



In Search of the Repulsive Object (2023)
Live Performance
Fieldnotes, The South London Gallery, London, UK - 20' mins



In Search of the Repulsive Object (2023)
Live Performance
Fieldnotes, The South London Gallery, London, UK - 20' mins

**Objects:**

a selection of ornaments; a glass sparrow, one larger and smaller pair of bronze dolphins, a wooden artists draftin hand

Performance Description:

Audience were misdirected to sit in the main gallery space

I drew everyone outside to begin, 'touching base' with the performance, the gallery garden and describing the series of 'things' in front of us. A bush. A wall.

Audience followed me into the main space which was darkened apart from a light on a birdcage with a life canary, amplified through speakers playing into the main space.

I made a sound by stroking the cage.

I place my objects around the room.

I continued in finding 'hits' in my long form pop album, improvising tunes, guttural sounds, physical motifs into a 'song'.

I collect the objects and run with the objects to find an ending

I finish static on the floor of the gallery.

The performance has ended but the lights stay on longer than you would expect with the audience in silence.

The lights fade to black and the audience clap.

***In Search of the Repulsive Object (2023)***

Live Performance

Fieldnotes, The South London Gallery, London, UK - 20'mins



In Search of the Repulsive Object (2023)
Live Performance
Fieldnotes, The South London Gallery, London, UK - 20' mins



Performance (2023)

Live Performance

The Legal Stage, Lambeth County Courthouses, London, UK - , 26'10"mins



Performance (2023)

Live Performance

The Legal Stage, Lambeth County Courthouses, London, UK - , 26'10"mins



The Legal Stage is a non-profit performance platform initiated by myself and presenting artists within the former Lambeth County Courthouses, London UK. Amid funding cuts to the arts and the cost of living emergency The Legal Stage was set up to address the need for an artist-led performance platform, in this case site responsive to its the judicial setting. In its hosting The Legal Stage operates by donations via a 'Pay What You Can' scheme allowing everyone to come for free.

Performance Description:

The performance rotates around the architecture and positions of speech within the courtroom; Plaintiff, Defendent, Judge

I welcome the audience and attempt to 'understand' the room through running, shouting - "Daddy!" and a self-proclaimed need to 'connect' to the audience

I took the Plaintiff stand as my 'child self' and interrogated my adult self, eventually holding him (my adult) to ransom.

Lights shifted to cool washes and dramatic shadows after I lift myself to a mic on top the Defendent's stand.

I introduce that I'm developing a pop album, 8hrs.... and enter the process of 'finding' a hit, without lyrics, through an accumulation of vocal effects and body language. This crescendos to an emotional peak. And then silence.

I take position at the Judge's stand – lights changing to red – and phone call a New York based real estate agent - live. I pursue the purchase of a New York luxury property to build on my current property portfolio, to absurd degrees:

"I'd like it to be empty", "I'd like it to have 'a vibe'", "I'd like it to have walls but not too high or too short!", "something that's like a bird feeding itself" "particularly in Tribeca and areas that are not Tribeca" "I want to feel my organs swish around, a space that is empty but also full of me"

The luxury real estate agent confirms he's able to help and I hang up. The lights go down.

Performance, (2023)

Live Performance

The Legal Stage, Lambeth County Courthouses, London, UK - , 26'10"mins



Performance (2023)

Live Performance

The Legal Stage, Lambeth County Courthouses, London, UK - , 26'10"mins



Trouble (2022)
Live Performance & Installation
London, UK - , 42'41"mins



Trouble (2022)
Live Performance & Installation
London, UK - , 42'41"mins



Trouble (2022)
Live Performance & Installation
London, UK - , 42'41"mins



Installation; broken mirror, birdcage, live yellow canary, pavement slabs in thrust U-stage, steel pole, galvanized wire, steel girder, microphones

Performance Description:

On entry the canary's chirping was amplified through speakers and remained as background sound throughout the live event.

The performance began with soft start; hellos and acknowledgements of the audience.

I walked slowly out onto the edge of the girder which appeared to have a large drop.

The audience-performer dynamic was shaped by a rhetorical need to connect with the audience whilst simultaneously constantly interrupting myself, unable ignore to my own vanities and in constant need of attention.

I tried making a pop 'hit' whilst not being able to sing in tune or come up with lyrics.

