

**HOT WITH EXCESS:**  
A SEASON OF CONTEMPORARY  
ARTISTS' OPERA  
12 MARCH – 27 MARCH, 2020



Thursday 12 March, 7pm

**Performance: Trulee Hall, *Tongues Duel the Corn Whores, an Opera***

Friday 13–Saturday 14 March, 6pm–6pm

**24-hr screening: Benjamin Orlow *Horses and Ants: An Opera in Eight Acts* with live performances**

Sunday 15 March, 3pm

**Screening: Alexandre Singh, *The Humans***

Thursday 19 March, 7pm

**Performance: Sam Belinfante *A convenient place for our rehearsal.***

Saturday 21 March, 7pm

**Performance: Marijke De Roover *Live, Laugh, Limerence***

Thursday 26 March, 7pm

**Talk: Panel discussion with the Centre for Audio Visual Experimentation (CAVE)**

Friday 27 March, 7pm

**Performance: Richard Kennedy *Black Rage***

This special season of live events explores the collision of contemporary art and opera. Performances, screenings and discussion reveal how artists working today are commandeering this cultural tradition to propose new, hybrid ways of working that resist easy definition.

*Hot with Excess: A Season of Contemporary Artists' Opera* launches with a newly commissioned opera by LA-based artist **Trulee Hall** and includes a 24-hr film work with live augmentations by **Benjamin Orlow**, a new site-specific staging by **Sam Belinfante**, a fully realised operatic performance of **Marijke De Roover's** *Live, Laugh, Limerence* and a screening by **Alexandre Singh**. It culminates in a restaging of *Black Rage*, the UK debut of Berlin-based American artist **Richard Kennedy**. A discursive element organised in partnership with Centre for Audio Visual Experimentation (CAVE) at Leeds University will offer space to reflect and consider the contemporary context for this programme. With eclectic backgrounds in music, composition, film and visual arts, by way of Hollywood and Broadway, the collaborative and eclectic approaches of the participating artists

engage with the designation 'opera' in varied and forceful ways.

The embedding of emotionally intense stories in drama, music and the voice is fundamental to the established opera canon. Similarly, this season will explore how personal and political, intimate and global narratives are communicated through these entwined models. While often understood as bombastic and theatrical, it would be too easy to simply label opera as escapism, and this is equally true of these works. This programme invites us into multiple cathartic moments of unrequited love, fury at society's racial and hetero norms, the messiness of female sexuality, and states of confusion – and even boredom – in the face of what it means to be human. These works run counter to social expectations of what is acceptable: they share an excess – of time, aesthetics, bad taste, emotion. They demand our attention and push us to think further than our existing parameters.

Using the Zabłudowicz Collection's scale and architecture, the performances and screenings are free from the formality of the opera house. The programme asks:

by reframing the component parts of voice and song, music, libretto, staging and costumes, how far can opera be dissolved and reconfigured? Far from the traditional and assumed inaccessible art form, this programme reconsiders opera's narratives, structure, production and duration. Freed from its conventions, these artists embrace the idea of opera as the original 'impure' form; a parasitic mix of music, dance and theatre. The resulting works are multi-layered, collaborative, celebratory, intense and immersive. They tumble between definitions, while at the same time being many things at once.

Arguably the paradoxical nature of opera – a relic that remains vital, a dead form that continues to thrive – makes it the ultimate art form for our conflicted and divisive world. *Hot with Excess: A Season of Contemporary Artists' Opera* offers more than an escape; it offers an audacious platform to confront our fears and desires and explore a new way of describing who we are and might be.

The programme is curated by Antonia Blocker, Curator: Performance & Engagement at Zabłudowicz Collection.

Thursday 12 March, 7pm

## Performance: Trulee Hall, *Tongues Duel the Corn Whores, an Opera*

This ritualistic theatrical event marks Trulee Hall's first project in Europe. It explores the sacred and profane; the awkward and sexy. Hall's novel feminism disrupts gendered archetypes and repurposes elements of erotica using large-scale puppetry, dancing sculptures, elaborate costumes and expansive choreography, which fuses the musical performance into a lush visual feast.

