



BRINK

FESTIVAL

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Brink Virtual Festival

22 - 26 June 2020

www.brinkfestival.co.uk

ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON

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CAMILLE INTSON

IDA MIROW

PAVLOS PANAGIOTIDIS



ROZ WHITELEY



TIM MARTIN-JONES



BRINK Festival presents work from practitioner-researchers troubling the boundaries of their specialisms. This year we found ourselves apart and online, turning our homes into make-shift studios. Challenged by unpredictable circumstances, our work has mutated in various ways as we have reshaped our practices to fit a virtual existence.

Across **22 – 26 June**, we will share these new practices with you.

Tackling a wide range of contemporary conditions, our works will push audiences to think afresh, challenging them to question their own experiences of the world with new eyes.

MA/MFA Performance Practice as Research

The Royal Central School of Speech and Drama is one of the world's leading institutions for practice as research. MA/MFA Performance Practice as Research caters to the 'auteur', the individual practitioner/researcher, working across disciplinary boundaries.

Students arrive with an established practice and/or a background in performance theory. They come wishing to take their work to the edges of their specialism(s) by exploring untouched ground and establishing new ways of thinking about and doing performance, while constantly pushing the boundaries of their discipline(s). The courses are designed for innovators who wish to investigate the concepts and practices within

contemporary performance and they provide a laboratory for study and experimentation in the area of contemporary performance, mobilising both practical and conceptual work.

Throughout the year, emphasis is placed on a reciprocal relationship between theory and practice, where one always feeds into and enlivens the other. Students interrogate, test and apply the most recent thinking and practices within their particular fields, and are encouraged to experiment and innovate by developing their own work, work that is ultimately presented as part of the BRINK Festival.

**Dr Lynne Kendrick &
Dr Rachel Cockburn**



CAMILLE INTSON

betweenspace

Available 22-26 June

www.betweenspace2020.co.uk

Camille Intson is an Esto-Canadian writer, media artist, and multidisciplinary theatre and performance maker. Her research-based creative projects question what it means to be human in a predominantly digital world and, specifically, how digital culture impacts queer-female identities and sexualities. She is interested in technology's impact on the humanities as a whole, and the literatures, hybrid performance works and endless potentialities that can come therefrom. Camille prizes vulnerability, empathy, and openness as vital creative partners; her work is both personal and political, and aspires to dissolve boundaries between mediums.

Camille's prize-winning playwriting work has been produced and developed across Canada, however her more experimental canon of digital work has led her to Central's MA Performance Practice as Research, where her focus has been on collaborative intermedial performance between human and non-human entities. She can be found everywhere on the internet at @camilleintson, or at camilleintson.com.

betweenspace

June 2020. Our homes have become our studios, our workspaces, our places of rest, our leisure centres, our classrooms – and, now, our stages.