I position myself in a mangled position and present a monologue in which a character dedicates themselves to making the best 'first impressions', by them and their partner gradually eating each other.

I chase possibilities and ambiguous options and needs for the audience and am constantly trying to find myself.

I respond to fluffy questions I've posed myself and describe my perfect date: having bubbles blown around my head. In Venice.

I stopped. Paused. And from the same stand alone mic used voice vocalizer technology to act out a ransom for money from myself as a child on my self as adult, payback for past crimes of repression.

I make a telephone call live to Olympic Tower, a luxury residential sky-scraper in New York. The conversation with the real estate agent is taken in absurd directions ("can I have a balcony - on the inside?" "I don't want to see anyone ever") whilst exploring the high price purchasing of a \$10,000,000 penthouse.

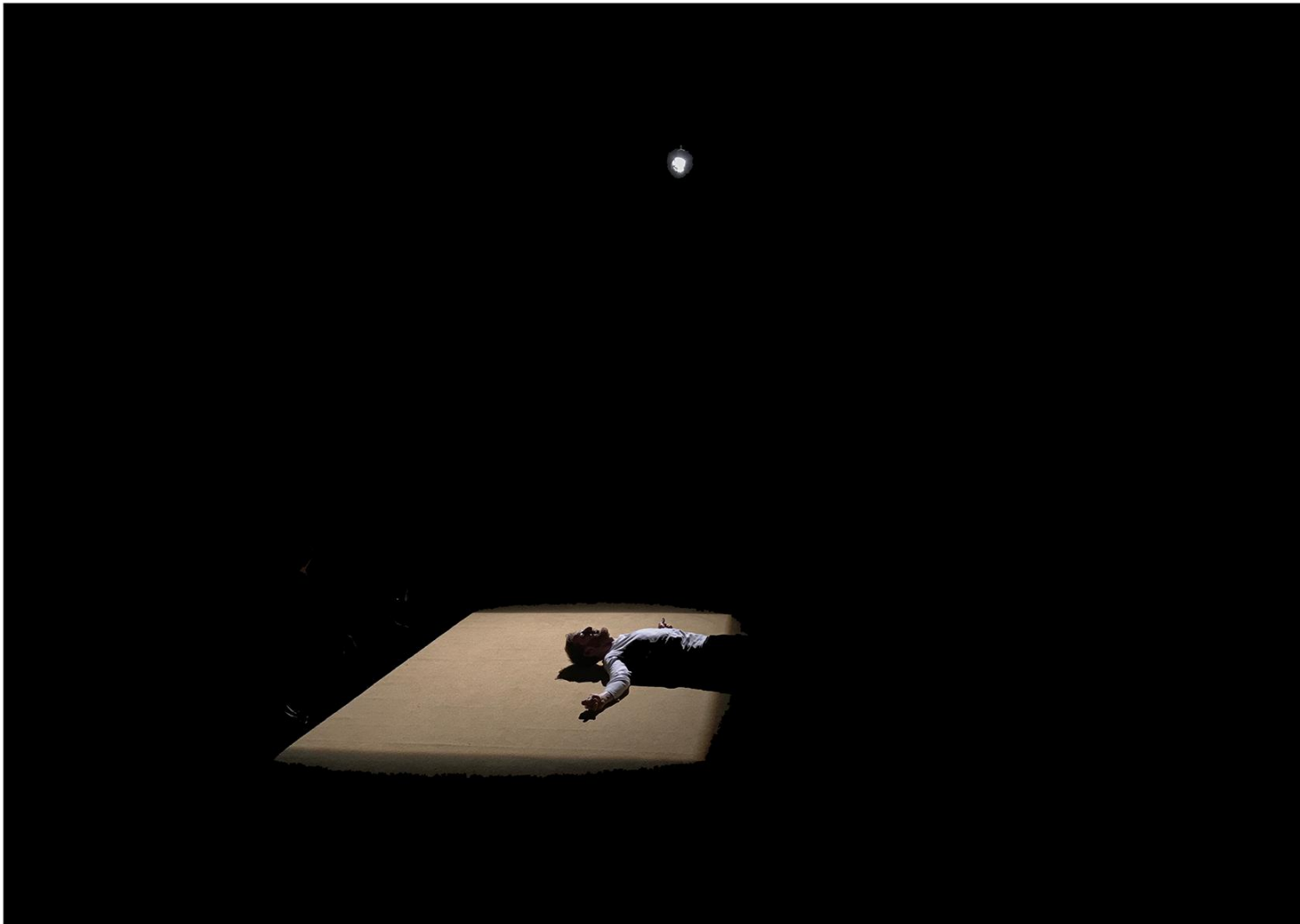
My final question is whether in purchasing the apartment I'll be able to keep a bird....the estate agent says I can have any animal I like, a lion even.

