



Twofold: the Particularities of Working in Pairs

Friday 3 March, 1.30-6pm & Saturday 4 March, 11am-6pm

Hosted by Birkbeck Centre for Contemporary Theatre and Haranczak/Navarre Performance Projects, and supported by Generic Skills Funding via Corkscrew: practice-based/led research at Birkbeck. Presented at Birkbeck School of Arts and Camden People's Theatre.

<http://www.bbk.ac.uk/english/our-research/bcet>

<http://www.karenchristopher.co.uk>

@BirkbeckCCT

@KarenChristoph7

#twofold

Image credit: Alex Eisenberg

Programme

Friday 3 March

Venue: G10, Birkbeck School of Arts, 43 Gordon Square, WC1H 0PD

1.30pm: Registration/refreshments

1.45pm: Welcome/introduction

2pm: Different scenes

John Kannenberg
Professor David Berman
Przymierska Morgan

3.30pm: Common bonds

Emma Bennett
Karen Glossop & Paul Murray
Vanio Papadelli & Tania Batzoglou

5pm Tea/coffee

5.15pm Plenary conversation

6pm Day ends

Saturday 4 March

Venue (11am-1.30pm only): CPT, 58-60 Hampstead Rd, NW1 2PY

11am Tea/coffee

11.15am Recap/reflect

Mary Paterson

12.05pm Duet performances

Tin Can People, *The Katie & Pip Project*
Double Tracking, *The Duet*

Venue (3-6pm only): G10, Birkbeck School of Arts, 43 Gordon Square, WC1H 0PD

3pm Creative processes

Mira Loew & Jane Frances Dunlop
Julie Brixey-Williams & Libby Worth

4pm Work/life

Teri & James Harper-Bailie
Marta Zboralska

5pm Tea/coffee

5.15pm Concluding reflections

Abstracts and biographies

John Kannenberg, 'Mirror, Mirror: Collaborative Art and the Evil Twin'

When two people collaborate to make art, the process becomes a negotiation that takes place in a parallel universe beyond the creative impulse. Artists within collaborations can sometimes find themselves pushed and pulled by their creative partner, reformed into a doppelgänger who produces work exactly the opposite of what the artist would have created on their own. Likewise, an intimate performance for an audience of one can end up taking on the characteristics of a duet, wherein the artist and the audience member collaborate in the creation of a unique, meaningful, absurd experience for both people involved. This talk will explore dualities, evil twins, and the creative process.

John Kannenberg creates art in a variety of media that investigates the sonic geography of museums and archives, the psychology of collection, the processes of making and observing art, and the human experience of time. He serves as the Director and Chief Curator of the Museum of Portable Sound. He blogs about sound, time, memory, collection, and museums at [Phonomnesis.com](http://www.johnkannenberg.com). More information about his work is available at <http://www.johnkannenberg.com>.

Professor David Berman

One of the great ontological questions provoked by 20th century physics is that of quantum entanglement. I will follow its historical development and describe how pairs of particles may behave in a way that is very distinct from how two individual particles would. And how this distinction leads to a very different view of reality.

Professor David Berman works in the Center for Research in String Theory at Queen Mary, University of London. His work is at the forefront of understanding the nature of space and time with a focus on moving beyond general relativity and generalising the idea of geometry for spacetime. At Queen Mary he developed a long term cultural engagement programme and has collaborated with a variety of different artists over the last ten years. Before coming to London he was previously employed as a research fellow at the Universities of Cambridge, Jerusalem, Groningen and Utrecht.

Przymierska Morgan

Przymierska Morgan present primary source material (from letters, diaries, transcripts and other published sources) bearing on the structures conditioning the notable mixed-gender two-person collaborations of William & Caroline Herschel and Jayne Torvill & Christopher Dean. Evidence of adaptation or resistance to these influences within the construction of the pairs is investigated and commonalities between the pairs and the performers' own practice are reflected upon. A perhaps inevitable concern with spatial connection or separation is observed. The rule sets in operation for the presentation can be represented as follows:



Diagram 1, 'The Distance Between Bodies', Przymierska Morgan, 2017

Przymierska Morgan is a London-based performance duo. Margot and Nicholas have backgrounds in theatre & translation, filmmaking & curation. They have performed at BAC, Fairfield Halls Croydon, Cardiff MADE and New Art Projects London. Their practice formed part of a 2014-15 research project on translingualism at Birkbeck, University of London. <https://przymierskamorgan.tumblr.com/>

Emma Bennett, 'Because I can't see myself when I speak: the funny ethics of working in pairs'

For eight years or more, my performance practice has worked through a series of two-way collaborations, usually with women. We manoeuvred a large heavy thing up a broken staircase, imitated one another's accents, found sites of mutual shyness, irritation and doubt. We shouted possible selves. In this presentation, I will consider the funny vulnerabilities at play in these works, and the scenes of 'work' by which they were

generated. And, I will address myself to you, calling attention to my act of speech as a means of thinking through the importance of the 'you' in performances of friendship and professionalism.

