

H E C K L E

Suddenly, from inside,  
came an oh! of pain  
-- Aunt Consuelo's voice --  
not very loud or long.

[...]

I might have been embarrassed,  
but wasn't. What took me  
completely by surprise  
was that it was me:  
my voice, in my mouth.

For some time I have felt discouraged by the lack of dialogue between certain performance communities. After conversations with artists, researchers and writers, I now know I am not alone in experiencing this frustration. As a result of my specific education and entry-point into performance from within the echelons of the theatre and performance studies community in London and the UK at large, I often feel left at the sidelines of any contemporary art discussion of performance. This of course runs both ways: many conversations exploring contemporary art from the angle of theatre studies can feel gallingly retrograde. This is often the experience of any 'Performance in Contemporary Art'/'Contemporary Art in Performance', 'Theatre and Sculpture'/'Sculpture and Theatre' (etc) discussion. One discipline through the lens, or perspective of another and vice versa - we might call it the 'politics' of cross medium, inter-medium, interdisciplinary art practice.<sup>1</sup>

I still find that artists working in sculpture at art schools, and practice-based research students from small, performance studies departments in London don't tend to work alongside one another. Their work doesn't seem to be in conversation, and often geography, context, framing, training or discipline ensures this remains the case. In organising this event, I have found myself faced with questions that speak to this division; why are certain artists only shown in certain galleries, and why are some artists not shown in galleries at all? Why does sitting down on a chair for a performance make people giddy, feeling that the work is moving too close to theatre, and why do I feel like the word 'performative' is in some way sacred and used too readily in particular contexts?

However, artists, writers, thinkers, curators and practitioners from a variety of disciplines and practices are now seeking an articulation of performance that explodes these seemingly already 'inter'-interdisciplinary boundaries. FeltActs, the online performance platform that I have been running for the last year, has sought to reconfigure and tease out some of the above questions. Myself and the committed community of writers and artists I work with have also been keen to expand what performance can do as an approach to working in a variety of mediums. For some time, I have been conscious that performance is often viewed as a noun. However, working with artists over the past few years, I am aware of a shift; a shift towards artists using performance as a way of doing, a way of approaching a subject or object, that isn't necessarily confined to a particular

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1 I borrow this phrase from Shannon Jackson's *Social Works*

training, definition or scholarly background. It is an approach, or methodology that, if I am honest, uses performance in a way that I am still on the cusp of articulating. HECKLE became the conduit through which to try and seek a glimpse of this articulation. What does it mean to bring together artists who wouldn't normally work alongside one another? What is at stake in working together in the context of a commercial gallery? In light of these and many other questions, how might we, as a community, move together, apart, split and fold?

Heckling itself was the perfect subject to articulate these very questions. It has two meanings: definitions that are perhaps contradictory but also potentially constitutive of one another. On the one hand, heckling, as expected, is the interruption of a performer on stage. Cases of heckling smatter the history of theatre and performance: audience members booing, hissing and offering their opinion whether off-putting or not. Heckling, on the other hand, began with the textile industries: an entirely different type of training in itself. In the textile industry, heckling is a process of preparing flax to be spun. It is an action that gathers, forms, and weaves together. The performances this weekend, and the practices of the artists participating, will hopefully resemble a similar motion: splitting, fracturing, joining, forming and coming together.

Lastly, it is important to point out that HECKLE does not seek to offer performances that are solely about the subject of the heckler. We do not plan to use a planted heckler within the audience to heckle any of these performances - this has never been our objective. Furthermore, as discussed at length with a good friend of mine, heckling is often presumed as dispatched from the human body. HECKLE seeks to expand this; can the non-human, technological body heckle? Can objects or spaces heckle, or be heckled? We want to expand the definition of the heckle and look at what heckling can offer as a tool or gesture. What tone does heckling assume and what shape, form and texture might it take?