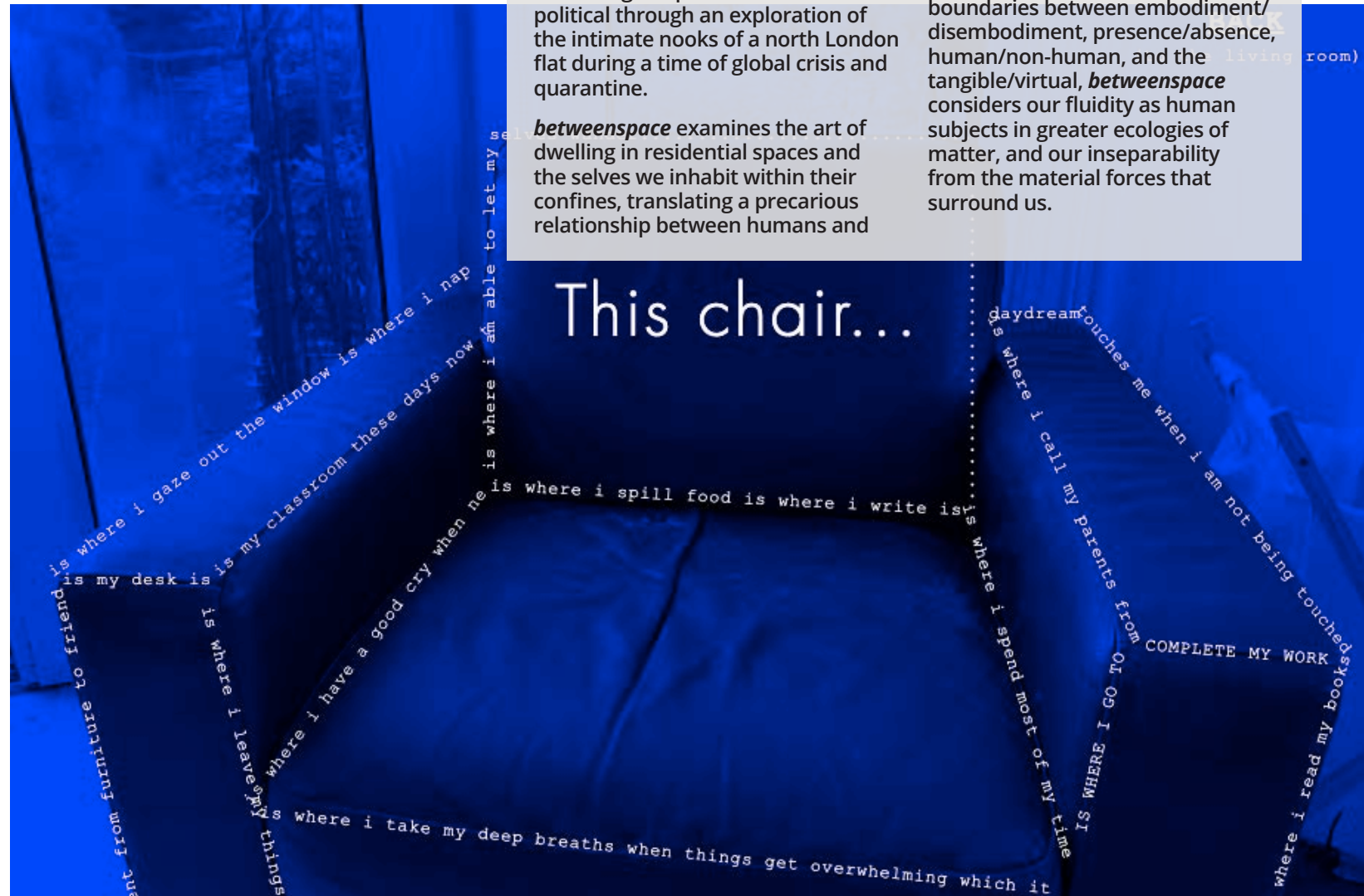
betweenspace is a co-collaborative performance between the artist and the objects and spaces in her domestic ecosystem. The work invites you, a virtual audience, to an interactive digital experience, traversing the personal and the political through an exploration of the intimate nooks of a north London flat during a time of global crisis and quarantine.

betweenspace examines the art of dwelling in residential spaces and the selves we inhabit within their confines, translating a precarious relationship between humans and

their 'things' to a digital interface. The practice in question involves taking seriously non-human entities, such as spaces and objects, as 'actors' in a performance event and distributing agency among performing bodies. It is a sensitivity to the messy practices of relationality and new/digital materialist philosophies.

By interrogating and collapsing the boundaries between embodiment/disembodiment, presence/absence, human/non-human, and the tangible/virtual, **betweenspace** considers our fluidity as human subjects in greater ecologies of matter, and our inseparability from the material forces that surround us.

This chair...





IDA MIROW

Exercises for Exposing and Expelling the
Death Drive in a Sadomasochistic Age

Available 22-26 June

Ida Mirow is a Swedish writer, dramaturg and interdisciplinary artist based in Stockholm. Inspired by LARPs, she engages in interactive and participatory practices that allow us to question and reconfigure the stories we tell about ourselves and our place in the world. She is interested in the dichotomy of the rational and the irrational, and the occurrences when these merge. In her performance practice she works with themes surrounding climate change, modernity and mortality, and their psychological implications.

