

WAKE

Performance Program
Project Report
2017



]performance s p a c e [

WAKE

*To become cognizant or aware
Roused from a tranquil or inactive state
A path or course of a thing passed or preceded
Mourning the body of the dead
Keeping watch
Holding vigil*

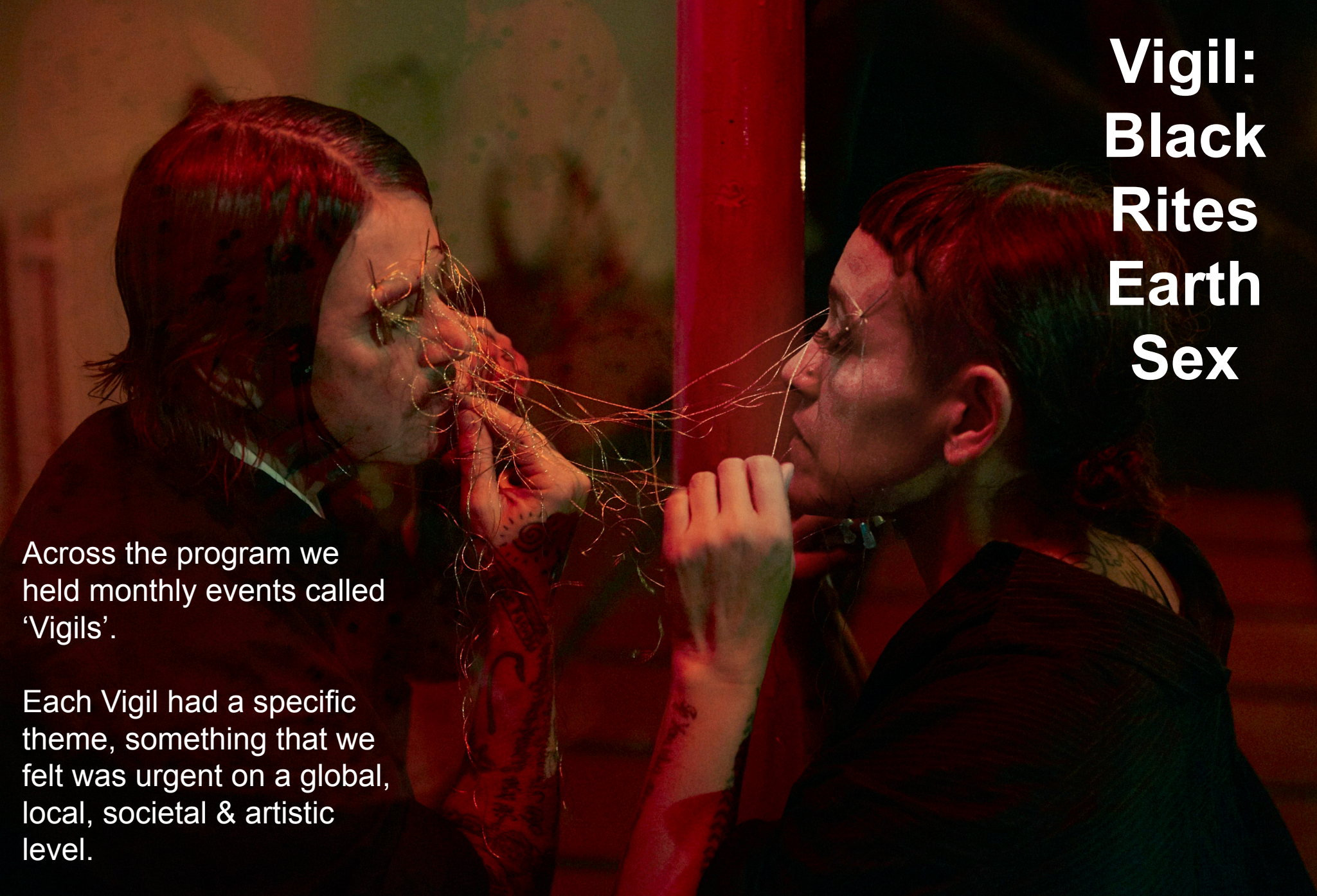
WAKE was]performance s p a c e [’s 2017 curatorial project. A six month long programme of events exploring social consciousness, collectivity and division.