*I would also like to take this opportunity to thank Lana and Alex at Bosse and Baum, whose invaluable support has made this project. I am also hugely indebted to all participating artists, practitioners and writers, whose energy and dedication has been a constant source of inspiration and encouragement. As ever, this project wouldn't have been possible without the uncompromising support of Leonie Shinn-Morris. I am also hugely grateful to Jack Jeans, Harriet Thompson and Rose Leahy.*

**Extract from**  
***The Punch and Pooty Show***  
**by Claire Potter**

For the full online version, please see  
[www.feltacts.com/punch-and-pooty/](http://www.feltacts.com/punch-and-pooty/)

When Punch and Pooty showed up on stage Easyer didn't like it. He knew the old story, the usual show not this new show. Easyer knew the old words. Like everyone else in the crowd he had the script by rote, and he'd be laid out cold before he changed any of them for this new show. This new crooked show.

Easyer knew where he stood and it was not over there. He stood in opposition to whatever was on that stage. He protested from where his chair was. He picketed the here and now. To the dogs with that show! Those disgusting puppets with their horrible rotten heads. What a stinking pile of shit! They expect people to watch this rubbish? That sickening-ugly Punch figure, these nonsense words that no one has ever heard

*Bringing a crookit show like that in to your hoam form!*

But Pooty has a baby

Oh he's sly alright, the crooked bastard – and look! there's a baby one too! An innocent baby dragged into this mess. Not even grown and look at him the sly bastard: slobbering and ready. He'd eat that baby, he would. Punch would eat that baby down. Bring back the old show! Where are the old puppets? Bring back the old ones!

Pooty's little baby boy

Look at him. He's at it again, licking his lips over that baby! Look at him there, look! That fork-tongued trickster! He better not try anything here. If he tries anything here

She lays down her little boy

*Wud you please keap a eye on him wylst Im frying my swossages.  
Give us a shout wil you if he dont mynd that babby right.*

The little tiny baby

*O so juicy...*

That becoming this, becoming here, becoming now.

When Easier grabbed Punch he was lost. When he snatched the wooden puppet the hands of his mind loosened their grip on the here and now. He lost it. He was sent a drift  
adrift in a sea of faces.

You can just see Easier stand, lunge forward through the sea of faces. See him heave his weight upward from the knees, launching through the crowd, propelling the moment toward something it might not have been. See him rise.

Hear Easier rise up: the wood of his chair drawn along the wood of the floor; the leg pushed up against the untreated floorboard; jarring, friction from the surface impacting. That noise. You can just hear that noise.

*You littl crookit barset I tol you not to try nothin here!*

Where is that noise now, the noise of the wood, that sound heard of a chair drawn back?

When hearing the audience

When reading the audience

When watching a show the audience is in accord; there is an unplanned consensus over time and place. When watching a show the audience holds the here-and-now and the there-and-then in the same hand. The fact of the fiction and the fact of rumps on chairs are held together – separated, but just held together. If anything other is to be held in those hands it's one more: the where-and-when of holding.

Easier, let go of Punch's head.

You know the fiction is here and you're sitting over there. You know that separation. Don't collapse it now, don't fight it. Holding that separation can also be an action. Easier, knowing that separation has its place too. Step back, Easier: watch yourself

watch the show

watch yourself watching

see yourself watching

From where are you watching?



H E C K L E

**A series of  
performances:  
HECKLE**

**27 - 29 March 2015**

Ana Mendes - Charlotte Law - Marcus Orlandi - AnnaMaria Kardos - isik.knutsdotter - Girolamo Marri - Claire Potter - Molly Palmer - Reka Ferenczi - Jessica Worden - Julia Hayes - Justyna Scheuring - non performer - Ruby Wilson - There There - Hanae Wilke & Fleur Melbourn - Guy Oliver - McGilvary White - Augusto Corrieri - Patrick Goddard - Rafaela Lopez & Georgia René-Worms

Curated by Bryony White  
[www.feltacts.com](http://www.feltacts.com)

# Performance schedule

## Throughout

### **McGilvary White - *Whistle***

A small box situated adjacent to a doorway in a gallery space. The box is designed to look like a gallery fixture such as an air vent. It 'wolf whistles' as viewers pass by.

