



## Media Release



March 2008

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## Tramway Spring / Summer 2008 Listings

Tramway is delighted to announce details of its **Spring / Summer 2008** events. The first season of **Tramway's 20<sup>th</sup> Anniversary Year**, and the first since it's recent refurbishment, is packed with events by internationally acclaimed visual and performance artists.

Highlights of the season includes ***bahok***, choreographed by **Akram Khan** and in collaboration with the **National Ballet of China**; **Glasgow International Festival of Contemporary Art 2008**, with three artists presenting work: **Jonathan Monk**, **Rachel Mimiec** and **Stephen Hurrel** and **Triptych 2008**. **Victoria** return with a new production, *That Night Follows Day*; **Quarantine** present *Old People, Children and Animals*, performed by over 65s, under 18s and their pets; **Mischief La Bas** will devise a site-specific event entitled *Peeping At Bosch*, in which they promise, 'no two people will have the same experience - as in life'.

Further information on each of these events, and other events, is contained in this listings release and on **Tramway's** new website.

**[www.tramway.org](http://www.tramway.org)**

**Contact:**

**Andy Lindsay**  
Marketing Officer, Tramway  
25 Albert Drive Glasgow G41 2PE  
Tel: +44 (0)141 276 0950 Mob: 07901 677730  
email: [andy.lindsay@csglasgow.org](mailto:andy.lindsay@csglasgow.org)

## **VISUAL ART**

**Jonathan Monk**

**Something No Less**

**Important Than Nothing / Nothing No Less Important**

**Than Something**

**Fri 11 April – Sun 18 May 2008**

**Tue – Fri 10am – 5pm, Sat & Sun 12 – 5pm**

**Closed Mondays, Admission free**

**Gi 2008 Event**

**[www.glasgowinternational.org](http://www.glasgowinternational.org)**

For **Gi 2008**, **Tramway** is proud to announce an exhibition by **Jonathan Monk**. For this, the first time for several years that Jonathan Monk has exhibited in Scotland, the artist will make new work, which references both a personal history and that of the gallery itself.

Jonathan Monk's cross-media works glance back at the 'high conceptualism' of art in the 1960s and 1970s to explore, through humour, irreverence or nostalgia, his place as an artist in the twenty-first century.

Jonathan Monk was born in Leicester, England in 1969 and studied at The Glasgow School of Art 1988 - 91. He now lives and works in Berlin and is represented in the UK by **The Lisson Gallery** ([www.lisson.co.uk](http://www.lisson.co.uk)).

**Artist Talk:**

**Sun 13 April, 2pm, free, all welcome**

**Rachel Mimiec**

**Looking Out, Looking In**

**Fri 11 April – Sun 18 May 2008**

**Tue – Fri 10am – 5pm, Sat & Sun 12 – 5pm**

**Closed Mondays, Admission free**

**Gi 2008 Event**

**[www.glasgowinternational.org](http://www.glasgowinternational.org)**

**Rachel Mimiec's** work is as varied as the contexts she responds to but can be linked as explorations of public/ private dialogue and exchange. This exhibition of new work will be influenced by her experiences as artist in residence in **The Hidden Gardens** adjacent to **Tramway** over the last eighteen months, as well as a period of personal research thereafter.

Rachel Mimiec studied at The Glasgow School of Art, graduating from the Master of Fine Art department in 2000. She lives and works in Glasgow.

Rachel will give a talk about her work on April 19th at 2pm.

The talk is free, and all are welcome.

**Artist Talk:**

**Sat 19 April, 2pm, free, all welcome**

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**Stephen Hurrel**

**Beneath and Beyond: A Seismic Sound Installation      Gi 2008 Event**

**Fri 11 – Sun 20 April 2008**

**www.glasgowinternational.org**

**Tue – Fri 10am – 5pm, Sat & Sun 12 – 5pm**

**Closed Mondays, Admission free**

A self-generating real-time sound installation produced by shifts and creaks within the Earth itself. The piece taps into data from 100 seismic monitoring stations around the world via the Internet. The seismic data (vibrations) is translated into sound by speeding it up by around x 1000 to make it audible to the human ear. Visually, seismic lines and specific sound waves are projected within the space.

As the artwork is dynamically generated by activities happening beneath the surface of the Earth at any given time, visitors will be encouraged to relax within the exhibition space.

**Stephen Hurrel** is an installation artist based in Glasgow. His choice of media ranges from sculpture to interactive digital-media. His practice moves between the gallery and the outside world, between the temporary and the permanent. He investigates the underlying function and integrity of various familiar 'structures' and, through oblique interventions, presents other possibilities for ways to perceive and interact with our everyday environment.