Her euphoric visual narrative responds to the architecture and atmosphere of the former Methodist chapel of the Zabłudowicz Collection in which it is performed. Hall combines the structure of opera, classically trained singers and an original score – influenced by gospel, rap, beatboxing, glossolalia, minimalist noise and pop – all accompanied by live instrumentation. *Tongues Duel the Corn Whores, an Opera* explodes psycho-sexual quandaries and produces something entirely its own.

**Conductor:** Michael Coleby

**Choreographer:** Jessica Emmanuel

**Performers:** Sebastian Angellique (dancer/singer), Jonathan Luke Baker

(dancer/singer), Michelle Buckley (chorus), Bonnie Callaghan (Holy Tongue), Kate Cox (chorus), Tylor Deyn (dancer/singer), Freddie Love (Golden Whore), Chloe Levaillant (chorus), Rose Lucas (chorus), Lucas Marcheselli (dancer/singer), Phoebe Pimlott (Holy Tongue), Marv Radio (beatboxer), Nara Taylor (Golden Whore)

**Musicians:** Charlotte Amherst (violin), Alex Fryer (oboe, vocals, flute), Merlin Jones (percussion), Sophie Haynes (cello)

**Hair and Make-up:** Bianca Forte and Heather McNeill

**Dressers and Costume:** Rosalind Howdle and Francesca Telling

**Trulee Hall** is a Los Angeles-based artist whose practice spans video, painting, sculpture, sound, dance and immersive installation. She received her BFA from Atlanta College of Art in 1999 and her MFA from CalArts in 2006. She will present her first institutional solo exhibition at the Zabłudowicz Collection this autumn, as the 2020 annual commission. Other recent projects include *The Other and Otherwise*, at Maccarone Los Angeles and Frieze Projects, Frieze Los Angeles (both 2019). Exhibitions and screenings of her work have been held at Hammer Museum, Redcat, Los Angeles Contemporary Exhibitions, Los Angeles Nomadic Division, Human Resources LA, Barrick Museum of Art, Michael Benevento Gallery, OUTFEST LA, The Museum of Contemporary Art Chicago, Billy Wilder Theatre, Yale Union and the Museum of Contemporary Art, Los Angeles, among numerous exhibitions and screenings internationally. Trulee Hall is represented by Maccarone, Los Angeles.

**Michael Coleby** made his professional debut conducting the Deutsches Symphonie-Orchester Berlin in 2017, alongside music director Robin Ticciati. He has since been invited back to the DSO to conduct the academy orchestra. Michael has worked with the BBC Concert Orchestra and the Orquesta Castile y León. In 2019–20, Coleby is working as an assistant with the London Philharmonic Orchestra

and Vladimir Jurowski at the South Bank Centre. During 2018–19, Coleby was part of the inaugural study programme, 'NEXT', with the Birmingham Contemporary Music Group, working with composers Brian Ferneyhough, Rebecca Saunders and Dai Fujikura, with performances broadcast on both Radio France Musique and BBC Radio 3.

**Jessica Emmanuel** is a Los Angeles-based dancer, choreographer, performance artist, educator and curator. She studied Dance & Choreography at the BOCES Cultural Arts Center in New York and has a BFA in Performance & Choreography from the California Institute of the Arts. Jessica is the founder of HumanStages and a co-founder of the theatre-based artist collective Poor Dog Group. Her work has been presented internationally at the Bootleg Theater, Live Arts Exchange Festival, the New Original Works Festival at Redcat, Highways Performance Space, Zoukak Studios (Lebanon), The Getty Villa, Interferences Festival (Romania), Baruch Performing Arts Center, The Curtis R. Preim Experimental Media and Performing Arts Center and the Contemporary Art Museum Santa Barbara. She has choreographed/performed for Poor Dog Group, Heidi Duckler Dance Theater, THE MOVEMENT Movement, Ania Catherine, Genevieve Carson, Bryan Reynolds, Paul Outlaw, No)one. Art House and Stacy Dawson Stearns.