### **AnnaMaria Kardos - *Default Syndrome***

Default Syndrome is comprised of a three wall based panels and will be on display throughout HECKLE.

## Friday 27th March

From 7pm

### **Hanae Wilke and Fleur Melbourn - *Criticality Pips***

Hanae Wilke and Fleur Melbourn use the theme of heckling as a tone as opposed to subject - a collection of essays form a provocational catalogue of the to-ing and fro-ing of diverging opinions. A conversation propels forwards on the singularity of disagreement, taking shape as a publication that will be presented at the opening.

### **Reka Ferenczi - *A Glass of Wine***

The project is a participatory work mimicking and interrupting the event of the exhibition opening, where wine is served to the audience in semi-melted wine glasses.

### **Julia Hayes - *The Ray Boo***

*The Ray Boo* is a call and response game that evokes the spirit of the Fat Man. The audience are invited to respond to each statement offered with a loud hooray or boo. The Fat Man is a conceived legendary figure who occupies a great portion of Julia Hayes's body of work. He is central to the collection of performances, rituals, games and parades that she produces. The Fat Man enables her to examine the role of abundance, excess and bubbles in a community both at play and in the everyday.

7:30 - 8pm

**non performer - *THE IDIOT not an adaptation***

The world does not know what to do with him.  
A live performance by non performer. A game show that achieves nothing.

Special Edition for HECKLE  
[Work-in-progress]

**Saturday 28th March**

3 - 4:30pm

**isik.knutsdotter - *The Collective Tongue***

This public dreaming session will use sound and objects, working together with the idea that sound and material have the ability to transcend the present, allowing the conscious and unconscious minds to merge. Participants will take part in a 20 minute audial experience to reflect upon ideas of sculpting a collective social imaginary.

5 - 5:30pm

**Marcus Orlandi - *High Spots***

*High Spots* is a new work that dissects the blurring of fiction and reality in the world of professional wrestling, or in native terms: kayfabe and shoot. Familiar household objects will be used with exaggerated gestures to create a disjointed narrative that disrupts the line between audience and performer.

5 - 8:00pm

**There There - *Text Home to 78070***

*Text HOME to 78070* is a secret set of assimilation instructions authored by the infamous Romanian crime wave itself, to help new immigrants integrate and endanger the British way. Careful you don't get ambushed - otherwise you might unexpectedly find yourself sympathising with the enemy, or living the multicultural nightmare.

6:15 - 6:45pm

**Ana Mendes - *Self Portrait***

*Self-Portrait* is a play about the artist's identity. Over the years, Ana has collected personal records and considered the role that heritage plays in our lives. Slipping between police interrogation and intimate monologue, *Self-Portrait* is both a challenge to, an inquiry into, and a manifesto against all the questionnaires that we have ever had to answer during our lives.

7 - 7:30pm

**Charlotte Law in collaboration with Artur M Vidal  
- *Ode Action***

Using fragments of a deconstructed piano to build a new sonic landscape, *Ode Action* combines sound and sculpture to channel the spirit of 19th Century psychic and glossolalist H el ene Smith.

7:30 - 8:00pm

**Justyna Scheuring - *Didn't you know that?***

A sculptural choreography that promises unification, *Didn't you know that?* anticipates an expansion of the audience's field of perception. Objects, body, words combined with gestural movement will form an abstract composition in the space.

8:15 - 9:30pm

**Screening: Molly Palmer & Q&A**

A screening of three recent works followed by a Q&A with Molly Palmer and Jack Jeans.