I respond "We have a deal." and hang up the telephone and lie down.

The bird continues chirping.



Elephant in the Room (2018)
Live Performance - 25' mins
Goldsmiths Theatre, London, UK



Installation Yellow carpet, teddy bear, a jar, alarm clock, trainers, handtowel, Smirnoff vodka bottle

Performance description

Audience were seated at ground level around a large yellow carpet.

I introduced myself and the ambiguous motive of 'why we're here'. I bring a collection of objects to the front treated as toys.

I'm a gymnast (for a minute)

I've a fictional monologue about cutting myself in half, under two dividing lighting schemes.

A live telephone call was made to a property developer in New York.

Lights went down to black.

I flung the fire exit doors open and ran around the building.

The audience could hear me screaming through my mic.

Singer and lighting operator Jodie Houlihan sang a song of her choice – welsh hymn Calon Lân - with a wig on.

I arrived back onto the carpet as the hymn finishes and the lights faded to black.



Elephant in the Room (2018)
Live Performance - 25'mins
Goldsmiths Theatre, London, UK



A domestic interior was built from the blueprint of my parent's spare room (above), which I have had to stay in and out of to save rent for most of my adult life. Audiences were welcomed to a manic 'self-making' space - a place for them to reach their potential, to be "(their) own building" - The theatrical 'every-room' was used as an editing tool for various scenarios and key changes in the in the tone of the performance, growing from child to teenager to desperate adult through various comical door opening 'entrances'; to a house just robbed, to a rental viewing and a lover. The style of acting is hammy, laughable. "Good neighbours are important"...

My mind is a stage the world is a cage (2022)
Live Performance
George Wood Theatre, London, UK - 40"mins



Installation: pinewood, laminate flooring, door frame, locks, railway sleepers

Performance description:

Audiences were welcomed to a manic 'self-making' space - a place for them to reach their potential to be "(their) own building" - The stage-come-sculpture was used as an editing tool for various scenarios and key changes in the tone of the performance, growing from child to teenager to desperate adult through various comical door opening to a house just robbed, to a rental viewing and a lover.

I ran outside of the bounds of the stage and took the performance into the wider architecture of the theatre, corridors, seating and the rafters; opening up the performed architecture of theatre and the so called forth 'wall'...

My mind is a stage the world is a cage (2022)
Live Performance
George Wood Theatre, London, UK - 40"mins



....The stage goes black. The stage lights are lifted up to the rafters.