Friday 13–Saturday 14 March, 6pm–6pm  
**24-hr screening: Benjamin Orlov**  
***Horses and Ants: An Opera in Eight Acts***  
**with live performances**

Benjamin Orlov's 24-hour film *Horses and Ants: An Opera in Eight Acts* is a record of the year the artist spent completing his conscription in the Finnish army, compressing the experience into a single day. With each hour tethered to his real-time experience, the durational film gives an insight into a hierarchical, disciplined institution which is both physically and mentally exhausting. While being known as a very progressive nation, Finland is one of the few European countries that still enforces mandatory military service for all men from the age of 18. This work aims to show a realistic and human perspective of an institution – little known to outsiders – that presents itself as an ambitious, fast-paced and action-packed place for adventure and personal growth to the young men who must immerse themselves in it, drawing on the popularity of first-person shooter games and blockbuster action movies.

The GoPro footage documents relentless training, bizarre rituals, performances of young masculinity and the boredom of repetition that occupies the artist and his fellow conscripts, day in, day out. As the hours advance and night deepens, the work reveals the psychological impact of the constant role-play of violence, of an endless rehearsal for a war that never comes.

At certain moments, the screening is augmented by live performances by All Choreographers Are Bastards and opera singer Frida Österberg, expanding on the movement and soundtrack of the work.

## THIS HAPPENS

### Act VII

18.00–21.00

THEN IN OUR DARK HOUSE

Rest and recuperation commences.

In the gallop-woods shooting exercises continue even in dusk.

The vicar gives a lesson on returning to civilian life.

At the garrison, St Lucia pays a visit.

Liimatainen collects points by going for a run and Österberg tells him about Atahualpa and Pizarro.

Pehkonen orders pizza.

### Act VIII

21.00–00.00

SILENCE BEGINS

Jauhainen gets his hair cut.

Saarinen guides the medics through a stabbing case.

Österberg helps a friend fix his bag.

The light is out.

In the forest, night shootings

commence

and the flares slowly sink into the landscape.

### Act I

00.00–03.00

ÖSTERBERG DREAMS

It's cold and dark outside but inside the tent, the stove is warm.

In the cosy light of the oil lamp, those on guard stay awake.

Night-vision goggles keep a watchful eye for enemy movement.

It's normal to see things when you're tired.

## Act II

03.00–06.00

ÖSTERBERG SLEEPS DEEPER

Someone is talking in their sleep. Mystical characters move around in the space.

In the darkness of the forest the stars shine bright and you can even make out the planets.

It happens that you forget where you are.

## Act III

06.00–08.00

COMPANY WAKE-UP CALL!

The day begins with minute functions. In the forest, combat training is being prepared.

Here and there the sun looks out through the morning mist.

Those who can, stay inside the tents and fall back asleep.

In the hospital it's warm and comfortable.

## Act IV

08.00–11.00

THE BEST SONGS ARE LEFT UNSUNG

The company is getting ready for a manoeuvre.

The trucks are filled with equipment and war paint is applied.

Back at the brigade, films that deal with combat fatigue and stress are shown. It's orienteering day and luckily Österberg can follow Vesanen throughout the course.

Everyone has to be vaccinated for flu and borreliosis.

The school visits old front lines, bunkers and trenches.

## Act V

11.00–15.00

WAITING FOR A2

War has broken out in Kaunispää where a farmhouse needs to be evacuated.

Two soldiers are sent down, but the farmer refuses to leave his property. At the brigade the recruits swear the oath.

Combat training continues and TNT carpets are laid out.

Nyman shows us how to do it.

Österberg is the messenger and runs between all the trenches.

It is hot and sweaty.

The NCO students visit veterans at a senior citizens' home.

## Act VI

15.00–18.00

THREATENING SCENARIO

The lessons continue with films.

The company arranges a track and field day and first platoon wins as usual.

During a lecture, contemporary threats and A2 Yellow State are discussed.

After the shootings, the weapons are cleaned and inspected by the NCO students.

Cleaning duty has to be completed before rest and recuperation can begin.

Starck keeps it all in line.

## Performers

Thomas Heyes, Tim Merrifield, Frida Josefin Österberg

## Credits

Song: Frida Josefin Österberg

Music: Kristios Yngling and Benjamin Orlow

Dance and Choreography: Sandra Lolax

Camera: Benjamin Orlow and Tomas Stark

**Benjamin Orlow** is a London-based artist working with film, performance and sculpture. He received his MFA from Goldsmiths College in 2012. His work has been exhibited at ICA London, Kunsthalle Münster, Fahrenheit Los Angeles, The Tetley in Leeds, Phoenix Leicester, Finlandsinstitutet Stockholm and Hordaland Kunstsenter in Norway.