As well as exhibiting in the UK and abroad, public art commissions include *The Rings*, Buchanan Galleries, Glasgow and currently, *SCAPE* in Tasmania. He has undertaken several residencies and received various awards, including a Creative Scotland Award in 2005.

**Artist Talk:**

**Wed 16 April, 6.30pm, free, all welcome**

**Glasgow School of Art**

**The MFA Degree Show 2008**

**Thu 12 – Sun 22 June**

**Tue – Fri 10am – 5pm, Sat & Sun 12 – 5pm**

**Closed Mondays, Admission free**

The **Master of Fine Art** postgraduate course at **The Glasgow School of Art** is renowned for attracting applicants from all over the world and for producing graduates who go on to international success. These include 2005 Turner Prize winner Simon Starling, and artists such as Claire Barclay, Rosalind Nashashibi and Louise Hopkins who have represented Scotland in such prestigious exhibitions as the Venice Biennale. One of very few two-year postgraduate fine art programmes in the UK, the course has helped establish Glasgow a dynamic and international centre for contemporary art.

Over the past seven years **Tramway** has built up a close relationship with the course and its students, as the venue for the graduating exhibition

**Kenny Hunter**  
**A Shout in the Street**  
**Sun 13 July – Sun 24 August**  
**Tue – Fri 10am – 5pm, Sat & Sun 12 – 5pm**  
**Closed Mondays, Admission free**

Tramway presents new work by Glasgow based artist **Kenny Hunter**.

The exhibition will feature new and reworked sculptural pieces as well as text-based graphic works, which originated during his residency at Location 1 in New York in 2005. The sculptural works continue Hunter's ongoing interest in challenging and deconstructing the monumental tradition in sculpture by fusing the classical form with the everyday object. Depicting both urban animals and the discarded remnants of human activity, they question our relationship to the 'natural world' and our ever-growing consumption based economies, whilst exploring the modernist interest in 'truth to the material'.

The text works also relate to modernism in referencing writers who wrote about and defined modernity. Visually reminiscent of the architecture, colour and impetus for movement and change of the period, they are the antithesis to the promise of certainty and timeless values in classical inscriptions.

Kenny Hunter (bn. Edinburgh, 1962) graduated from The Glasgow School of Art in 1991. Several of his public art works are sited in Glasgow, including *Citizen Firefighter*, outside Central Station, and *Man Walks Amongst Us*, at present in Glasgow's GOMA. Solo exhibitions include *Natural Selection*, 2006, Yorkshire Sculpture Park; *Works in Colour*, Conner Contemporary Art, Washington DC; and *Freestyle Monumental!*, the first comprehensive survey of his work, Talbot Rice Gallery, University of Edinburgh, 2003. In 2007 he was awarded one of the Scottish Arts Council's Creative Scotland Awards.

**Artist talk:**  
**Sat 19 July, 2pm, free all welcome.**

## **PERFORMANCE**

**RSAMD**  
**Into the New 2008**  
**Tue 18 – Thu 20 March 7.30pm £4 / £2**  
[www.rsamd.ac.uk](http://www.rsamd.ac.uk)

In March 2008 the final year **RSAMD, Contemporary Theatre Practice** students will showcase their graduation performances at \*Tramway\*, during their annual platform of original work, ***Into The New***. This opportunity offers the students a space to experiment with new ideas, amongst other supportive artists and an enthusiastic public audience.

*Into The New* is a liminal space, a place where meanings are contested and where familiar performer/audience relationships are challenged. Many graduates go on to achieve recognition nationally and internationally. *Into The New* is where it all began.

**Sidi Larbi Cherkaoui (Belgium)**

**Myth**

**Thu 17 – Sat 19 April 8pm £12 / £6**

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

**Sidi Larbi Cherkaoui** is a dancer and choreographer. As a child he wanted to draw reality: people, clouds and everything associated with reality. Yet these drawings always conveyed more than just the bare facts. When the two dimensions of pen and paper no longer satisfied him, Sidi Larbi began to dance.

Dance as a temporary sketch of reality: the drawing disappears when the movement ends. Consequently, Cherkaoui's productions are also storybooks in motion, which indirectly tell the audience about the world around them – the nearby world and the distant world – and preferably both at once.

Each work builds a bridge between different worlds and cultures. This approach is the formal rendition of his central theme: the equality of individuals, cultures, languages and means of expression. The stories that take shape in this way on stage are accessible, universal and complex.

