

# STEAKHOUSE LIVE 2016 PROGRAMME IN OPENDYSLEXIC FONT

[www.SteakhouseLive.com](http://www.SteakhouseLive.com)

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## FRIDAY

Owen Parry

unreleased (Las Ketchup edit)

Friday 13 October

Rich Mix

[Tickets](#)

Steakhouse Live have commissioned the artist Owen G Parry to develop a new piece of work related to his **ongoing research into Fandom.**

Owen will be sharing an exclusive first edit at **LONGER WETTER FASTER BETTER.**

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## OUT

Rachael Young & Dwayne Antony

Friday 14 October

Rich Mix

[Tickets](#)

A collaboration between theatre maker and writer; Rachael Young and choreographer and dance artist; Dwayne Antony.

“We are two artists of colour from Jamaican heritage. We decided to collaborate to create a space to recall and examine our own experiences of the stigmas associated to queerness and gender conformity within the black community.

The piece examines and challenges ideas that we have been indoctrinated with throughout our Caribbean upbringings, exploring the sense of shame that has felt ever present. It comments on the tightrope we have to tread and unpacks the multitude of pressures and repressions surrounding the experience of upholding a family’s social standing” – Rachael and Dwayne

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Victoria Sin

Friday 14 October

The Yard

[Tickets](#)

Victoria Sin is from Toronto and currently lives and works in London.

She is a female drag queen using drag to think through femininity.

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Hairography Live

Harold Offeh

Friday 14 October

The Yard Theatre

[Tickets](#)

[Hairography](#), looks at the fetishization of hair and particularly european hair in popular culture.

A starting point was US comic Chris Rock's 2009 documentary 'Good Hair' which examines the \$9 billion African American hair industry. An industry that is partly predicated on the supply of Indian women's hair for wigs and weaves to give Black women the look and feel of European hair.

To put it in further context Hairography Live is part of larger body of work featuring photographs, performances, video monatages and a series of live events featuring artists contributions and music.

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Rage Arena

Rachel Mars

Friday 14 October

The Yard

[Tickets](#)

An invitation to swap your experiences of rage with a stranger, and ultimately, smash shit up with a weapon of their choice.

Made in collaboration with the psychology department of Royal Holloway University, this participatory side-show offers a vent for the all the things that have pissed you off, inviting you to destroy some random items and get it out of your system.

**SATURDAY**

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Jade Montserrat  
Communion  
Saturday 16 October  
Rich Mix

[Tickets](#)

*Communion*, at its core speaks of vanity; the ritual of 'preening' and 'fixing' hair. Looking from a much broader framework, however, the performance is concerned with organized religion; mass identity and an 'ironing out' or 'smoothing over' of cultural difference and individuality; activities performed silently and privately for the benefit of visibly conforming.

*Communion* forms part of a body of work relating to a larger project, *The Rainbow Tribe*: researching ownership of the body and persona, representations and possible manipulations of the body through a quest for equality and freedom.

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## A S S I M I L A T I O N

marikiscrycry (Malik Nashad Sharpe)

Saturday 16 October

Rich Mix

[Tickets](#)

A S S I M I L A T I O N is a solo choreography that cogently collects images placed together in order to secure multilogical Afrofuturity.

The imbrication of queer, anarchist, and pro-Black ontologies alongside a current state of socio-political affairs creates

choreographic systems that suggest new existential possibilities through recalling and re-situating the allostatic load (the wearing and tearing of the body due to consistent stress) faced by the Black body as caused by frequent abuse, and also as the ripest site for radical discourse.

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Selina Bonelli

Saturday 16 October

Rich Mix

[Tickets](#)

Selina Works with performances to discover deeper and perhaps more difficult perspectives of sources drawn from memory and loss.

Using the body as a site, with materials as metaphors – family heirlooms, keepsakes and everyday objects act as carriers for personal histories. These relationships are directly explored and examined. Assumed ideologies that often underpin societal expectations are then questioned and challenged.

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Katherine Araniello

The Araniello Show (feat. Milnes & Finch)

Saturday 15 October

Rich Mix

[Tickets](#)

A frenzied performance by Araniello and her showgirls, endorsing inspiration porn and exuding pity, wheelchairs and sympathy. Chaotic, quickfire, unpredictable and random, this

hard to follow show will finish much faster than you want it to, and features the premiere of Araniello's much anticipated *Miracle of Life*, a tear-jerking ballad for the 21st Century.

"Wing disability, drink disability, wear disability, fake disability, snog disability, fuck disability." – Katherine Araniello

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Emma Selwyn

Saturday 16 October

Rich Mix

[Tickets](#)

Emma recently graduated from the 2016 Performance Making Diploma run by Access All Areas at the Royal Central School of Speech and Drama.