## All Choreographers Are Bastards (ACAB)

is a Manchester-based performance art collective founded by Thomas Heyes in 2018 and comprising five artists. The collective's practice focuses on the deconstruction of choreography for non-theatre spaces and immersive/multidisciplinary performance. ACAB has exhibited in the UK and Europe, premiering work at the Venice Biennale in 2019 and United Cowboys (Eindhoven), in addition to exhibiting at Manchester Art Gallery. The collective frequently collaborates to create music videos and short films, most recently featuring and choreographing a short for the Gucci x Dazed series. Previous ACAB works

include *Abattoir* (2018–2019) and *Death In June (Solo)* (2019–2020). ACAB Members Tim Merrifield and Thomas Heyes perform during Benjamin Orlow's work.

**Frida Josefin Österberg** graduated from the University of Stage and Music in Gothenburg in 2011, and received an MA from the Opera Academy and The Royal Opera, Stockholm in 2013. She has sung at the Gothenburg Opera, Läckö Castle Opera, Drottningholm Palace Theater, Ulriksdals Castle Theater Confidencen and The Royal Opera in Stockholm. Most recently, she has taken on roles such as Mercedes in *Carmen* by Bizet, Flower Girl in *Parsifal* by Wagner and Herodia's page in *Salome* by Strauss. She has been part of *Magnus Maria* directed by Suzanne Osten. Most recently, she was in *Mozart vs Salieri* at the Folk Opera in Stockholm with Loa Falkman, directed by Tobias Theorell.

Sunday 15 March, 3pm

## Screening: Alexandre Singh, *The Humans*

*The Humans* (2013/14) is an ambitious three-hour, three-act play modelled on the comedies of the poet Aristophanes, a master of the Athenian Old Comedy, which is characterised by exuberant and often bawdy satire. An origins-of-man narrative, the play is set in a half-formed world at the dawn of time and space, and tells the tale of two spirits named Tophole and Pantalingua, who would rather the Earth not be created at all and conspire to prevent it. In a battle against the Creator, who they think is a vain egomaniac, they accidentally cause a fall from grace, ultimately corrupting the eponymous humans – portrayed as a songful and statuesque Greek chorus – transforming them into the messy, imperfect beings we are today.

*The Humans* was originally developed at Witte de With Center for Contemporary Art, Rotterdam, over 2012 and 2013, where it then premiered as a performance. It was later presented live at the Brooklyn Academy of Music, as part of Performa 13, in 2013.

### Credits

Written and directed by  
Alexandre Singh

### Creative Team

Choreography and Assistant Director:  
Flora Sans  
Costume Design: Holly Waddington  
Light Design: Guus van Geffen  
Music: Gerry Arling, Touki Delphine  
(Rik Elstgeest and Bo Koek) in  
collaboration with Annelinde Bruijs,  
Robbert Klein, Amir Vahidi  
Mask Design: Alexandre Singh  
Set Design: Alexandre Singh,  
Jessica Tankard

### Dramatis Personae

Ms. Chief: Simona Bitmaté  
Harry Foulbrech: Jesse Briton  
Pantalingua: Elizabeth Cadwallader  
Tophole: Sam Crane  
Charles Ray: Phillip Edgerley  
Vernon / 31: Ryan Kiggell  
N: Flora Sans

### Chorus

Sanne den Besten,  
Annelinde Bruijs, Folkert van  
Diggelen, Dook van Dijck,  
Loulou Hameleers, Lucia Kiel,  
Suzanne Kipping, Robbert Klein,  
Gerty Van de Perre,  
Lucas Schilperoort, Amir Vahidi,  
Sanna Elon Vrij

### Humans

Crone: Sanne den Besten  
Duchess: Annelinde Bruijs  
Springebottom: Jesse Briton  
Husband: Folkert van Diggelen  
Bullen: Dook van Dijck  
Vermillion: Phillip Edgerley

Strumpet: Loulou Hameleers  
Frau: Lucia Kiel  
Fingerer: Ryan Kiggell  
Hag: Suzanne Kipping  
Bertrand: Robbert Klein  
Wife: Gerty Van de Perre  
Dandy: Lucas Schilperoort  
Macaire: Amir Vahidi  
Bray: Sanna Elon Vrij