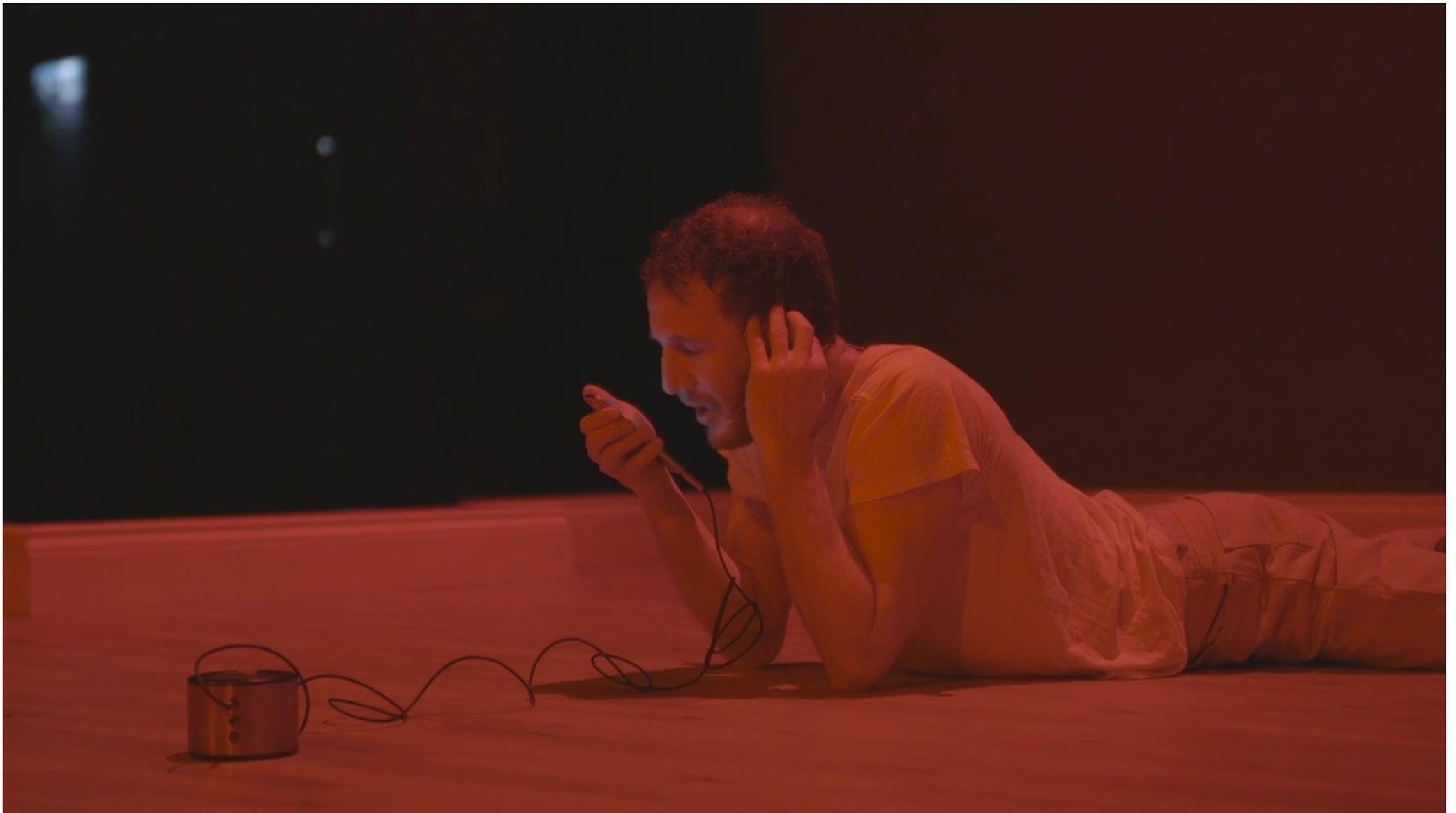
I'm splayed out in a fixed position, undressed and in another voice; a well-to do home owner monologuing about emptying yourself until you're a deflated balloon of skin.

Lights go down.

My mind is a stage the world is a cage (2022)

Live Performance

George Wood Theatre, London, UK - 40"mins



...I return to the stage. A single light from a phone comes on, followed by dialing tones. A New York luxury real estate agent answers the phone. Red stage lights flood the stage and begin to introduce my interest in expanding my multimillion dollar property portfolio. This is real. An absurd dialogue ensues between the two of us following my variously outlandish and surreal requests. Money talks. The estate agent asks for a name. The lights go down. I'm left licking the phone like a child with a lollypop.

My mind is a stage the world is a cage (2022)
Live Performance
George Wood Theatre, London, UK - 40" mins



the morning after the night before / Entrances & Exits (2022)
Live Performance - 40'mins, Four Boxes Gallery, Skive, Denmark



Installation

Indoors: Jacket, jumper, staircase, microphone stand (indoors)
 Prop beer bottles (outdoors)



Performance description

The live performance absorbed the functional furnitures of the gallery within it - stairs, doors, windows, blinds. A handful of unassuming objects made the installation: a jacket and a jumper hanging across the interior staircase and outside, amongst litter, two prop bottles filled with water, which I smashed on my head at the end of the performance.

"The morning after..." started with audience entering the gallery with the blinds shut until everyone was sat...

BLINDS RISE

I'm outside with a head-mic on, heard by the audience through speakers on the inside, I thank everyone.

I'm picking flowers from the grass - talking. I flirt with the audience through the glass, ask people's names. No response.

I come indoors into the main gallery space and go back and forth between inside and outside throughout the performance.