Emma Bennett makes performances using her voice. Her recent solo and collaborative works have been staged at Printroom (Rotterdam), Foire Internationale d'Art Contemporain (Paris), Laborsonar (Berlin), Wellcome Collection (London), and South London Gallery. In 2016 she completed a PhD in Drama at Queen Mary University of London titled 'Just Joking: Performance, Speech and Ethics'.

Karen Glossop & Paul Murray

"One's not half of two; two are halves of one." - e.e. cummings

Karen Glossop and Paul Murray have worked together creatively for 16 years, and remain mutually dependent on each other to be fulfilled as artists. They explore how they keep their partnership intact and productive, and how conscious strategy, habit and whim have all underpinned their process at different times. Tracing the arc from personal breakup through to maturity as a committed creative unit, they'll also share insights about their internal dynamics versus outward presentation, and question what is the most lasting stimulation in a creative relationship.

Both Karen Glossop and Paul Murray met in 1999 at Camden People's Theatre and founded Wishbone in 2001. Shows: Scapegoat (Total Theatre Award 2002, UK tour, Prague Fringe Festival); Interference (2003-4 UK tour & Recklinghausen Festival); Sleeper (2005 BAC Scratch Commission); Your Hand In Mine (2007 Lyric Hammersmith Studio), The Xavier Project (2014, cpt & Latitude Festival); Mountain High Valley Low (pop up London tour, 2015-16, including Wow and Changing Minds Festivals at Southbank Centre). Since 2008, Paul and Karen have been developing A Chronicle Of The American Automobile. Wishbone achieved charitable status in 2016. www.wishbonetheatre.co.uk

Vanio Papadelli & Tania Batzoglou

CANDID is a collaborative project between Tania and Vanio that emerged out of frustration with the representations and realities of female relationships; competitiveness, bitter-sweetness, chattiness, bitchiness, or the good-mean / weak-strong two-female stereotype. This presentation will expose the dynamics of our duet collaboration and ongoing friendship through an absurd 'tea ceremony'. With our long curly hair and only two letters different in our names, we immigrated to London from Athens 11 years ago. Since then, we've been crossing paths as students, teachers, performers, in auditions, friends' networks. How many times have people compared us? How many times have we compared ourselves to each other, secretly or overtly?

CANDID is an exciting and unusual collaborative project about female relationships conceived by Tania Batzoglou and Vanio Papadelli, mixing theatre, choreography and visual art. Their joined inspirations draw on feminism, shamanism, surrealism, mythology, somatic movement, and mythopoetic expression. Tania is a performance artist, storyteller and a drama/movement therapist who teaches regularly at RCSSD and delivers mixed-ability projects for the V&A Museum, Historical Royal Palaces, GLYPT, Discover, the Tate. Vanio is a movement artist and lecturer (Goldsmiths, Rose Bruford). Her work has been shown in Greece, Lebanon, Egypt, and the UK and she has performed for an eclectic mix of artists (Song of the Goat, Athletes of the Heart Lab, Angela Woodhouse, aswespeakproject).

Mary Paterson.

Mary Paterson is a writer, artist and producer working across text, performance and visual arts.
<http://marypaterson.tumblr.com/>

Tin Can People, The Katie & Pip Project

The Katie & Pip Project celebrates the relationship between Katie, a 14-year-old Type 1 Diabetic girl and 'Pip' her 4 year-old border collie, trained by Katie to save her life on a daily basis. A piece of devised storytelling, the show explores the pairing between humans and dogs, as a vehicle to exploring compassion and companionship in the human social condition.

Tin Can People are an exciting emerging company from the north-west who have shared work over the UK. We have developed and nurtured connections with Fuel Theatre, Word of Warning, Derelict, Andy Smith, Preston City Council and more. We are an artistic collective led by Charlotte Berry & Rob Gregson.