**Alexandre Singh** is a French-Indian visual artist known for his playful artworks interrogating the vocabulary of storytelling. Singh works across a number of disciplines, including drawing, installation, theatre and cinema. Singh's art has been exhibited in venues throughout Europe and the United States, including the Solomon R. Guggenheim Museum, New York, and the Palais de Tokyo, Paris. In 2013, his theatre play, *The Humans*, was staged at the Brooklyn Academy of Music, New York, before travelling to the Festival d'Avignon, France, in 2014. In 2019, Singh's short film *The Appointment* was featured in solo exhibitions at Metro Pictures, New York, and the Legion of Honor Museum, San Francisco.

Thursday 19 March, 7pm

## Performance: Sam Belinfante *A convenient place for our rehearsal.*

*Pat, pat; and here's a marvellous  
convenient place  
for our rehearsal.*

So speaks the character Quince in Shakespeare's *A Midsummer Night's Dream*, as a group of amateur performers meet to rehearse his play. A play inside a play. Although far from suitable, a patch of grass becomes the group's stage, a bush their dressing room, a performer embodies a wall.

Similarly to Quince, Sam Belinfante is compelled to make do and mend with the space, tools and people at hand. Arguably, the Zabłudowicz Collection (formerly a chapel and drama school) is a space wholly inadequate for an operatic work. Belinfante's performance exposes this as an assumption, encouraging the viewer to think of opera as a kind of work where spaces and boundaries are continuously set up and dissolved; its apparatuses both hidden and foregrounded on and off-stage.

Using music from Benjamin Britten's *A Midsummer Night's Dream*, along with other operas, Belinfante and

composer Neil Luck, with a chorus of amateur and professional musicians, rehearse, restage and rearrange critical moments from the history of opera, pulling on the fabric of theatre and unveiling the mechanisms that hold it tenuously together.

**Performers:** Sam Belinfante, Oliver Brignall (tenor), Simon Limbrick (percussion), Loré Lixenberg (soprano), Neil Luck (composer and performer), Musarc, and Gwen Reed (double bass)

Music and arrangements by Sam Belinfante and Neil Luck

**Sam Belinfante** is an artist living and working in London. He has recently exhibited at MAAS, Sydney; Wellcome Collection, London; BALTIC 39, Newcastle and Whitechapel Gallery, London. He had a solo show at Southard Reid, London (2013). He has recently performed at Kaaitheater, Brussels; Palais De Tokyo, Paris; and Camden Arts Centre, London. He won the Hayward Touring Curatorial Open 2014.

**Oliver Brignall** is a singer and composer from London. He read music at Canterbury Christchurch University and is currently completing his PhD in composition at Brunel University. He was a 2013 Britten-Pears young artist at Aldeburgh. Recent projects include two pieces for Distractfold and a commission from the Riot Ensemble. Future plans include the premiere of his first opera *Palace of Junk*.

**Simon Limbrick** performs with ensembles including the Nash Ensemble, Birmingham Contemporary Music Group and Endymion Ensemble, and records with artists such as Alabama 3, Gavin Bryars and Pete Lockett. His collaborators include Rosemary Lee, Harry de Wit and James Saunders. He has performed at The Sage Gateshead, and his solo performances have been broadcast internationally, including by the BBC.

Mezzo-soprano and director **Loré Lixenberg** specialises in contemporary music. She has performed at the Royal Opera

House and the Royal Danish Opera, and with Aurora Orchestra and Opera Circus. Her ensemble credits include the BBC Symphony Orchestra, Icelandic Symphony Orchestra, and London Sinfonietta, among many others. She has directed works with CoMA and at the SPOR Festival.

**Neil Luck** is a composer, performer and director of experimental music and performance. Luck founded and directs the ensemble ARCO. He has performed at the Tate Modern, Palais de Tokyo, Paris; Modern Art Oxford; Tokyo Wondersite, Japan; MATA Festival, New York; London Contemporary Music Festival, the BBC Proms and BBC Radio 3, among others.

**Musarc** is a progressive choral collective, exploring making music, listening, performance and composition. The ensemble has been commissioned by major UK and international cultural organisations, and regularly collaborates with artists and composers to commission new work that challenges traditional ways of making music and brings together art, performance and education.