THE TALKING NEVER STOPS and IT'S FULL OF PROBLEMS. "I'm here to help. I'm here for connection. Be yourselves. I don't need freedom there! Now we're getting somewhere! What do we call this? Sitting".

Directions, motivations, orientations and disorientations prevail I point out everyone has multiple personalities.

I tell a challenging true story from a houseshare...

I play two characters, split using a voice modulating filter and have a conversation with my child-self.

I demonstrate to the audience HOW TO MAKE AN ENTRANCE.

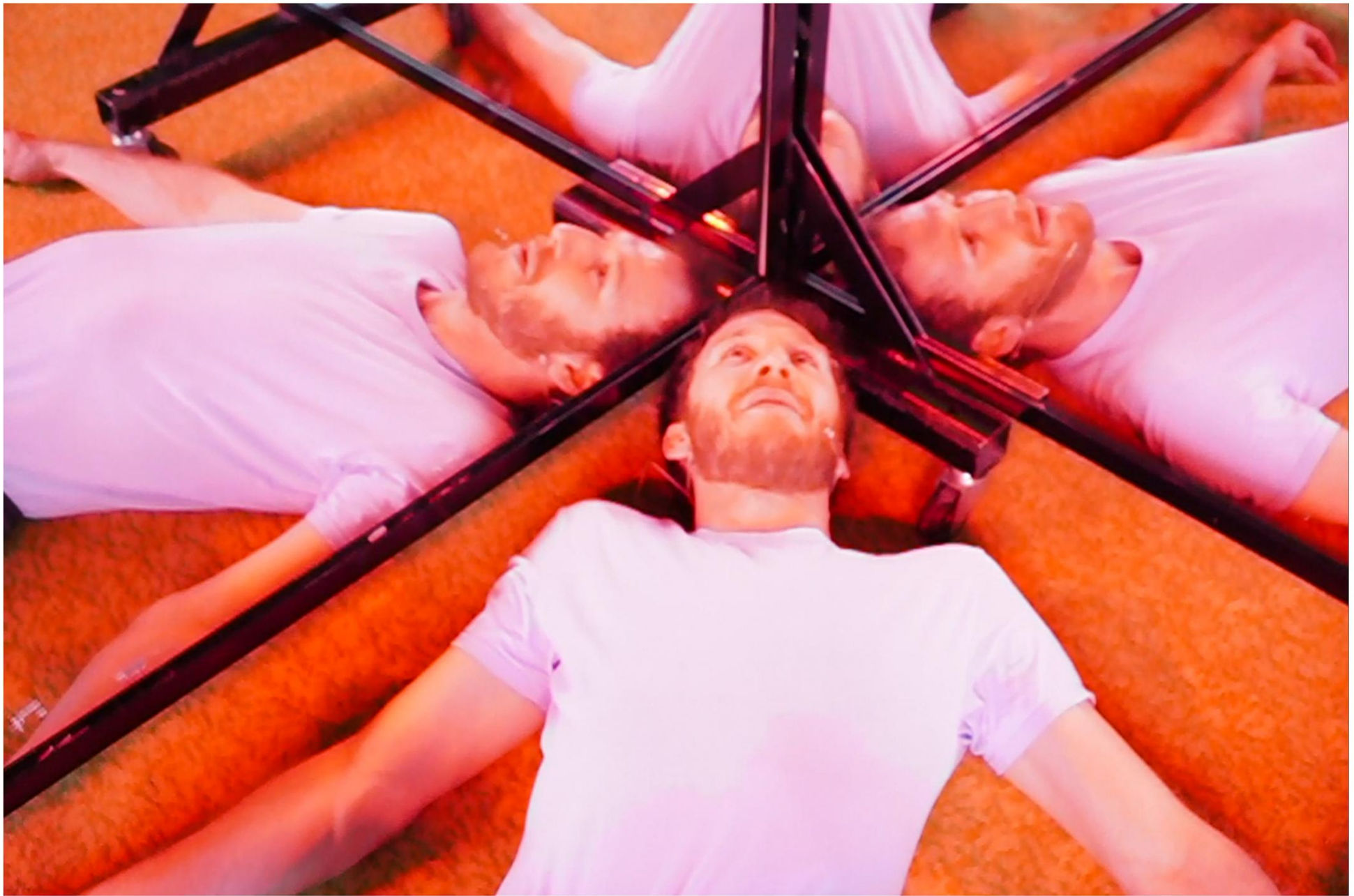
I announce this would be a good time to start making my 6 hour pop album and start building my single - live - singing, choreography, faces - the word "cherry pie" comes up a lot.