Double Tracking, The Duet

The Duet is a live-performance video where I conduct an interview with myself on screen about the peculiarities of working together as a couple. The interview will be an honest review of how I work with myself, the difficulties faced when creating performance work, and the limitations of relying on each other for live performance.

Marcus Orlandi is a performance artist and curator. He has been commissioned by Camden Arts Centre, artsdepot, Shuffle Festival and The Nunnery Gallery, London. He has performed in galleries and theatres in England and was the recipient of the Kingsgate Emerging Artist Award. He lives and works in London.

Mira Loew & Jane Frances Dunlop, 'Navigating & positioning for tangles'

We have been collaborating for years, building a shared practice of navigating and positioning our different artistic processes. One of us is reading Donna Haraway, is taken with the muddles and the tangles that Haraway uses to articulate how knowledge is constructed, exchanged, situated. One of us is photographing herself in tangles, is thinking about how the personal histories of a person accumulate in tangled feelings around dates and spaces. This is a presentation about tangles, and the social, emotional and personal contexts that they (we) are situated within. Our presentation is based on an exchange on tangles: <http://exchange-exchange.tumblr.com/tangles>

Mira Loew & Jane Frances Dunlop have been collaborating across a variety of art forms since 2013. Together, their work focuses on modes of exchange and the emotional labours attached them. <http://exchange-exchange.tumblr.com>. Mira Loew is trained as a photographer. Her artistic practice explores the physicality of taking and making space. <http://miraloew.com>. Jane Frances Dunlop is an artist and writer whose work addresses emotion and performances of relation on the internet. She is currently completing her PhD at the University of Brighton. <http://janefrancesdunlop.com>

Julie Brixey-Williams & Libby Worth, 'Is this a new beginning?'

Having worked together in performance using chipped-out time since 2007, we continue to play and struggle in the spaces between our two practices (visual art and dance). Sounds, snippets of song, hand dancing, word play, material, objects, scores and always a reliance on the place in which we find ourselves, all help to create a common ground. After a brief introduction to our work, the presentation will take the form of questioning each other about our processes with the occasional ask-the-audience to contribute. In this liminal moment we explore the vulnerability and thrill of entering a new project.

Julie Brixey-Williams and Libby Worth have worked together since 2007, sharing an interest in written/visual scores and site based performance. Julie is a freelance artist and member of the Royal Society of Sculptors. Libby is a movement practitioner of the Feldenkrais Method and Anna Halprin devising processes.

Teri & James Harper-Bailie

Harper-Baillie's paper outlines how collaboration as methodology is currently being utilised within a practice as research performance PhD. The paper highlights how Joanne 'Bob' Whalley and Lee Miller's doctoral research methodologically underpins our own research to achieve a multimodal project that evidences joint knowledge production. Furthermore, the paper will highlight how the Deleuze-Guattarian concept of 'two-fold thought' is being used to house collaborative thinking and knowledge generation within a site-specific performance practice. The paper will aim to contextualise these theoretical sources by grounding them within examples from the inner workings of a husband-wife, artist-researcher collaboration, drawing attention to the blurry boundaries and interstices between the personal and the political while negotiating the home as a site of unease.

Teri and James Harper-Bailie are husband and Wife artist-researchers, currently undertaking a collaborative Practice-as-Research PhD at Plymouth University. Their research interrogates notions of social class and how

class is performed within the everyday, paying particular attention to the 'home' as a site of class consciousness.

Marta Zboralska, 'Thinking Together: The Collaborative Life of Edward Krasinski and Henryk Stazewski'

Understanding labour as both material and intellectual, this paper aims to investigate whether working in pairs can be a conceptual, as well as physical, process. In 1970, artist Edward Krasinski moved into the Warsaw flat of the painter Henryk Stazewski: what followed was an eighteen-year-long cohabitation, but of a kind that is easy to overlook in the context of what we consider to be artistic dialogue. Studying how a direct exchange between representatives of the avant-garde and neo-avant-garde interrupts the linear narrative of art history, I intend to emphasise the importance of indirect, or even incidental, forms of collaboration, maximising their transformative potential.

Marta Zboralska is a second-year AHRC-funded research student in the History of Art department at University College London, where she also completed undergraduate and Masters degrees. Her thesis is supervised by Professor Briony Fer. She has previously worked as a Curatorial Assistant at Hayward Touring.