It was a call to action, to wake up. A vigil to remember what has gone before & a gathering to consider how we may move forward. Consisting of three strands, WAKE included: The Risings, The Vigils (Black, Rites, Earth & Sex) and WAKE Festival.

“Throughout 2017]ps[have curated and produced WAKE - a most extraordinary programme that has presented a huge range of art and artists rarely, if ever, seen in the UK and attracting incredible audiences and responses from far and wide.

WAKE has been one of the Live Art highlights of the year.”

- Lois Keidan, Director of Live Art Development Agency

A photograph of two women in a dimly lit room, possibly during a performance or ritual. They are facing each other, with their faces close together. Both women have their faces painted with white or light-colored makeup, and their hair is styled with long, thin, light-colored extensions that are being held up by their hands. The lighting is dramatic, with strong highlights on their faces and hair, and deep shadows in the background. The overall mood is intense and artistic.

Vigil: Black Rites Earth Sex

Across the program we held monthly events called 'Vigils'.

Each Vigil had a specific theme, something that we felt was urgent on a global, local, societal & artistic level.

Vigils: Black, Rites, Earth & Sex

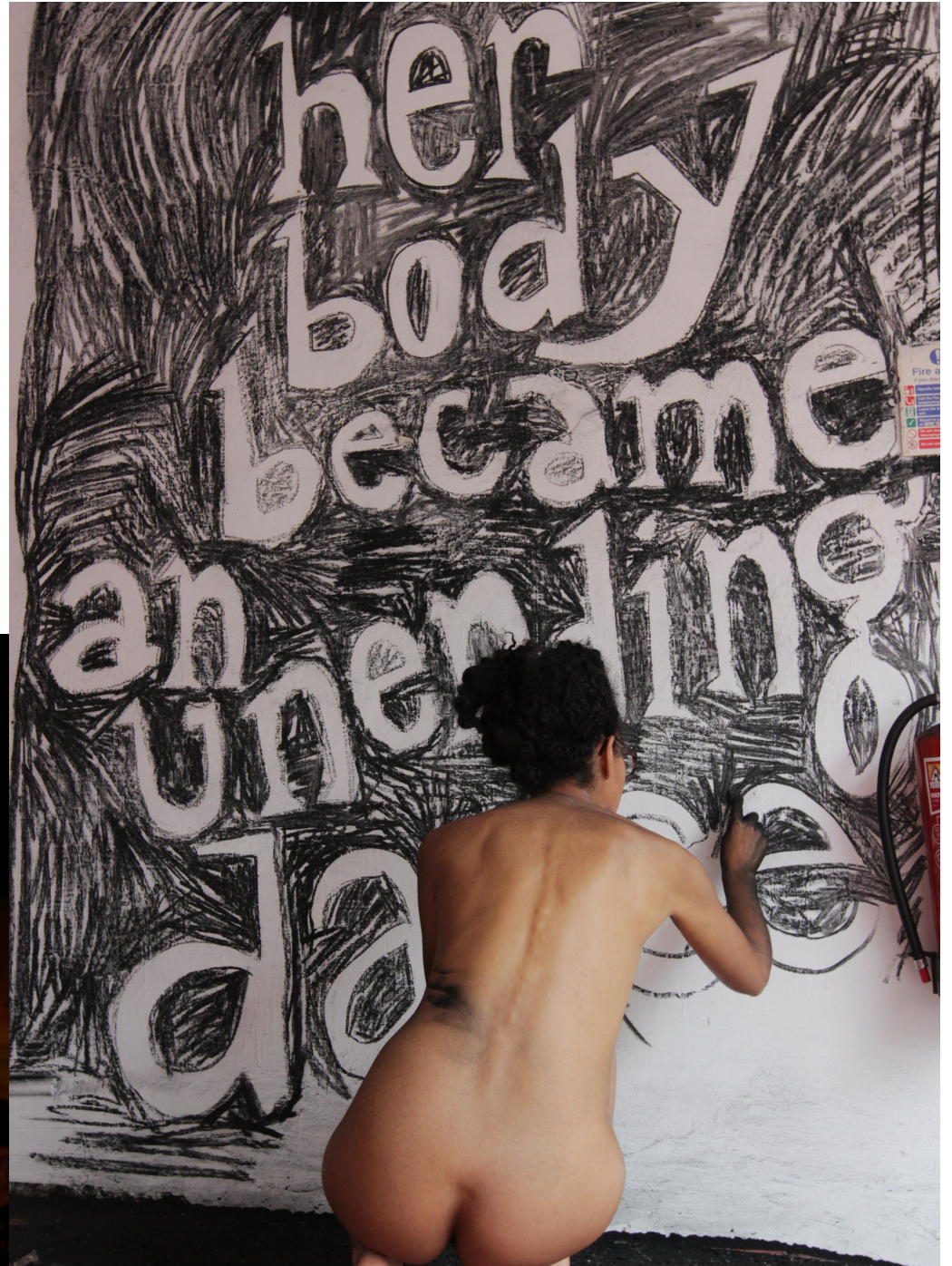
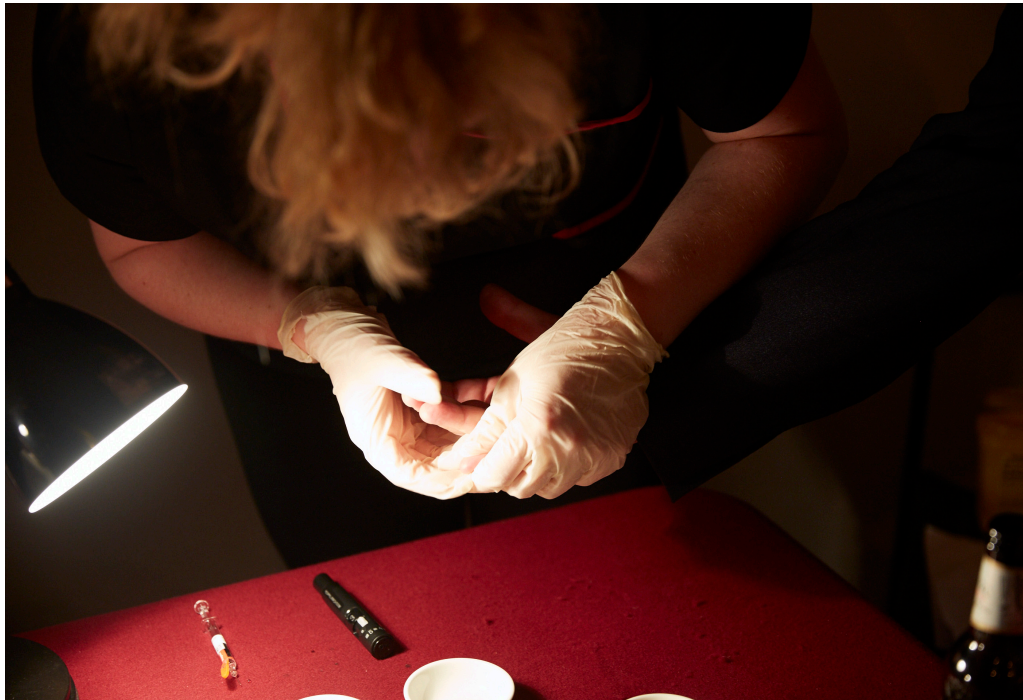
Vigil Black: Jade Montserrat, FU Pay Us and Salome Asega

Vigil Rites: LIEBNIZ 'The Book of Blood'

Vigil Earth: Maria Lucia Cruz Correia, Pepe Dayaw

Vigil Sex: Julie Tolentino, John Smith and Rocio Boliver

These monthly performance events presented three diverse artists practice in dialogue. They acted as both exceptional platforms for the artists work and an incredible tool for developing local audiences and critical conversation. We were overwhelmed by the positive response from both artist, audiences & our industry peers following these events.