**Gwen Reed** studied at the Manhattan School of Music in New York and the Guildhall School of Music and Drama. She works with ensembles including the Silk Street Sinfonia, the Ensemble X.Y and Ensemble Nova Luce, as well as with composers from the Guildhall School and Royal Academy. She has performed at London's Barbican Hall, LSO St Luke's and Cadogan Hall.



Saturday 21 March, 7pm  
**Marijke De Roover**  
**Live, Laugh, Limerence**

In Marijke De Roover's operatic performance *Live, Laugh, Limerence*, the artist questions the impact of how we culturally choreograph and organise the performance of love through heteronormative structures: the clichés of rom-coms, musical theatre, opera, karaoke and Disney.

Songs often attempt to describe how we feel when we're in love, but in the describing, they are also *prescribing* – telling us how we should feel, creating norms we compare to our own experiences. Opera specifically is filled with tales of violence: great passions tragically predetermined by social inequalities. These are usually crueler and more exclusionary towards women and other minorities, who occupy symbolically weaker positions.

The 'Tragic Heroine' is one of the key figures in the construction of

heterosexual erotic desire. Her fatal flaws are her attraction to catastrophe and her fidelity in (heterosexual) love. As a result of the suppression of real women, this cultural trope emerged as a patriarchal representation of the gender, and it was this fictional 'woman' who appeared on stage, suppressing the experiences, stories, feelings and fantasies of actual women. De Roover is interested in subverting this and presenting a new kind of love, unprecedented in contemporary popular culture.

**Performer:** Marijke De Roover

**Orchestra:** Elise Bevers (clarinet), Chris Denissen (horn), Katleen De Beukelaer (alto sax), Amanda Kovac (piano), Ann Leemans (bassoon), Gert-Jan Schoup (trombone), Toon Spiessens (guitar/bass), Vicky Van Hoof (flute), Jeroen Vrancken (clarinet), Daan Ubaghs (trumpet), Koen Ubaghs (clarinet), Sander van der Kloot (drums and percussion), Zita Ysewein (trumpet)

**Crew:** Anneleen Hooghe

**Marijke De Roover** lives and works in Ghent, Belgium. She has had solo exhibitions at Arcade, London; Trampoline, Antwerp; SEAS Knokke; and TTTT, Ghent. Upcoming projects will take place at a.o. De Pont, Tilburg, Netherlands, and Performance Exchange in London. De Roover is represented by Arcade, London.

The orchestra comprises musicians from Marijke De Roover's hometown Wuustwezel near Antwerp (Belgium). They have come together especially on the occasion of this performance, creating custom arrangements for the musical pieces selected by De Roover.

Thursday 26 March, 7pm

## Talk: Panel discussion with the Centre for Audio Visual Experimentation (CAVE)

Organised in partnership with the Centre for Audio Visual Experimentation (CAVE) at Leeds University, this event is an opportunity to discuss the contemporary context of this programme, exploring the numerous ways in which artists working today are engaging with the notion of opera. Rather than a usual panel discussion, the evening is a series of conversations considering some of the key ideas that arise from the various performances and screenings. Speakers include Sam Belinfante, Lina Lapelyte, Lucia Pietroiusti, Shirley J. Thompson and Igor Toronyi-Lalic.

**Sam Belinfante** is an artist living and working in London. His practice incorporates curating, sound and performance. He has recently exhibited at MAAS Sydney; Wellcome Collection, London; BALTIC 39, Newcastle; and Whitechapel Gallery, London. He had the solo show *Many Chambers, Many Mouths* at Southard Reid, London, in 2013. He curated and participated in *The Voice and The Lens*, Ikon Gallery, Birmingham,

which toured to Whitechapel Gallery as part of Spitalfields Festival in June 2014. Recent performances include *They Are Waiting for You*, with Laure Prouvost and Pierre Droulers at Kaaitheater, Brussels (2019); *Feedback* at Palais De Tokyo, Paris (2017); and *On the One Hand and the Other* at Camden Arts Centre and Supernormal Festival, UK (2016). He recently won the Hayward Touring Curatorial Open.

