

Romance

DEEP
TRASH

PERFORMANCE SCHEDULE

MAIN STAGE

21:00-21:10

Senith, Sonata Erotica für Solo-Muttertrompete [Sonata Erotica for Female Voice Solo] by Erwin Schulhoff (1919), 2016

With a special attention to the performative aspect of music, the modernist avant-garde composer Erwin Schulhoff composed Sonata Erotica for female soprano in 1919. A modern and provocative piece, even after a century, the sonata keeps its original humour and unusual performativity. Senith, questioning the essence of the female subject, will perform a queer drag interpretation of Sonata Erotica.

21:30-21:45 [strobe lights]

Louise Orwin, Oh!Yes!Oh!No!, 2018

// This is a submissive's call to action: a blast of words, noise and imagery relating her desire to be dominated. // This is her voice demanding that you listen, and on her terms.

Oh!Yes!Oh!No! is a short performance inspired by Louise Orwin's latest project *Oh Yes Oh No*, an investigation into female submission, rape culture and shame, which uses the actual voices and stories of female-identifying interviewees. The full-length show interrogates the agency of women and abuse-survivors in being able to ask for what they want, even when that can seem like the most difficult thing. This new shorter work celebrates some of the most empowering research from the show, reformulating the material into a celebration of action and agency.

22:00-22:10

Mystical Femmes [Katy Jalili + Tallulah Haddon], *Mystical Femmes*, 2017-18

As femme people, *Mystical Femmes* often have to prove their queerness since their appearances do not always comply with queer stereotypes. Their work challenges dominant representations of the ideal 'Top/Dom' (the person in control), and they demand that femme identity is celebrated and represented in queer spaces.

23:00-23:15 [strobe lights]

Stephen Eyre, *Romanza*, 2017

Stephen Eyre will perform a medley of electro songs written and produced by him, accompanied by flashing lights, snow, sensual dance, seduction and dark romancing.

23:30-23:45

Slavina + Lidia Ravviso + Lady Maru, *Inner Insight*, 2018

What happens when such a private experience as masturbation become public? *Inner Insight* is a performance that deals with a double challenge: to show the autoerotic act as it develops inside and outside of the body in a gesture where the search for pleasure connects the flesh with the brain and unites the artist with the public.

00:30-01:00 [strobe lights]

Nicola Hunter, *Motherfucker*, 2018

This is a multi-layered response to the artist's experiences as a single parent. The piece explores patriarchal oppression, gender binarism, sex, death and the relationship Western society has with the figure of the mother and the birthing body.

ACROSS THE VENUE

Tom Thom, *Tom Thom*, (ongoing)

Tom Thom have been doing things together for a while. Walking, dancing, holding, hugging. They began spaced far apart and spent a long time trying to find one another. They do this and will continue to do this...

DOWNSTAIRS

20:30-00:00

Jen Smethurst, *Does It Hurt?*, 2018

"Does It Hurt?" That's what most people ask when I talk with them about piercing. My answer is yes – of course it does. For the past year, I've been piercing myself and other people at queer house parties, weddings, festivals and events. *Does It Hurt?* is the first iteration of a more performative version of the experience. It is an open invitation for connection, to share the piercing ritual together. This is about me. This is about you. This is about us.

20:30-21:30

Rachael Young, *Put the Needle on the Record*, 2017

5-7 mins (one-on-one)

Questioning the fetishisation of Black bodies within pornography and reflecting on her own sexuality, Rachael explores her fantasies and invites you in this one-on-one performance.

Mainstream popular culture tries to force our desire towards certain bodies and away from others, it tells us who to adore and how. With a brown body in the driving seat, how could we reshape the erotic narrative, denounce the "taste of the exotic" and embrace a new vision of consensual intimacy?

21:45-22:15

Philip Bedwell feat. Nicola Hunter, *Purgation*, 2017

Purgation is a work that explores love, authority, power and compliance. Kneeling before a tank of water, I am suppliant to my collaborator.

Drawing upon diverse subject matters, from religious baptism to the interrogative practices of military organisations such as 'waterboarding', *Purgation* explores abuse from authority, both personal and on a wider scale. It also addresses intimacy and the need for connection and affection.

21:45-22:30 | 23:15-00:00

Sadiq Ali & Vendetta Vain, *Antisocial Social*, 2018

Choose your Haram: Alcohol; Premarital Sex; Tattoos; Gambling; Certain hairstyles and clothing; Music with instruments; Toys that resemble living things; Pork; Art that resembles the human form; HOMOSEXUALITY; Adoption; Making friends of the opposite gender; Refusing sex to your husband...

Antisocial social is a complex installation-performance that uses techniques from circus, theatre and live art to explore the issues of forbidden desire, restriction, deviancy and sexuality within the context of Islamic religion and culture. Two performers will embark on a journey through a space depicting their stories from separate worlds. With one performer present and the other trapped in a video installation, this duo tries to connect with each other to escape socialised, indoctrinated and self-inflicted oppressions.

22:30-22:45

VORTESSA, *The GILF Files Episode 1*, 2018

The GILF Files Episode 1 is the first piece of a body of work that explores the sexual currency of the older woman and the ways to remain sexually attractive after menopause. The performance seeks to subvert the stereotypical representation of the aged femme fatale and celebrate the aging female body in all its glory.

23:00-00:00

Ivan Lupi, *An Open Wound*, 2011

Inspired by Heidegger's concept of 'belonging together', Ivan Lupi makes a wound on his torso with a tattoo machine and invites the audience to collect blood and ink from his open flesh and leave a permanent fingerprint that will be treasured forever.

The audience can choose to wear a glove or not. In both cases a mark will be left; and both marks in their subtle differences belong together as they are traces of the same action. Beyond touch and beyond blood is where Saint Thomas curiosity almost becomes a proof of love and queer intimacy.

00:00-00:10

Flaviana Xavier Antunes Sampaio, *Why I don't like 'Arrocha' or how it strengthened my self-love*, 2018

A dance performance that involves a potpourri of Arrocha songs – a popular Brazilian music genre the thematic of which is love stories. The piece illustrates the artist's personal journey in Arrocha culture, the ways it has empowered her female identity as well as how it has affected her relationship with men.

CONTENT WARNING

Some performances might be triggering.
For more information about the works please ask at the info desk downstairs.