and some forgotten; how tiny details haunt us and other mementos occasions simply pass us by. In writing this piece, I am reminded of earlier works, collaborations and spaces with Ray Lee, Harry Dawes, IOU Theatre, of calling Bush Hartshorn a bastard. Of nearly losing consciousness and falling to my death whilst hanging from a climbing rope, tied inside a grey ridged sleeping bag, with two sieves on my face, twenty feet up and receiving my only Guardian quote, "there was a girl in a sleeping bag, up a tree", bastard. Of playing in a girl band with Tamzin Griffiths, and laughing until we cried when trying to quietly and unnoticed carry a coffin into Tanya Myer's house in the early hours of the morning after an exceptional Magdaleine weekend. Thank you.

### **Larry Lynch**

Speechness: Linguistic play in the work of Lone Twin

This paper intends to shed some light on the sense of 'play' at work in Lone Twin's writing for performance. The enquiry operates primarily through considering their approach to questions of 'speech', and 'speeches', and from within this context begins to look at grammatical concerns and the roles played by their writing strategies in the more general thematic concerns of their work.

Larry Lynch is a writer currently based in the South West. Over the last decade his work has been played out through a diverse range of media; from page based

publication to performance and video installation. Lynch has read, performed and presented his work in numerous venues, and at various festivals and poetry events in the UK, mainland Europe and North America. He currently holds a lectureship in Critical and Contextual Studies at Plymouth College of Art and Design, and an Associate Lectureship in Writing at Dartington College of Arts.

### **Emma Govern**

Working title: Loving Place(less)ness: The Pioneer Spirit and the Work of Lone Twin

This paper will explore the notion of place(less)ness in relation to Lone Twin and will consider how the company's work has resisted the non-place of supermodernity by embracing a pioneer spirit that loves the open road but, more than that, the people that you meet along the way.

Dr Emma Govan is a Senior Lecturer in the Department of Drama and Theatre at Royal Holloway, University of London. She is also a dramatherapist. She is currently working on two writing projects – a co-authored book for Routledge on Devising and a monograph on Theatre in Health and Care for Palgrave.

### **Anne Bean**

Death to grumpy granddads

Oh baby please forgive me  
I know I've caused you pain  
I'll bathe your tears with diamonds  
Just to see you smile again

Ashes to ashes

Heee hee hhaaaaa

Dust to dust

Heee heeee haaaa hhaa

Ashes to ashes

Heee hee hhaaaaa

Dust to dust

Heee heeee haaaa hhaa

'the bells' James Brown

Anne Bean has been working in performance/installation work for over 35 years. Last year she showed *Autobituary*, an installation referencing her own work from 1969-1974, in several spaces including Matts Gallery, London. Guy Brett wrote in the book published with the show: *Reading Anne Bean's CV is like following a continuous performance, a continuous response to the world...a 'magicification' of the world. The panoply of places she has worked, times of the day or night, interiors, exteriors, seasons, publics, materials, concepts, tools, is astonishing: all shifting but all attuned to unique situations.*

### **Nina Tecklenburg**

*To The Stories!* Narrative Practices in Contemporary Experimental Theatre

Taking *Lone Twin's* use of narration as a starting point, I want to address some key issues of storytelling in contemporary experimental theatre: What kinds of narrative practices are being performed? What do they have in common? How can one theoretically approach these ways of storytelling? Referring to work by *Gob Squad, Plan B, Forced Entertainment, She She Pop, Bobby Baker* and *Gary Stevens* I want to look at storytelling as a performance through which a reality is being constructed in the very moment of telling. In a lot of pieces by *Lone Twin*, a myth is being created by using different ways of storytelling whose 'real' impact and function I want to explore in my presentation.

Nina Tecklenburg is currently working as a performer with *Lone Twin Theatre* and with *Gob Squad* and is also working in the department of Theatre Studies at the *Freie Universität Berlin* where she is writing a Ph.D. about narrative practices in contemporary theatre.

### **David Williams**

Secrets and tears

'And so this woman created herself, in the course of a day: tears are no longer tears, they are words now, and words are stones' (Carlo Levi).

Over the past 5 years, during the time that I have had conversations and collaborations with Gregg & Gary, I have travelled through Sicily. It's an island of great paradoxes: of secrets and generosity, tears and celebration, corruption and compassion, violence and beauty. Mythically the island is supported under the sea by three huge marble columns, one of which is broken ... This performance presentation proposes a kind of love song to Sicily, through images and sounds, stories withheld and silences broken. It is for Rosaria Schifano, who helped change so much.

David Williams, a teacher, researcher and performance maker, is currently Professor of Theatre at Dartington College of Arts in Devon. He has written widely about contemporary performance in books and journals internationally, including 'Performance Research', 'The Drama Review', 'New Theatre Quarterly', 'Contemporary Theatre Review', 'Writings on Dance' (Australia) and 'Frakcija' (Croatia). Much of his recent research relates to animals and performance, particularly horses, birds and dogs. As a director, dramaturg, writer or performer he has collaborated on performance projects in Europe and Australia with Lone Twin, Pete Brooks' Insomniac Theatre, Forced Entertainment, Deer Park, Chrissie Parrott, Barry Laing and ExTC, and choreographers Emilyn Claid, Jane Mason, Chrissie Parrot and Katja Wolf.