Her work is characteristically upbeat, playful and irreverent and embraces the non-normative, while looking at autism, gender, sexuality.

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Invisible Worms

Lucy Hutson

Saturday 16 October / showing all day

Rich Mix

[Tickets](#)

Steakhouse Live are very proud to exclusively publicly present a new film created by the artist Lucy Hutson.

Lucy Hutson is a Prosecco Anarchist who makes work about human nature and social order often focusing on capitalism and gender.

Like a Dell Boy of art Lucy has tried her hand at many genres including theatre shows and video installations, her most recent venture is in stop motion animation.

*"Invisible Worms* is the first cartoon I have made. It is based around a world I invented three days into a five day *Made in Chelsea* (reality TV show) binge when I was too anxious to leave my flat." – Lucy Hutson

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Mr Ferris

Saturday 16 October

Rich Mix

[Tickets](#)

Mr Ferris has been making art since around 2000. He defines his work as contract-impressionism.

He finds drama and gendery body art quite tiresome and likes de/reconstruction. Generally, humour is a big part of his work, operating playfully from a dry, yet poignant political position, and he does not feel this compromises the composition, but rather helps him to understand the sensibilities of his audience in a more sophisticated fashion than cake, gloop or skin-slash-touchy art.

Risk is integral to his performance style in the form of physical mishaps, personal or political envelop-pushing and intentionally hard-to-manage scripted text. Technology (ranging from 3D

animation to building a giant pneumatic cannon) has become prominent in his vision of how he sees his performance practice evolving.

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Nicholas Tee

Saturday 15 October

Rich Mix

[Tickets](#)

As a kid, I hated being Chinese and Singaporean.

Instead, I wanted to be White and live in a Western society. In this work, I use my childhood desire to rub my skin colour away as a starting point to unearth the roots of my identity.

In homage to Lee Wen's *Journey of a Yellow Man*, I paint myself completely yellow. However, while his use of yellow "[parodied] by exaggeration the orientalist's symbol of ethnicity" and "[elevated] the symbolism of yellow to that of the colour of the sun or that of gold", my "yellow-ness" comes from a source of shame -something I wanted to get rid of.

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IMMA

Saturday 16 October

Rich Mix

[Tickets](#)

IMMA. Born and raised in Montgomery, Alabama is a trained dancer from the Ailey School in NYC. After completing three seasons with the Atlanta Ballet, IMMA went on to attend Parsons

The New school for Arts for her BA in Fine art. Shortly after she went to graduate from Central Saint Martins for her MA in Fine Art where she focused on the performativity of image.

Immas work focuses on regaining clarity through destruction. Using childhood memories as a way to manipulate the present, IMMA is fascinated with the idea of filling in the gaps of memory in order to recreate tangible forms of performance.

## SUNDAY

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Ewa Rybska & Wladyslaw Kazmierczak

Following the Birds (2)

Sunday 17 October

Toynbee Studios

[Tickets](#)

Ewa Rybska & Wladyslaw Kazmierczak started art as duo performers in 1997. From that time they did over 150 performances in Slovakia, Italy, Germany, Czech Republic, Belarus, Ireland, Slovenia, Mexico, Indonesia, Canada, Korea, France, USA, Israel, Finland, Estonia, Spain, Great Britain, Sweden, China and Poland (21). Presently from 10 years they are living in UK.

W. Kazmierczak born in 1951. Educated at the Academy of Fine Art in Krakow / Poland. He started with performance art in 1974 became as a pioneer performer in Poland. He was a curator of international performance art festival "Castle of Imagination" in Poland 1992 – 2006 / 15 editions.

E. Rybska born in 1958. UK. Educated at the College of Art and Design, Minsk Mazowiecki, Poland. She was a curator in the Baltic Gallery of Contemporary Art in Poland 1996 – 2006.

Rybska & Kazmierczak have been produced a number of political performances based on aspects of freedom, paradoxically also in the democratic countries, focused on difficult and traumatic themes; political hypocrisy, issues of oppression, freedom and elimination of the origins cultures by the process of globalization. They often use in performances ironic and nihilistic attitude especially against to the empty, fashionable values and artificial icons in the art and culture.

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Sunday 17 October

Toynbee Studios

[Tickets](#)

Michael Mayhew & Michael Barnes-Wynters

Are Black Chav & White Coon

Together they Present Remain Moist

Described as 'A right pair of very naughty Minstrels'

Both men were divided at birth / more to do with the colour of their skin / the divide in the social & cultural hierarchies /

but not their class.