*Prime Number*, 2012, Single channel HD video

*The Fade*, 2012-13, Three channel HD video

*In Addition to Everything Real*, 2014-15, Single channel HD video

**Sunday 29th March**

11am - 3pm

**Jessica Worden - *Cutting Words* (Workshop)**

A workshop exploring the gesture of heckling: a disruption in the rhythm of language. With a variety of media as a starting point, participants will explore the breakdown and refinement of language(s) through repetitive interruptions.

3:30 - 4:30pm

**Girolamo Marri - *Ghost of a Talk***

Surrounded by silence, the performer lingers in the introduction of a talk, never beginning to deliver it and in front of an audience which is denied the content it expects.

4:30 - 5pm

**Augusto Corrieri - *Go Heckle Yourself***

This non-academic lecture invites us to think of the heckle not as a challenge to authority, but rather as a calling up of control, a desire for police: when performers are seen to not be doing their job well, the aim of the heckler is to reinstate and secure power relations.

5 - 5:30pm

**AnnaMaria Kardos -  
*Call it default rather than anything***

Related to her work *Default Syndrome*, which is on display throughout the weekend, this intermittent reading provokes notions of running on default. Depicting a passively standardised life through organised aesthetics 'Default Syndrome' causes (optical) upset, where without a break, one cannot think.

5:30 - 6pm

**Rafaela Lopez and Georgia René-Worms -  
*Sculpture Synchronisée (Reading)***

Following the *Sculpture Synchronisée* review written for *Code Magazine 2.0 #9* and translated in English for *FeltActs: Approaching Documentation*, Rafaela Lopez & Georgia René-Worms offer a reading of two texts which have contributed to the elaboration of their performance, *Sculpture Synchronisée*. The reading will be accompanied by an extract from the film, *Neptune's Daughter* by Herbert Brenon (1914), edited on loop.

6 - 6:45pm

**Guy Oliver - *You Stupid Son of a Bitch!*  
*Don't Tell Me What's Funny!***

A talk exploring the problematic nature of offensive or bad taste comedy in a live format. Focusing on three particular examples of stand-up performances characterised by audience interaction, the talk will examine the differing reactions of three comics, the varying audience dynamics and difficulties of pushing the boundaries of acceptability.

7 - 7:30pm &  
7:30 - 8pm

**so sick communications - *I Don't Have a Line***

*I Don't Have a Line* is a multi faceted performance exploring how dancers are constantly heckled by their choreographers, teachers and inevitably by themselves. *I Don't Have a Line* explores judgement and feedback in relation to training and choreography and consists of both live performance and film installation.

8:15 - 8:45pm

**Patrick Goddard - *Apocalipstick***

The performance is a wry look at the political potential of art specifically concentrating on poetry. Playing with the traditional format of poetry performance whilst goading the audience into a position of their own, the work fluctuates between nihilistic skepticism and a belief in the political agency of art.

# **Artist biographies**

## **Hanae Wilke**

Hanae Wilke's works reside within the subjunctive; the might be, the maybe, and the not quite. Within this fragmented narrative, the impotence and limitations of language are explored. Hanae Wilke has recently shown at Udstillingsstedet Q in Copenhagen and at Dürst Britt & Mayhew in The Hague.

## **Fleur Melbourn**

Fleur Melbourn lives and works in London. Her sculptures, films and installations touch on the catastrophic as an attempt to unpick the peculiarities of the human condition. Recent shows include 'Just Let Us Know, Really', 3236rls, London, 'The Chronovisor,' South Kiosk, London and artist in residence at Paillard Centre of Contemporary Art in Poncé, France.

## **Reka Ferenczi**

Reka Ferenczi graduated from the Hungarian University of Fine Arts in Set, Costume and Puppet Design in 2011. She's currently undertaking her Masters in Sculpture at the The Royal College of Art, London. She has exhibited in Hungary, Czech Republic, Austria and the UK. Her practice explores the primary experience of the viewer's encounter with the work of art, while its subject matter revolves around the question of art's 'sacred' function.