**Triptych 2008**

**Triptych 08** will be at **Tramway** on **Friday 25 & Saturday 26 April 2008**. For more information, line-up announcements, audio streams and more see [www.triptychfestival.com](http://www.triptychfestival.com)

**Victoria (Belgium)**

**That Night Follows Day**

**Thu 1 – Sat 3 May 8pm £12 / £6**

[www.victoria.be](http://www.victoria.be)

In response to the request by **Victoria** to do a performance with children, **Tim Etchells** (Forced Entertainment) created ***That Night Follows Day***, a piece with 16 children aged between 8 and 14 years old. It's the very first time that Etchells has worked with a cast of young people, and it is interesting to note the similarities with, and differences, from his work with Forced Entertainment. Also, for those of you who follow Victoria's work at **Tramway**, it is also the second in a series of Victoria productions with children (but for an adult audience), which started with *üBUNG* by Josse De Pauw (2001).

*That Night Follows Day* is based on a text by Etchells, and catalogues the many ways in which a child's world is determined and controlled by that of the adults in their lives. With great clarity and humour it seeks to examine the systems of parenthood, upbringing, discipline, care and welfare that define our children and adolescents' worlds.

As is so often the case in his work, Tim Etchells continues to seek to turn the spotlight on the actual situation we find ourselves in, including the expectations and the problems of the performance presentation itself. In *That Night Follows Day* this revolves – playfully and provocatively - around the fact that adults will be watching and listening to children and adolescents, while they talk about the way adults project their world onto them.

**Colette Sadler (UK)**  
**The Making Of Doubt**  
**Fri 9 & Sat 10 May 8pm £10 / £6**  
**A Tramway Co-commission**

This new work by **Colette Sadler** marks the culmination of an extended period of development and collaboration between **Tramway** and the artist / choreographer. Over the past few years Tramway has provided Colette with a platform on which to test her developing theories concerning movement and the visual rendition of dance as performance.

Here, the canvas broadens as she creates a new work on Tramway's larger Tramway 1 stage. *The Making of Doubt* premiered at the **Spring Dance Festival in Utrecht**, Holland and arrives at Tramway after an extended period of research supported by European choreographic centres in Scotland, Belgium and Germany. Colette now moves the choreography from solo to multiple dancers and their simulacra. Working with a live soundtrack from Newcastle's near mythical **Zoviet\*France** and life size representations of the human form, Colette explores the realm between what is real and what is simulation. What happens when we mimic the movements of objects, which are designed to mimic us?

Sadler, one of Scotland's most intriguing artists has always pushed at the edges of our perceptions of what constitutes choreographic movement. Now based partly in Berlin this is a welcome opportunity to experience her profound vision as it takes shape on stage.

**Billy Cowie (UK)**  
**In The Flesh**  
**Fri 9 – Sat 24 May Free**

*In the Flesh* is a stereoscopic 'dance screen installation' by choreographer and filmmaker **Billy Cowie**.

To experience *In the Flesh* you are invited to enter a darkened space wearing 3-D glasses. Below is a dancer. Although the dancer is a projection, she appears to be actually in the space, solid and real; she is therefore in effect, 'in the flesh'. At the end of her four-minute dance she fades into nothing.

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**Akram Khan Company  
and National Ballet of China**  
**bahok**  
**Thu 22 – Sat 24 May 2008 8pm £12 / £6**  
**Tramway 1**

*bahok* is the much anticipated new choreography by **Akram Khan**.

Akram Khan joins forces with acclaimed writer **Hanif Kureishi** and multi award-winning composer **Nitin Sawhney**, bringing together a new company of nine dancers in collaboration with China's classical ballet flagship company, the **National Ballet of China**. With dancers from different cultures, traditions and dance backgrounds (**Chinese, Korean, Indian, South African and Spanish**), they resemble a present day version of the tale of Babel - a community that wants to create a utopian project, but speaking in different languages, with their bodies and tongues.

They meet in one of this globalised world's transit zones and try to communicate, to share 'the things they carry with them': their experiences, their memories of their original homes, the dreams and aspirations that made them move. They are carriers. They are *bahok*.

**Manah Depauw and Bernard Van Eeghem** (Belgium) UK Première  
**How do you like my landscape**  
**Thu 15 and Fri 16 May 8pm £8 / £5**  
**Tramway 4**  
**[www.margaritaproduction.be](http://www.margaritaproduction.be)**

With *How do you like my landscape* **Manah Depauw and Bernard Van Eeghem** use a sharp imagination to redefine the place of the human body within our society, which, they believe, is still prey to a puritanical eye and political correctness.