Audience Feedback: *“Speaking to people involved in performances helped me understand that none of my feelings or interpretations are actually wrong. They’re just mine. It may take minutes or perhaps hours before any connection is established, but the watcher needs to give herself time to let it grow. And that did happen last weekend.”*

- in response to The Risings



Audience Feedback: *“It explored ‘the complexity of eco-humanitarian issues ... Given how vulnerable our human rights are at present, I eagerly joined the queue to give my blood, to make one tiny contribution in fighting for the protection of these rights.’”*

- in response to Vigil: Rites

THE RISING



The Risings

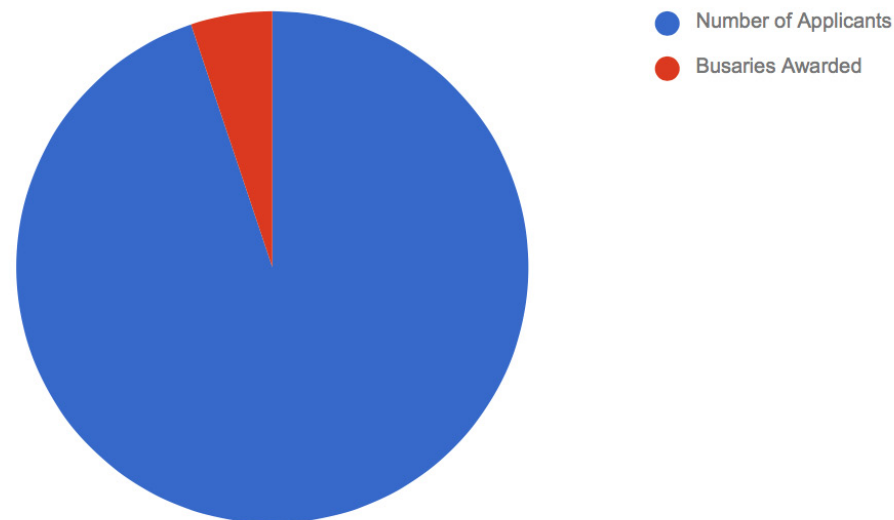
"[ps] creates a context of care and recognition"

- Ria Hartley (artist), The Rising, 2017

The 1st edition of The Rising launched our new permanent venue & platformed the work of 7 emerging artists.

Following this we received additional funds from LAUK's Diverse Actions initiative to enable this to become a 2 week intensive micro-residency including both studio practice & professional development.

Applications to 'Open Calls'





WAKE Festival brought the worlds leading performance artists to Folkestone for a 3 day festival.

For WAKE Festival four artists (Kira O'Reilly, Carlos Martiel, Dominic Thorpe and Hancock & Kelly Live) made durational works sited in and around Folkestone across all 3 days of the festival.

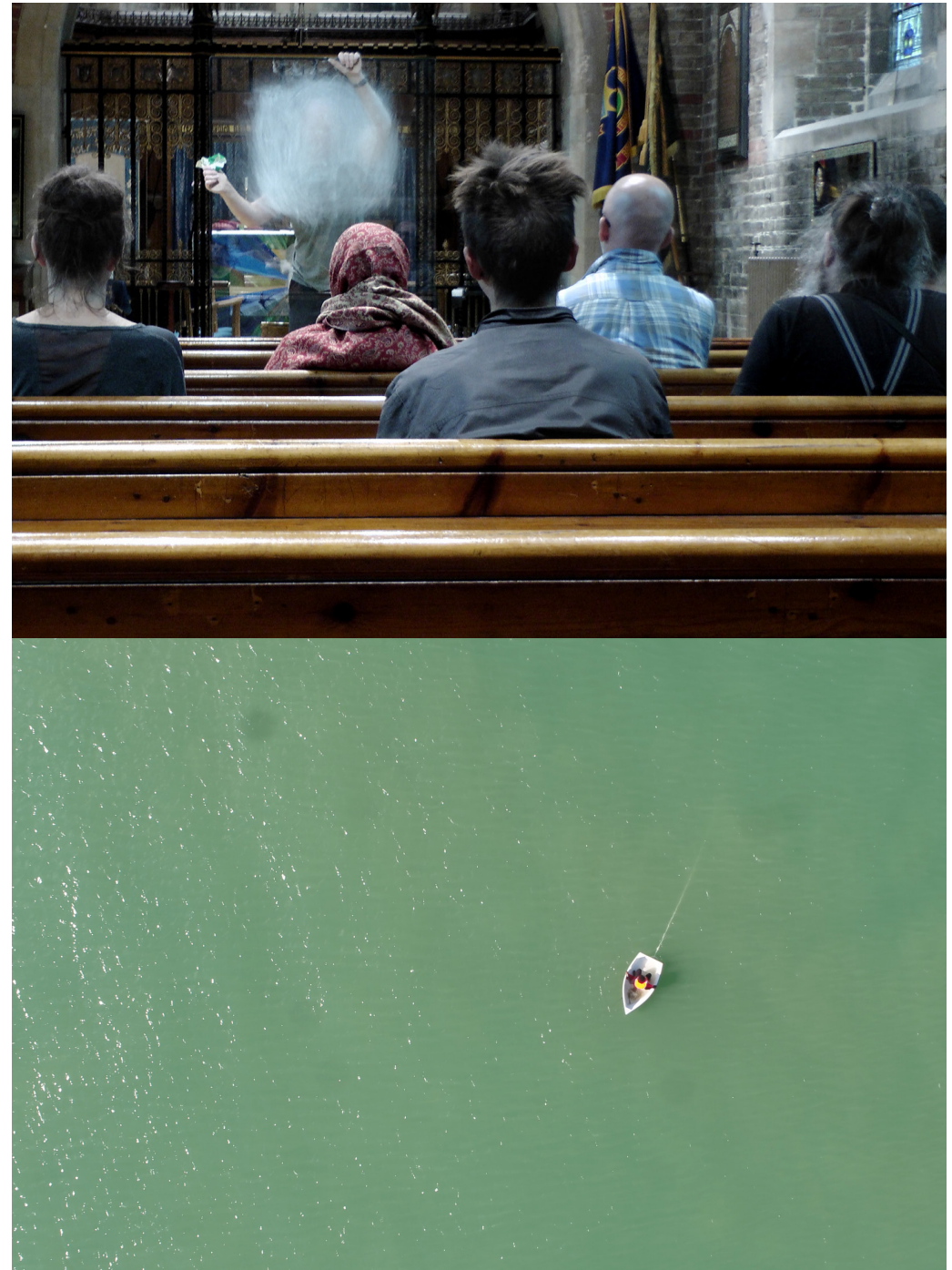
These works took place on: the sea defence, lighthouse, harbour arm, Holy Trinity Church, a shop/warehouse & a boat at sea.