## **non performer**

non performer creates live performances using the body, text and audiovisual elements. Alina Dheere Babaletsos graduated from Goldsmiths University in 2010. Recent performances took place in London in venues such as The Roundhouse, RichMix and Camden People's Theatre. non performer is the stage name of Alina Dheere Babaletsos, who is 1/2 Greek, 1/4 Belgian, 1/4 Cypriot, and currently based in London.

## **Julia Hayes**

Working in performance painting and installation, Julia Hayes is interested in perennial characteristics around celebration, excess and the communal. Julia Hayes graduated from the Royal College of Art in 2012. She has produced performances for Bow Arts Trust and Winter Projects, She exhibited at the International Bakhtin Conference in Stockholm. Other exhibitions include shows with Limoncello, Ceri Hand Gallery and she was shortlisted for the Bedwyr Williams award for humorous performance.

## **isik.knutsdotter**

isik.knutsdotter produce Fourthland as an ongoing project. Their research interests include architecture in social and built environments, the role of language and questions of collectivity. The Research-led works primarily involve public space with long-term collaborations, using objects and performance as process.

## **Marcus Orlandi**

Marcus Orlandi's practice explores overlooked banalities and incidental details that are exposed and habitual gestures, which are augmented to the point of absurdity. He has made performances for The Nunnery, OTO Projects, London and Camden Arts Centre.

## **There There**

There There is a 50% Romanian 50% Serbian performance company, conjured up in London by Dana Olarescu and Bojana Jankovic. Their practice revolves around topics that emerge at the intersection of personal experiences and big-picture politics, including immigration, exclusion, national identities, institutionalism and heritage.

## **Ana Mendes**

Ana Mendes is a visual artist, performer and writer. Mendes develops multi-disciplinary projects, in which she uses film, text, photography and sound in order to speak on subjects, such as memory, language and identity. She is better known for her performances, for which she has won several prizes in Europe and the USA.

## **Charlotte Law**

Charlotte Wendy Law's process / recreational practice results in a series of duets with the material world: a form of skeletal soul searching used to activate the present. Ode Action is in collaboration with Artur M Vidal. Vidal is a sound artist and improvisational musician with a specific interest in atmospheres of listening beyond, and exposing the hidden structures of his musical practice.

## **Justyna Scheuring**

Justyna Scheuring is a visual and performance artist. Her recent projects revolve around the emotional presence of the human being and groups of people in social situations. They are mainly performances and performative events, which become the subject of her films. Justyna also creates installations, objects, photography and drawings. She is currently based in London.

## **Molly Palmer**

Molly Palmer combines music, choreography, painting, writing, costume making and sculpture to produce layered video compositions. She lives and works in London and is currently studying at Royal Academy Schools. Recent exhibitions include Premiums: Interim Projects at the Royal Academy of Arts and The Fade, a touring exhibition at CCA, Glasgow, Enclave, London and Torna, Istanbul.

## **Jessica Worden**

Jessica Worden is a Dutch/American artist living and working in London, UK. She is currently undertaking a practice-based PhD at Brunel University where she is looking at different ways that breathlessness can be performed on the page. Her practice is influenced by photography, but based in performance writing. She produces artist books, installations and performance pieces. Her aim is to explore writing-as-performance and the interplay between the visual and the textual.

## **Girolamo Marri**

Girolamo Marri's expanded practice shifts from performative talks that don't begin, to silent interviews, to text-based works. He has exhibited widely in Europe and Asia, and in institutions such as Zendai MOMA Shanghai, Space in Bratislava and the Venice Biennial. He graduated from Central Saint Martins in 2006 and he's currently completing an MA in Sculpture and Performance at the Royal College of Art.