I mention that sex sells (apparently).

I go outside and demonstrate HOW TO MAKE AN EXIT

I smash two bottles over my head.

BLINDS DROP



The S3A furniture and shop space within Vicarage Shopping Centre, was restaged, stacked and lit behind scrim, carpet laid. The performance was filmed on a tripod and a body rig and situated in four interiors for camera; the restaged S3A community room at large, the scale model of my family's fish & chip shop Pesci Bros and a mirrored corner.

Installation Carpet, scrim, mobile mirrors, scale model & miniature furniture stage lights

Thru the Keyhole (2021)
Livestream Performance
Studio 3 Arts, London, UK 34'02"mins



Thru the Keyhole (2021)
Livestream Performance
Studio 3 Arts, London, UK 34'02"mins



Performance description:

I spoke directly to camera, one-on-one, taken the at-home audience on an ambiguous 'journey' with the shopping centre concourse was reflected in mirrors.

Through the fish & chip shop speculated fictions were played out in the imagined interior.

The performance finished by telephone in a section of the room reflected in mirrors with an absurd live call with a luxury estate agent selling new off plan penthouses based in a Central London location

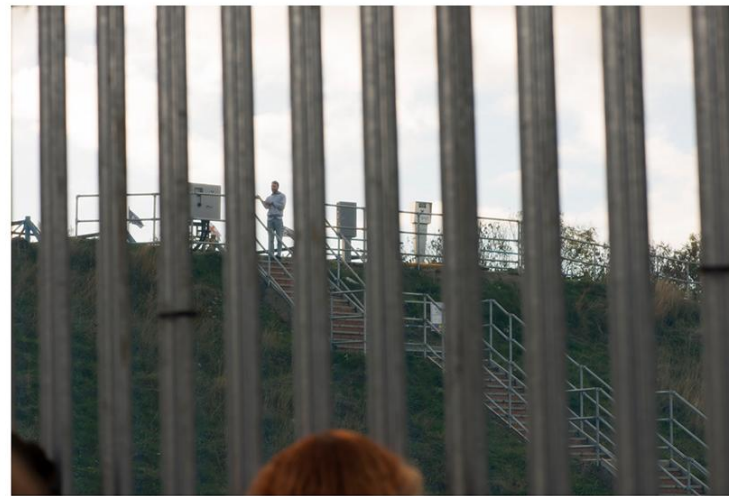
Thru the Keyhole (2021)

Livestream Performance, Studio 3 Arts, London, UK 34'02" mins

Since 2018 for my 'London Land' series I've location scouted and staged performances amid the laybys and wastelands of South London's redevelopment, often without permission inviting audiences to a location; building the live-event in real-time and allowing in the contingencies of performing in public.



Capital Gains / He Loves Me He Loves Me Not (2018)
from the **London Land series**
Live Performance
South Bermondsey, London, UK - 25'mins



Performance Description:

Audience were invited to wait by a thoroughfare between wasteland in South Bermondsey.

The performance started with me coming out from far along the railway arches and included amongst many tangents: running between various plots of construction waste on land, a character monologue on printing words and then eating them.

The port-a-loo was used sporadically as a soap opera that I ran in and out of, door slamming - "Babe, let me in!".

I ran to the tracks and howled at a speeding train.

It ended with me running across the dirt until out of sight.



**Capital Gains /
He Loves Me He Loves Me Not (2018)**
from the **London Land** series
Live Performance
South Bermondsey, London, UK - 25'mins



LONDON LAND series

Tall Tales (2019)

Live Performance - 25" mins
Old Kent Rd, former Toys 'R' Us carpark, London, UK



Performance description:

Description: Audience were invited to stand waiting in the car park of the former Toys 'R' Us, on the Old Kent Rd in South London.

I arrived by car, announced what we're 'here for', ran between corners, recited a version of Marianne Cottillard's 2007 Oscars acceptance speech.

At one point I ran in to the road with a newspaper.

The sound collapsed and there was 5 minutes of "problems!". The skip was repurposed as a trench to throw smoke grenades from.

I finished under the car.

I said "the end".