The siting of the works enabled large non-arts local audiences to engage with the work, as well as attracting large numbers of medium specific audiences to the town.

Following these works, each night the [ps] venue hosted an evening of shorter performance art works, platforming leading local & international artists, including: Fausto Gracia, Anja Ibsch, Frank Homeyer, Local Foreigner, Surya Tuchler, Rita Marhaug, Esther Neff, Selina Bonelli and Lala Nomada.

In addition to this the [ps] venue acted as an info hub each day with a curated selection of books & films from the Live Art Development Agency's study room, volunteers on hand to answer questions and the 'Dedications' writing project for which audience members could submit short reflective texts on the work they had seen.

Finally working in collaboration with Folkestone Fringe & the Live Art Development Agency we curated a public brunch, 'Performance & Live Art at the edge(s)', which took Folkestone's Triennial's theme of Double Edge as a point of departure from which to respond & reflect on both [ps] & Folkestone Fringes programming.



Having the opportunity to volunteer at Jps[was an enriching and extremely emotional experience. Being able to assist and learn alongside emerging and established artists in an intimate and nurturing environment was unlike anything I have ever had the opportunity to do before.

In an industry so effected by ego and elitism, it was refreshing to be part of an organisation that uses its time and resources to support artists and enrich local communities with experiences that are so often out of reach to them.

The engagement I had with the local community and visitors whilst volunteering with Performance Space is indispensable and will always be part of my person and I am forever grateful for the opportunity.

- Oliver Mckinley, Volunteer



Despite the workload of the curators, the artists were kept central to events and nurtured in down time as well as performing time. This was a distinct characteristic that was a refreshing experience and fed into a sense of well being despite exhaustion.