Both men were brought up watching the light entertainment show, Black & White Minstrels, white men, (apart from Lenny Henry) dancing / singing / jigging and painted as derogatory & racist images of black men.

We became our own minstrels by blending our

physical features and challenging the racial bull shit put on chavs and coons, alike.

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Hester Chillingworth  
Home Correspondent  
Sunday 17 October  
Toynbee Studios

[Tickets](#)

The voice of middle England is in my head, drilled there by years of Radio 4 as I was growing up and now that I'm grown up. Radio 4 in the background, Radio 4 in my background, Radio 4 over dinner, swallowing it down, keeping it down. I don't even hear it any more, like the silence between the pips.

Home Correspondent is a long-overdue forced regurgitation.

This piece is a live real-time solo broadcast. I listen to Radio 4 on headphones, marking the time with meals which I must eat all of, whether I'm hungry for them or not, relentlessly attempting to repeat aloud everything I hear, as I hear it.

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Benjamin Sebastian  
Sunday 17 October  
Toynbee Studios

[Tickets](#)

Queerness is not and can never be an identity. It is a current, or imperative, moving through and between our bodies. An intrasubjective process of becoming. We are more than our

bodies. We are relations in time & space.

– B.Sebastian

Benjamin Sebastian's practice is born out of such becomings. Acknowledging bodies as sites of assemblage. This practice is a methodology of multiplicity; looking back while looking forward while being here, now, with you/alone.

Sebastian's practice historically locates itself within lineages of appropriation art, assemblage, queer research and time-based mediums such as installation, performance and moving-image.

Sebastian dismantles binary logic and modes of exchange to approach self through otherness, via strategies of repetition, appropriation, duration, collage and liveness.

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Catherine Hoffmann and Florence Peake

Wombmanifesting Kitchen

Sunday 17 October

Toynbee Studios

[Tickets](#)

More information on this unique artistic pairing coming soon.....

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Sandra Johnston

Sunday 17 October

Toynbee Studios

[Tickets](#)

Sandra Johnston is a visual artist from Northern Ireland, working in the areas of site-responsive performance actions,

installations and drawing. Her artworks have often proposed temporal approaches to marking the aftermath of trauma, particularly in relation to ideas of testimony and empathetic communication. Currently, she is MFA Course Leader at Northumbria University, England.

Johnston's performance actions are experiential in nature, assembled and improvised using mainly found objects. Actions arise as propositions, whereby, audiences directly observe gradual accumulations of images and the emergence of latent relationships. Gestures are offered as provisional behaviours, existing like relics salvaged from a forgotten moment – flawed, inexact and silent.

The intention is to create contemplative spaces out of everyday occurrences and to search for clarity in the present moment.

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Daniel Oliver  
ChipolatarARTparty  
Sunday 17 October  
Toynbee Studios  
[Tickets](#)

A big plastic-boxed-dance-based time travel show for two people at a time and everyone else.

'Beginning as a bumble and closing in a hilarious, warm, merciless satire of the conventions of live art, it blasts any concerns about sentiment or self-congratulation into jagged fragments' \*\*\*\*\* – THE STAGE – Review of Weird Seance: MAX DYSPR-AXES, Forest Fringe, 2016

” Just the thought of Daniel Oliver’s sardonically sweet, grimly optimistic work makes me break out in sweat. I love it, like the way the tree loves the axe! ” – Stacy Makishi (Performance Artist)

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Zerelda Sinclair and Virginia Snow

St Lavinia’s Shrine

Sunday 17 October

Toynbee Studios

[Tickets](#)

This live installation reimagines Shakespeare’s Lavinia as a martyred saint, her violent history idolised and memorialised by followers.

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Eunjung Kim

Sunday 17 October

Toynbee Studios

[Tickets](#)

“We draw lines constantly and through this process we compose identity. When the lines become uncertain the stability of this starts to become less secure and we might fall into a black hole of uncertainty.

My work starts from this un-stratified condition. I attempt to perform a mode of differentiation that moves away from the network of powers assumed.” – Eunjung Kim

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ATOEFTR

Soren Evinson and Charlie Hope

Sunday 17 October

Toynbee Studios

[Tickets](#)

*A Tower Of Emotions Will Emerge From This Room* (ATOEFTR) is born out of the work developed throughout 2015-2016.

In taking over different empty buildings in the city of London, we set ourselves to overcome prevailing realities. Industrial quantities of plastic are transformed into an immense mineral-synthetic enclave.

Here converge ideas of Nature and Artificiality and the relation that these have with the building of our emotionality.

**THE END**