### **These Horses**

#### Comeback

When I was 10 years old I moved to Lancaster and at 19, 9 years later, I moved away. Since that time I have never been back to visit, never passed through on the train, never sent a postcard. The day after the symposium will be my birthday, I will be 28, making it 9 years since I left, 9 Years until I have come back. It will be strange to be there, in that town, in that hotel waiting at that taxi rank. It will be strange to play *The Rhythm of the Night* there. It will be strange to be back, on business, with all the work, the moves and the music. I wonder what it will mean for us to be there.

Emma Bennett, Lucy Cran and Bill Leslie have been making work together as *These Horses* since 2003. In that time they have created performances for theatre spaces, galleries and other sites both in the UK and Germany.

### **Augusto Corrieri**

Describing exhaustion: Lone Twin's 'Ghost Dance' and the job of the performer

This presentation focuses on *Ghost Dance*, the 12 hour-long piece that Antoine Fraval and myself performed three times for Lone Twin during 2006. After describing its execution and discussing some of the issues it raises for a performer and its audience, the paper considers a series of questions and approaches to performance that *Ghost Dance* actively encourages: how does one perform and relate to a score which aims at opening up the place in which it is set? How can the performer leave centre stage and allow for incidental elements to emerge? And how does this approach work when placed in a conventional theatre setting? The presentation will finally consider other performance artists (e.g. Andy Kaufman, Jerome Bel) for examples of works that manage to do a lot despite the performers doing very little.

Augusto Corrieri is director, performer and writer working in the field of experimental theatre and dance. Since completing a degree in Theatre at Dartington College of Arts in 2002, he has worked with performance companies *Deer Park* and *Propeller*, making and presenting works in the UK and abroad. In 2006 he began the solo project 'Quartet (for Anna Akhmatova)', which is now showing nationally and internationally. He is currently carrying out research in preparation for a new solo-led project – 'Theatre Gymnastics' (working title) – to be developed over 2007/ 2008. He lives and works in Brighton.

### **Teresa Grimaldi**

What ballet do monsters like?

Through this investigative experiment Teresa Grimaldi will endeavor to tell her large collection of lolly stick jokes. Through explorations of nostalgia, the pathetic and the Grimaldi family history possibly under the guise of the bored children's TV presenter.

Teresa is a Visual Artist based in Devon UK. Crossing forms of materials, performance and installation, she works both individually and collaboratively. Past collaborations have included Yinka Shonibare, Uninvited Guests, and theatre rites. She finished her MA in Visual Performance at Dartington College of Arts in 2005 having previously studied Puppetry at Central School of Speech and Drama and Theatre Design at Birmingham Institute of Art and Design. She also works with her sister Catherine, a children's book illustrator. As 'The Sisters Grim' they bring Catherine's books to life through interactive children's installations. A key element of her practice involves continuing action research into creativity and the under 5's with particular reference to the Reggio Emilia Approach to children's learning

### **Patrick Primavesi**

*Alice Bell* – theatre and beyond

Although, at the beginning, feeling comfortable as spectator you become a witness soon, to the act of storytelling itself – watching a process of change, radical transformation, thinking of terror in terms of music and vice versa. Watching other spectators sitting on the 'other side'. Actors performing a play and on the same time avoiding to do so and instead: walking constantly on a red (green) carpet, playing the ukulele, singing strange tunes. Perhaps the question is not so much, if this performance of storytelling is still performance art or just narrative-based theatre again. Rather we should ask how it has managed to go one step beyond – a performance-theatre of tomorrow? Lone Twin Theatre celebrates an incredibly light walk from the post-dramatic to the pre-dramatic and back, but where remains drama? Probably waiting for another explosion ...

Dr. Patrick Primavesi is working as assistant professor in the department of Theatre, Film and Media Studies at J. W. Goethe-University, Frankfurt am Main. His dissertation has been about Walter Benjamin's theoretical writings on literature and theatre (1998). Present research projects focus on relations between theatre and public space and theatre as cultural practice, also in past times. As a dramaturg, he worked in theatre productions of Einar Schleef, William Forsythe and John Jesurun. Together with Hans-Thies Lehmann he established a Master-program in Dramaturgy in Frankfurt. Among his publications are essays on the theatre of Bertolt Brecht, Heiner Müller and Robert Wilson, on a theatre of multiple voices (Schleef, Marthaler, Pollesch, in: Performance Research 8/1, March 2003) and on walking and the work of Lone Twin, in Steirischer Herbst, Journal 2006.

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Lone Twin would like to thank Matt Fenton at the Nuffield for proposing the idea of a symposium and for his work in making it happen; David Williams for his help in shaping the event; Alice Booth at the Nuffield; Susie Wood at the Centre for the Advanced Study of Contemporary Performance Practice; Andrew Quick, Theatre Studies Lancaster University; Steph Sims, Nuffield Chief LX; Dom McKenna, Nuffield assistant technician; and Arts Council of England for their support.