**Lina Lapelyte** is an artist, musician and composer. Her works have been presented at Kim? Contemporary Art Center in Riga; Rupert in Vilnius; gallery 1857 in Oslo; the Modern Art Museum in Malmo; MACBA in Barcelona; and DRAF in London. In May 2019, *Sun & Sea (Marina)*, Lapelyte's collaboration with Rugile Barzdziukaite and Vaiva Grainyte for the Lithuanian Pavilion at the 58th Venice Biennale, was awarded the Golden Lion for Best National Participation. Upcoming shows include Cartier Foundation in Paris, Tel Aviv Museum of Art, and Kunsthalle Praha.

**Lucia Pietroiusti** is Curator of General Ecology at the Serpentine Galleries (London) as well as the Curator of *Sun & Sea (Marina)*. She is the curator (with Filipa Ramos) of the durational festival on interspecies consciousness, *The Shape of a Circle in the Mind of a Fish* (2018–19), as well as the research, publication and performance project, *PLANTSEX*, on erotics and botany. Previously, Pietroiusti was Assistant Curator at the Irish Museum of Modern Art (2007–2009) and Associate Editor of the journal of the arts and letters, *Boulevard Magenta* (2008–2010).

The music of composer **Shirley J. Thompson** is performed and screened worldwide. Thompson is the first woman in Europe to have composed and conducted a symphony within the last 40 years, *New Nation Rising*. Performed and recorded by the

Royal Philharmonic Orchestra, it was originally commissioned to celebrate Her Majesty the Queen's Golden Jubilee in 2002, and the concept was latterly assumed as a framework for the opening ceremony of the 2012 Olympic Games. She co-scored the ballet *PUSH*, which toured internationally, including to the Mariinsky Theatre, St Petersburg; La Scala, Milan and the Sydney Opera House. Her opera series, *Heroines of Opera*, asserts narratives of iconic women submerged in mainstream history.

**Igor Toronyi-Lalic** is the arts editor of the *Spectator* and director of the London Contemporary Music Festival. He is author of *Benjamin Britten* (Penguin, 2013) and of *What's That Thing?* (New Cultural Forum, 2012), a report on public art. In 2018 he founded the LCMF Orchestra. He writes about music, film, architecture and art.

The **Centre for Audio Visual Experimentation (CAVE)** was initiated by Sam Belinfante in 2016, in collaboration with staff and students from across the Faculty of Arts, Humanities and Cultures at the University of Leeds. It is the ambition of CAVE to become the foremost centre for investigations into the 'audio-visual' within contemporary art theory and practice.

Friday 27 March, 7pm

## Performance: Richard Kennedy *Black Rage*

*Black Rage: Negro Songs From a New Age Depression* is an opera written by Richard Kennedy, with additional music by RaShonda Reeves. Written over the course of six years, *Black Rage* explores the pain, frustration and tribulations of being African American in the 21st century. Diving head-first into the social problems that have plagued the USA since its founding, *Black Rage* gives insights into some of the most intimate and heart-breaking moments endured in the quest for true liberation. Inspired by chain gang songs, slave hymns, and a collection of field interviews with former slaves, *Black Rage* uses the power of song to communicate a message of hope and peace, to inspire a new generation, and to honour those who survived the Middle Passage and the harsh conditions of early American life. *Black Rage* is an opportunity to better comprehend the black experience, while accepting that unless you have lived it, you can never fully understand it; you can only be compassionate to it.

**Performers:** Olin Caprison (guitar and bass), Isaiah Cook (drums), Xander Gaines (performer/costumes), Richard Kennedy, Kyle Kidd (featured vocalist), RaShonda Reeves (co-composer/pianist) and Alissa Brianna (featured vocalist).

**Olin Caprison** is the creator behind VIOLENCE, a multidisciplinary music project started in 2011. As VIOLENCE, Caprison has released music on Mykki Blanco's Dogfood Music Group, international African diaspora label NON Worldwide, and New York-based label PTP. As a composer, Caprison has worked with artist Kandis Williams on her performance series *Affect:Network:Territory* and Richard Kennedy's opera *HIR*. Recently, some of Caprison's works were performed for the closing of Eric Mack's *Lemme Walk Across the Room* at the Brooklyn Museum.