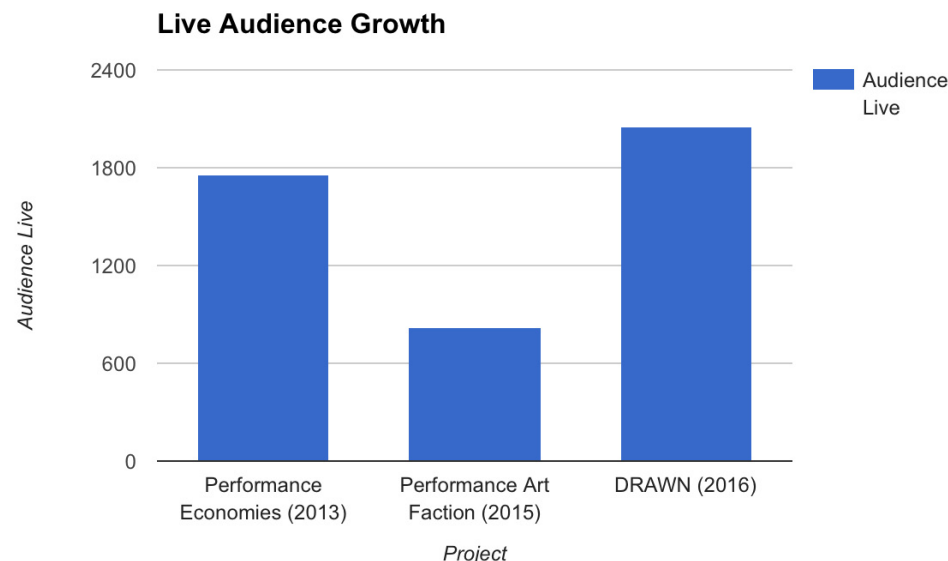
Having a hub which was also a site for evening performances meant that a varied audience consisting of some local people was made possible. At previous festivals I have participated in varied audiences have only been reached through off-site work, with venue work being supported by peers and cultural professionals. Whilst I feel that peers are valid as audiences and supporters Performance Space are actually making inroads to draw the public into their space. This is largely due to a commitment to generosity creating a warm and vibrant atmosphere.

- Traci Kelly (Hancock & Kelly Live), Artist

What lasting impact did this activity have on:

Our organisation:

- 1) New funders and partnerships have been generated through sustained best practice and new networks continue to emerge.
- 2) Furthered professional development & employability of artists, volunteers, directors and project assistants.
- 3) Over all rise in the organisations public/professional profile as a leader in the field of curating and performance art.
- 4) A felt community ownership of]ps[as a local and regional cultural asset as evidenced through:
 - a) Return volunteer staff
 - b) Local writer Joy Pascoe offering written documentation
 - c) Local alcohol sponsorship from G2 Brewing



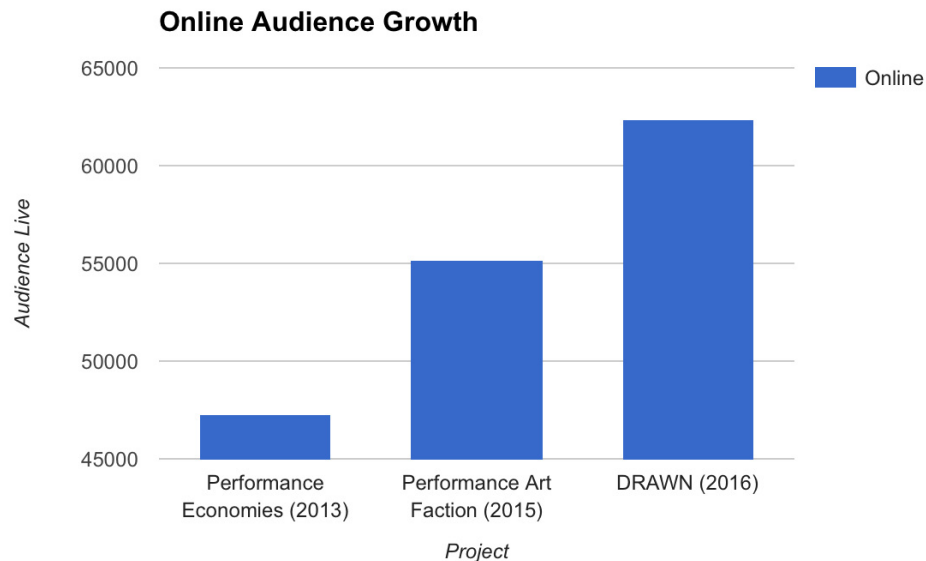
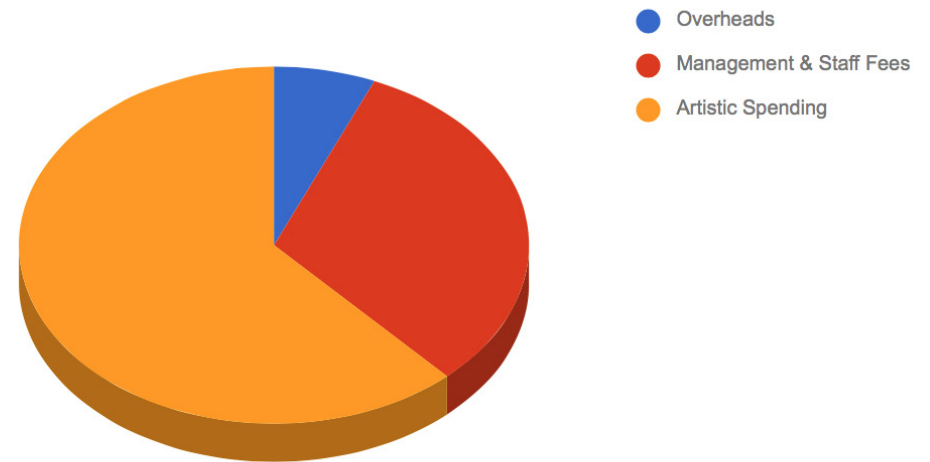
Our audiences:

- 1) The programme presents an opportunity for extended positive representations of minorities in our community and for sensitive dialogue and discussion surrounding this. Recent LGBTQI+ research suggests meeting and engaging with people with sexualities different to your own, positively changes your perception (& understanding) of them.
- 2) The diversity of artists and issues addressed in the WAKE programme has the potential to change how audiences think about society and the world around them, creating the potential of sustained, self initiated legacies.
- 3) Wider appreciation of arts practices through exposure to fringe medium.

The artists we work with:

- 1) Greater employability through platforming with]ps[
- 2) Continued support though extended networking provided through]ps[
- 3) Growth in artistic/practice skill sets via production support and curatorial critique
- 4) Greater understanding of industry standards via 'best practice' of]ps[e.g: Fees, per diems, all costs cover, adequate material and production budgets etc.

Spending 2017-18



Our volunteers:

- 1) The volunteer roles provided new skills, built self esteem and greater sense of place within the local (and arts) community as well as better understand of the medium.

The artform of performance art:

- 1) Furthered development of curatorial standards, styles and methodologies
- 2) Furthered dissemination of a fringe artistic medium to regional audiences
- 3) New practitioners brought to public knowledge
- 4) New written critique and recorded histories of performance art as a medium

Documentation:

As part of this project writer Diana Damian Martin is producing a publication, taking her (states) of Wake blog as a point of departure - this is almost complete and will be made available online via our website and professional networks and available to purchase from our website.

In the meantime for further reading please see the 'Dedications' blog created during the WAKE festival with co-authors Jennie Klien and Made-line Hodge.

Video documentation is now available to view online via our vimeo!

Excerpt from Jennie Klien's writing in response to Local Foreigners performance at WAKE Festival:

Local Foreigner has been doing the same sort of work in Folkestone, different to the kind of parachuting in of HoyCheong, whose work makes a grand statement about tolerance for the Islamic community (which went well overall, although recently a naked and drunken man was pulled off of the minaret forms that currently decorate the Centre). Local Foreigner, a collective of one, or maybe many, has been doing working in Folkestone under the radar. Local Foreigner makes performances that involve "foreign" sounding and electronically enhanced singing and fish heads/marionettes that are lovingly kissed prior to being handed off to audience members.

Fish, and the fishing industry, are one of the staples of Folkestone. Walk along the Harbour and the Cascade, and you will see shops selling fresh fish that advertise their connection to a local boat, ensuring that the fish is truly fresh. Local Foreigner might be foreign, but they are also local, and they get the importance of the fish being fresh. Fish are everywhere in their performances—leaking on the floor, hanging from the ceiling, suspended through the agency of helium-filled balloons, and cherished by Local Foreigner before being handed off to an unsuspecting audience member who is also gifted with a fishy kiss, or maybe a splash of fishy water.

A fishy kissy watery gift indeed. Local Foreigner works their magic and makes people who are just foreign local too.

For the full text please see:

(states of) WAKE "Dedication to the Minaret installed on the Folkestone Islamic Center as part of the Folkestone Triennial."

Thank you! A huge thank you to all of our supporters who helped make this project possible:



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