She holds a BA in Comparative Literature from Stockholm University and is the founder and editor of a literary magazine. Her poetry and non-fiction writing has been published in several Scandinavian and British magazines. The development of her independent project for Central's MA Performance Practice as Research can be followed on instagram at @e.e.e.d.d.s.a.

Exercises for Exposing and Expelling the Death Drive in a Sadomasochistic Age

Ida Mirow's research project is a series of sessions in which her participants are invited to partake in exercises, each of which are designed to address emotions brought on by climate change. Inspired by psychoanalysis, the exercises are developed based on the assumption that environmental destruction is a result of humanity's inherent death drive, and that emotional responses to climate change by principle fall into two main categories: those of the sadist and those of the masochist. Mirow's role as Exercise Leader is an invitation for participants to place their trust in her, or not.

The live sessions are documented and later available to the public in the shape of an online library of text, image and video.





PAVLOS PANAGIOTIDIS

Doomscrolling

Available 22-26 June, 6.00pm

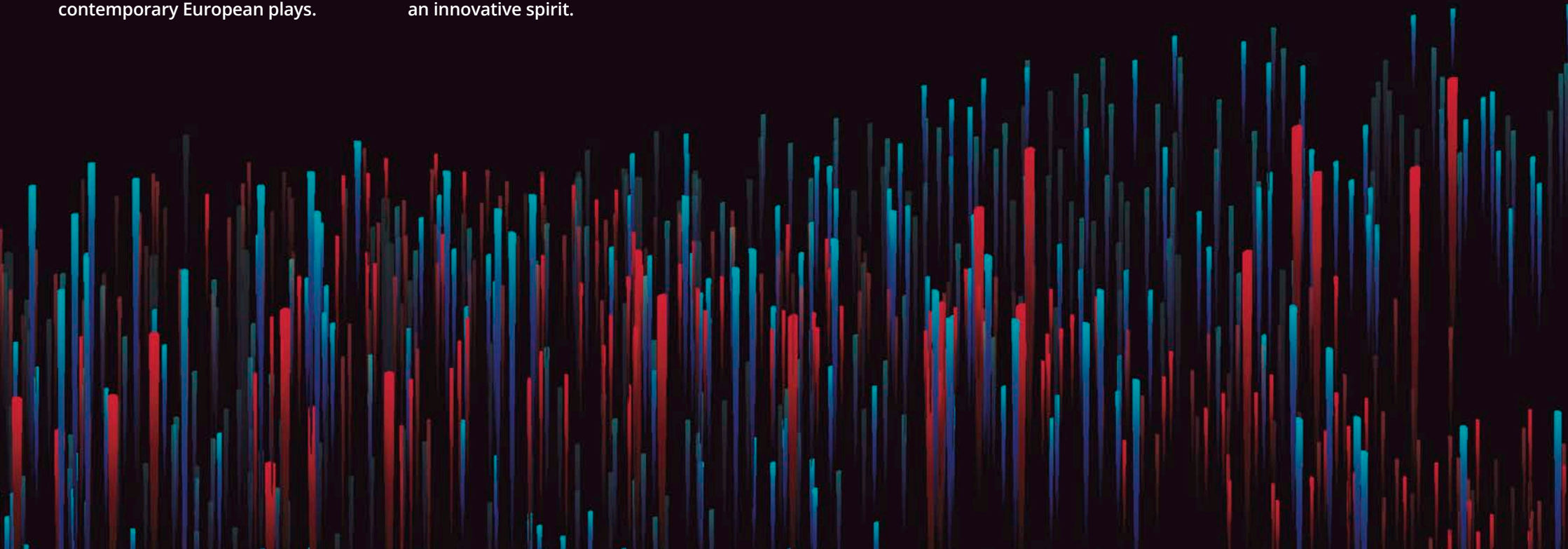
Pavlos Panagiotidis is a theatre director and an experience designer. He likes working on hybrid forms of performance that combine aspects from theatre and digital media. He has co-founded Prosehos Subway, a group of artists based in Thessaloniki, Greece. He has created and played in immersive performances and productions of classical and contemporary European plays.