By means of slight manipulation - disconcerting in its simplicity - Depauw and Van Eeghem remove the human body from its normal context and replace it in unexpected situations.

The 'spectacle', presented in four episodes, takes place around a landscape where the apparent tranquillity only serves to camouflage terrible beasts that, given the chance, would awaken in us all those desires that we prefer to remain hidden.

The episodes are each separated by 2000 years and are presented in a poignant and at times hilarious manner, played out on a specially constructed set, reminiscent of the work of British humorist Michael Bentine.

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**Definitely Theatre (UK)**  
**Lipstick and Lollypops**  
**Fri 6 June 7.30pm £8 / £4**

**Deafinitely Theatre**, the only deaf-led professional theatre company in the UK, presents ***Lipsticks and Lollypops***, a comedy-drama about the lives and loves of a group of deaf women. Set in the ladies toilet of a London nightclub - that forbidden space where secrets and dark truths are exposed - friendships are put to the test.

*Lipstick & Lollypops* is a touching, comic and wickedly raucous rites of passage tale of love, lies and acceptance.

Deafinitely Theatre's productions are made from a deaf perspective and aim to empower deaf culture, identity and pride - locally, nationally and internationally. They create bi-lingual productions in British Sign Language (BSL) and English, which can be understood by everyone and yet retain BSL as the leading language throughout, on and off stage.

Deafinitely Theatre aims to build a bridge between deaf and hearing worlds by presenting plays to both groups as one audience. Their plays set out to correct misconceptions about the Deaf world – as well as correcting Deaf peoples' misconception of the hearing world.

**Bock and Vincenzi (UK)**  
**The Infinite Pleasures of the Great Unknown**  
**Thu 5 – Sat 7 June 8pm £10 / £6**

***The Infinite Pleasures of the Great Unknown*** presents a theatrical celebration of the death of reality.

The fictional theatre company *Troupe Mabuse* are caught in the act of a continuous re-telling. A stage show, presented within the form of a film, draws upon two fictional worlds: Fritz Lang's filmic creation of the diabolical Dr. Mabuse - whose only desire is to destroy civilisation as we know it - and Shakespeare's tragic character of loss, King Lear.

The company of eight performers play a cast of thousands, in a never-ending state of emergency; a storm in which the fear of the unknown conceals its own controlling force.

Within a language of chaos and abject dark humour *Troupe Mabuse* present a mesmerising show of terror for our time.

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**Quarantine (UK)**  
**Old people, children and animals**  
**Thu 19 – Sat 21 June 8pm £10 / £6**

Last seen at **Tramway** with *Butterfly*, **Quarantine** return with *Old people, children and animals*, a new performance created with and performed by over 65s, under 18s and their pets. What are we responsible for? There'll be dancing, music and some difficult questions. And who knows what the animals will do...

*Old people, children and animals* is the latest in a series of Quarantine projects that explore the histories of real people, interested as much in their banal, everyday experiences as in those extraordinary events that shape, inspire or scar them.

**Ian Smith and Mischief La-Bas**  
**Peeping at Bosch**  
**In partnership with The National Theatre of Scotland and Tramway**  
**Thu 10 – Sun 13 July 8pm £8 / £3**  
**Family ticket (2 adults and 2 children) £16**

Everyone knows Hieronymus Bosch, whether from 1960's LP covers, Athena Living Room prints, or good old-fashioned books. His knives with ears, squatting devils and flying fish have always found a permanent home in the corners of our memory. But hardly anyone really takes a good hard look at the work. So let's begin.

Bosch's most famous piece *The Garden of Earthly Delights* actually features more visions of idyllic harmony than horrific scenes of torture, and offers an almost heretical possibility of 'what might have been' if man did not fall in the Garden of Eden.

**Peeping at Bosch** is a theatrically interactive art experience featuring collaborations between the cream of Scotland's artistic experimenters under the direction of Ian Smith. The project offers a chance to get 'up close and personal' with the iconic imagery of *The Garden of Earthly Delights* - and ponder our own position in the painter's bizarre cosmology.

**TALK**  
**Sat 12 July 1 pm**  
**Fee event – limited capacity**

An illustrated talk by director Ian Smith focussing on the ongoing (and outrageous) ambition to re-create the whole environment of *The Garden of Earthly Delights* as a large-scale outdoor show.

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