Born in the Bronx, New York, **Isaiah Cook** started playing drums at the age of 11. He studied at the Juilliard Conservatory and LaGuardia High School, both in New York. After graduating from high school, Isaiah began to play professionally with notable musicians such as Bill Saxton, Bob Stewart, Bertha Hope, Eric Lewis and many others. He has performed on New York's biggest stages, including Carnegie Hall, Lincoln Center's Avery Fischer and Alice Tully Hall, and Madison Square Garden. Isaiah plays all styles of music as he adores music culture from all around the world.

**Xander Gaines** is a New York-based artist. Originally from North Carolina, he attended NYU Tisch School of the Arts. He has been featured in the *Wall Street Journal*, in campaigns for adidas, and on the cover of the *New York Times* arts section, as well as other international publications. Gaines also performed with Richard Kennedy in the opera *HIR* at The Shed, New York. Most recently he was part of the piece, *A Touch of Elegance*, at the Institute of Contemporary Art in Richmond, Virginia.

**Richard Kennedy** is an artist, experiential composer and librettist currently living in Berlin, Germany. Recent solo exhibitions include Peres Projects, Berlin and *A Touch of Elegance* at the Institute of Contemporary Art, Virginia Commonwealth University, Richmond, Virginia. Kennedy has recently presented performance works at MoMA, The Shed (*HIR*), The Kitchen, and The Studio Museum Harlem (all New York); BOFFO Performance Festival, Fire Island; and Disney Concert Hall, Los Angeles. He is represented by Peres Projects, Berlin.

**Kyle Kidd** is a vocalist, activist and visionary of social transformation. He creates Black Art, pulling from the many different avenues of black music and culture, vocally fusing classical, jazz, blues, gospel, funk and soul. He is currently performing throughout the US with artists such as Mourning [A] BLKstar,

Algiers, and Richard Kennedy, most recently in *A Touch of Elegance* at the Institute of Contemporary Art, Richmond, Virginia. Kyle also works as an educator in the Youth Sing Out programme, collaborating with Roots of American Music, The Rock & Roll Hall of Fame, and the Maltz Museum of Jewish Heritage.

**RaShonda Reeves** is a Brooklyn-based pianist, singer, composer, performing artist and music business professional. She holds a BMus from Howard University in Washington D.C. and an MA in Music Business from New York University. Her first EP, *Girl Born on a Monday*, was released in 2018. She has performed at Rockwood Music Hall, The Bitter End, Sid Gold's Request Room, Joe's Pub and Park Avenue Armory, among many other venues, including The Shed, where she performed *HIR*, an opera by her collaborator Richard Kennedy. She is currently the music director for the weekly Neighborhood Esperanza de Jan Hus Presbyterian Church in Manhattan. In spring 2020, her commissioned work *A Day with Mae* will be performed by Trio Triumphatrix as part of the Voices of Ascension Inaugural Concert series in New York.

**Alissa Brianna** is a Brooklyn-based singer, songwriter, actress and performance artist. In addition to being a solo artist, she is one half of the folk duo Captain Black + the Maiden, who perform in venues around Brooklyn and Manhattan. A trained singer and actress,

she holds a BA in Theatre from Marymount Manhattan College. Her theatre credits include *Smokey Joe's Cafe* (Off-Broadway), *Sweet Charity* (Marymount Manhattan) and several New York cabarets. She has performed in several original operas including Richard Kennedy's *Black Rage* and *HIR* (The Shed). Alissa Brianna is a featured vocalist whose vocals can be heard on songs such as 'Rain vs Sunshine' and 'Second Time Around' by Love Will Find A Way Home, and 'Prism' by The Carry Nation.

## HOT WITH EXCESS 12 – 27 MARCH, 2020

Curated by Antonia Blocker  
Produced by Lara Monro

Set design and installation: Chris Spear and Marc-Antoine Filippini  
Build and installation: Antony Parkes, Olivia Brazier, Giuseppe Lana, Ronan O'Brien and Richard Waterton  
AV technician: Gabor Halasz  
Lighting technician: Liam Cahill  
Communications: Gemma Donovan and Cassandra Ash  
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Zabłudowicz Collection is founded on a commitment to producing a vibrant and sustainable ecology for art and is dedicated to the conservation and production of new work by artists from the earliest stages of their careers.

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