He trained as an actor at the Andreas Voutsinas Drama School in Greece and has studied Physics at the Aristotle University of Thessaloniki, with a specialisation in Computational Astronomy. He has worked as a Physics teacher in UK and Greek schools. He enjoys exploring disciplines that he knows little about and building teams with an innovative spirit.

Doomscrolling

Peter Brook has written that any empty space can be called a bare stage. Does the same premise apply to cyberspace? What if every empty online space can be seen as an empty stage? If someone walking across space and someone watching them are all it takes for an act of theatre to engage, does that mean that someone posting on a

social media platform and someone seeing the post is all it takes for an act of cybertheatre to engage? In a project that started before COVID-19 outbreak, but now seems more relevant than ever, Pavlos Panagiotidis explores the possibilities of devising, directing, acting and spectating in cyberspace.





ROZ WHITELEY

Care in the Kitchen

Available 22-26 June, 7.00pm

Roz Whiteley is a queer artist and researcher based in Reading, UK. She cares about food, femininity, fatness and bodies. She cares about how these things are represented in pop discourses and how art might provide a strategy for talking about them. She makes work that considers and interweaves (auto)biographical narratives and personal stories with sociocultural politics and identities, and pop culture. She aims to make art/research that is both engaging and engaged, inviting people to think and talk about ideas in exciting ways.

Roz obtained a BA in Drama from Queen Mary in 2019 and is currently undertaking Central's MA Performance Practice as Research. She has shared work across a variety of settings, including performances in Crystal Bollix's *Definitely Maybe Actually Nevermind* (London and Leicester), performing with Her-Pee's Collective and with Soho Young Company's Drag and Cabaret Lab.

Care in the Kitchen

Care in the Kitchen is a project that aims to create space to centralise care within a discourse about food, bodies and eating. Across several weeks, I have been sending people some of my favourite meals, packaging up notes, ingredients and instructions into parcels sent through the post. In return, I have asked that they send a letter sharing what care looks like in their kitchen, writing a story about a meal they make for people they care about. The responses have been personal, providing intimate insights into positive, loving relationships that have been forged through the acts of cooking and eating.

After reading their letters, I have prepared their meals in my own kitchen, completing an exchange of care practices between the two bodies across space.

During BRINK Festival 2020, I will be sharing this practice through a series of interactive text, audio and video performances, creating a cooking show where you're the chef. These nightly performances will extend the discourses that have been circulating throughout the postal communication, taking it online and opening it up to a wider audience.



TIM MARTIN-JONES

Constraint

Available 22-26 June

Tim Martin-Jones is an aspiring theatre theory-practitioner, primarily concerned with bodily provocations arising from art and philosophy. His interests currently lie in German painting and literature, ranging from the German Romantics and Nietzsche, through to the New Objectivists and Brecht. However, he also maintains garrisons within psychoanalysis, dance culture, military history and classical music. He is presently engaged with a Nietzschean discourse on the joys of hardened living, becoming and knowing; thinking through how we can know ourselves and experience others in live performance settings.

Born and raised in the Midlands, Tim read a BA in Drama and Theatre at Prifysgol Aberystwyth, realising his 2019 debut solo work *Raving/Fit* on the main stage at Aberystwyth Arts Centre. After graduating, Tim moved to The Royal Central School of Speech and Drama to study on the MA Performance Practice as Research. There, he continues to research modes of corporeal existence through performance.

Constraint

That beloved call from the mind of a proclaimed heretic; Baruch Spinoza instructs us, '*no one has yet determined what the body can do*'. (Spinoza, B. (1994) *Ethics*, pg. 71, trans. Curley, E.) And what a joyful thought this is!

By watching and embracing another body, opening ourselves to the potentiality of being *affected*, we can take some steps, unique to us in our own individual becoming, to realise a little more about our own bodies. Abilities, moods, occasional thoughts: these are the substances that this work attempts to provoke.

This work seeks to establish a body in conversation with the current state of constraint we find ourselves in. Constrained to our homes, our bodies are dangerous, our minds left somewhere else.

The collected mediums herein act as a few, a happy few, for those who are curious about thinking through their own body in these darkened times.