LONDON LAND series

Tall Tales (2019)

Live Performance - 25 mins

Old Kent Rd, former Toys 'R' Us carpark, London, UK



Performance Description:

I arrived at the site honking the horn and parked on the pavement.

Audience found their own place for viewing and lined the streets. I ran up and down, passing cars and asking passing drivers to "chase me!".

I facilitated the car lights for stage lighting and delivered a monologue from a persona talking about their interior design and shrinking themselves until they accidentally fell through the railings of their balcony.

I finished by jumping back in the car and driving away.

LONDON LAND series

Blockbuster / I wanted my kidney to ask for permission to come into the apartment(2019)

Live Performance - 20' mins
Deptford, London, UK



Performance Description:

Performance description: The audience were given a location arrive to in a layby between train tracks in South Bermondsey.

The performance started with me arriving in a car and addressing everyone to 'be themselves'.

It included me bolting off, climbing fences into the shrubland by the railway and and picking flowers.

The performance centered around the cul-de-sac street and a format of being an actor arriving to audition for a variety of changing roles:

- "I'm here to read for the part of 'Policeman no.1,'
- "I'm here to read for the part of 'Little child',"
- and so on

It ended with me passing out in front of the car like I'd been hit.

LONDON LAND series

Casting Calls (2019)

Live Performance

South Bermondsey, London, UK - 25"mins



Performance Description:

Audience were invited to a South Bermondsey location where I arrived to set up with a technician, speakers coming out of the car, getting hooked up to a mic. I chased some passing cars. A Lamborghini came out of the underground carpark from the newly built apartments, Residents from the luxury flat leant off their balconies and filmed me with their phones.

are you ready?/don't see Red (2019)
from the *London Land* series
Live Performance
South Bermondsey, London, UK



Performance Description

Audience arrived in the foyer and took the lift up to the top floor conference room where the performance took place. Backdropped by the London skyline the performance pursued a cacophony of vocabulary on building oneself and me "getting you there." Audience were flirted with, shouted at, separated from each other mid-performance by a partition and then opened up again. I finished from behind glass on the balcony.

Somehow you came here because you want out (2016)
Live Performance
Gridiron Building, Block Universe Festival, London, UK
- 37' mins



don't shoot the messenger (2018)
Live Performance & HD video & sound
Bede House Gallery, London, UK - , 14'57" mins,



don't shoot the messenger (2018)
Live Performance & HD video & sound
Bede House Gallery, London, UK - , 14'57" mins,



Go Big or Go Home (2020)
Live Performance & Installation
Peak Gallery, Elephant & Castle Shopping Centre
London, UK - , 30mins / 4hrs



Installation; foam mattress, lamps, heliu canister, balloons, mirrors, chair, stool

Performance description:

Conceived in response to the planned demolition of the Elephant & Castle Shopping Centre.

The performance restaged the shop-front gallery space as a forlorn-birthday-party-come-performer's-backstage.

The performance was an improvised scheme 30 minutes long, repeated over 4 hours to audiences and passersby throughout the day.

Included:

- a motivational speech
- a clown talking to his reflection.
- inhaling helium, talking as a child
- a telephone call with Elephant Park, the redevelopment apartments marketing off plan and neighbouring the planned demolition site

At the end of each 30 minutes, I would break and repeat a new version of the performance scheme..

Go Big or Go Home (2020)
 Live Performance & Installation
 Peak Gallery, Elephant & Castle Shopping Centre
 London, UK - , 30mins / 4hrs



Nobody said you'd see me (2015)

Live Performance

Presented as part of *All Fun & Games Until Someone Gets Burnt*,
Manhattan Loft Conversion showroom, London, UK - 20mins



Platoon (2016)
Live Performance
Flat i Gallery, London, UK



Ride or Die (2015)
Live Performance
Wolphart, Rotterdam, The Netherlands



So, you came here for directions? (2015)

Live Performance
Presented as part of *Rhythm of Thought*
Whitechapel Gallery, London, UK - 20' mins



So you're here for direction? Again
Live Performance
Showroom MAMA, Rotterdam, NL - , 20" mins



This isn't an audition this is a conversation (2017)

Live Performance
29 Percy St, London, UK - 20 mins



You want a show I'll give you a show (2017)
Live Performance
Glasgow International, Glasgow, UK - 15'mins