## **Augusto Corrieri**

Augusto Corrieri is a performance artist, writer and researcher. His latest project is a sleight-of-hand magic performance, presented under the pseudonym Vincent Gambini. He is interested in animals, landscapes, the non-human, Le Quattro Volte, capitalism, depression, Roland Barthes, and surprise in everyday life.

## **AnnaMaria Kardos**

London based artist AnnaMaria Kardos questions the relationship of power and control that are inherent to language and objects we use in our everyday interactions within public, educational and corporate settings. She graduated from Central St Martins in 2008 and is currently undertaking her MFA at Goldsmiths University.

## **Rafaela Lopez**

Rafaela Lopez lives and works in London and Paris. Rafaela Lopez studied both at the Ecole Nationale Supérieure des Arts Décoratifs de Paris (ENSAD) and at the Villa Arson, Nice. She is currently studying MA Sculpture at the Royal College of Art. Her work has been shown at Flat Time House, Le Centquatre, Salon de Montrouge, Centre National d'Art Contemporain de la Villa Arson, Paul Smith and Musée de la Chasse et de la Nature.

## **Guy Oliver**

Guy Oliver completed his BA in Fine Art at The University of East London in 2006 and is currently undertaking MA Painting at The Royal College of Art. Working across media but mainly with video, his work explores notions of masculinity, identity, comedy and tragedy through a personal but irreverent dissection of popular culture.

## **so sick communications**

Four artists with backgrounds in dance, choreography, scenography and music composition, working together on multimedia projects. Their work to date explores themes of identity, the relationship between criticism and acceptance and social dynamics. Their work will be displayed internationally in London, Prague and Berlin. For more information visit the website: [www.cargocollective.com/sosickcommunications](http://www.cargocollective.com/sosickcommunications).

## **Patrick Goddard**

Patrick Goddard is an artist and writer working in London, completing an MFA at Goldsmiths University in 2011. Recent works have taken the form of videos, books, performances and sculpture; all with an emphasis on poetry, observational anecdotes or research led articles. Without becoming politically illustrative, many works explore socio-politically loaded issues and although the topics explored can be wide ranging from conceptions of evil to class politics, sociology to anarchy, the uncanny to the absurd - the works are linked via their tone or approach. Saturated with a sense of pathos, narratives undermine themselves with a self-defeating humour, playfully calling into question the sincerity or authority of the narrator and through this, the artist. Recent shows include: a solo presentation, Revolver II, Matt's Gallery, London, Nov-Dec 2014; a group show, Objective Considerations of Contemporary Phenomena, M.O.T. International Projects, London, Nov 2014 -

Jan 2015; a group show, IV Moscow International Biennale of Young Art, - Moscow Museum of Modern Art, June-August 2014. His debut graphic novel, *Operation Paperclip*, was launched at Matt's Gallery, London, in June 2014.

## **McGilvary White**

McGilvary/White are an artist duo based in London who are currently studying at Central Saint Martins. They work diversely across many mediums such as sculpture, painting, sound, video and drawing.

## **Georgia René-Worms**

Georgia René-Worms lives and works in Paris. She studied at the Villa-Arson in Nice, 2014 (MA). Georgia René-Worms' practice is varied, ranging from the making of works of art to curating exhibitions and writing, thus multiplying experiments and approaches to her subjects. She deals with singular characters, and specifically women who had major roles but who escaped recognition or history. Georgia René-Worms is currently in residency at the CIAP (Centre International d'Art et du Paysage) de Vassivière where she is working on a publication project with the artist Laurie Charles.

## **Curator: Bryony White**

Bryony White is a writer, curator and researcher. She is Contributing Editor of *FeltActs*, an online journal that explores performance in an expanded field. In 2013, Bryony curated *Before Performance* and is currently working on the publication, *The Lost Album* in collaboration with Leonie Shinn-Morris. Her writing has been featured in various journals and magazines including *Wet Knickers* and *The Learned Pig*. She has a Masters in Theatre and Performance from King's College London and recently completed a curatorial placement with Tate's performance department.

