

MOCA London

Autumn Performance Series 2018

Benjamin Tassie
Audio-Visual Set
Saturday 29 September

David Blackmore
European Pa55port
Saturday 13 October

Bareback Museum in association with
Wanda Klenz Productions:
Miles Coote and Angela Hodgson-Teall
Life Drawing Performance Workshop on Intimacy,
Sexual Health and Acts of Mercy
Saturday 20 and Sunday 21 October

Roberto Ekholm
Patient Zero & Cousin Mosquito:
Panopticism of seduction
Saturday 27 October

Benjamin Tassie: Audio-Visual Set

Composer Benjamin Tassie presented a live audio-visual set at MOCA London as part of the gallery's Autumn performance-art series. Tassie's live performance showcased visual projections and new music. Tassie reworked many 1950's and 60s American propaganda videos that are now freely available to download and use. Some of these warned against the danger of taking drugs others about learning to swim, while others dealt with reproductive health and soldiers showering. They all had a homoerotic element that the original directors were most likely unaware of as they filmed the actors (who appear on the whole to be amateurs). Tassie cut up the films and remixed them like sound samples, and the results referenced William Burroughs' cut up technique from the same historic period. Tassie then added to these moving images his own electronic music compositions which were played live, as in a jazz performance. Viewers saw him mix and play the sounds in real time and he used voice to control some of the interactions.

Sitting across experimental pop and art-music scenes, Tassie's music incorporates sonic elements from computer games, orchestral music, and analogue synthesisers to create radical new sound-worlds. For his live show Tassie was breaking new ground, creating work for live electronic instruments and immersive visuals. Performing as a multi-instrumentalist, Tassie's set featured digital sampling, processed vocals, keyboards, synthesisers and drum-pads. He made music that was as energetic and joyful as it was mellifluous and deeply layered.

Tassie's music has been performed at venues including Tate Modern, Shoreditch Church, Moth Club, Wilderness Festival, on BBC Radio 3, Resonance FM, and elsewhere. He was shortlisted for the 2018 Arts Foundation Award and has been commissioned by, among others, the PRS Foundation, Bliss Trust, and Help Musicians U.K. He has written music for choir, performed in a disused factory (London Festival of Architecture 2017), arranged music by Björk and Radiohead for baroque orchestra (Kensington Palace and the Orchestra of the Age of Enlightenment), and Tassie has DJ'd at venues including the V&A, Dulwich Picture Gallery and Royal Academy of Arts.





David Blackmore: EUROPEAN PA55PORT

European artist David Blackmore presented the first London based iteration of his relational work *European Pa55port* at MOCA London.

It consisted of a discussion with participants and deconstructive acts. MOCA became a space for debate and transgression. The project was dependent upon members of the public taking part by working with their own passport covers. *European Pa55port* instigated, developed and maintained a conversation surrounding the relevance of national and European identity as BREXIT approaches.

In February 2016, in the run up to the UK's referendum on membership of the EU, Blackmore wrote to the European Commission requesting a non-nation specific European passport, in return for which he was willing to revoke both his Irish and British citizenships. The request was declined, in writing seven months later 'because such a passport does not exist'. In response to this reply, Blackmore removed the national emblems from both his Irish and British passports the process of which was recorded and disseminated through a dedicated website www.europeanpa55port.com. The work has evolved into a relational piece in collaboration with members of the public. Following a discussion with participants exploring the meaning of national identity using European identity as a counterpoint. Using erasers willing individuals will rub away the national emblem from the cover of their passport.

Born in Dublin (1981) to British and Irish parents Blackmore has been based in London since 2003. Blackmore's initial training was through the medium and criticality of photography. However, over the past decade, his practice has migrated substantially away from photography favouring a Post-Medium practice. Blackmore's works are gestures against authority. Gestures that exploit the gaps, spaces and boundaries that exist between the structures and systems of the Big Other. His practice hinges on the boundary areas between order and dissent; be that between national identity, capitalist society and emotional responses. Taking material from the familiar and disregarded aspects of civil life and the urban terrain Blackmore's works articulate a frustration with the way our lives are dictated to by systems of order.

European Pa55port has featured previously at re:publica's Dublin and Berlin conferences on Digital Culture and European society and presented at Rem Koolhaas/Wolfgang Tillmans EuroLab conference in June 2018.

David is currently mid-way through a two year studio residency at Chisenhale Studios and Honorary Research Associate at the Slade School of Fine Art researching Protest. A recent work by Blackmore was accessioned to the British Museum's collection and features as part of I-Object: 100 objects of dissent which runs until January 2019.



Mr Nigel Farage MEP,
Europe of Freedom and Direct Democracy Group,
European Parliament
Rue Wiertz
Aldieco Spinelli 07F367
1047 Brussels

Mr David Blackmore
Studio 3, Chisenhale Studios,
64-84 Chisenhale Road,
London E3 5QZ

4th September 2018

I am an artist and educator based in London. I am contacting you because of your role in building pressure on the conservative party to call a referendum on Britain's membership of the European Union. I would like to invite you to participate in an artwork I am currently preparing for, taking place on Saturday the 13th October at the Museum of Contemporary Art London.

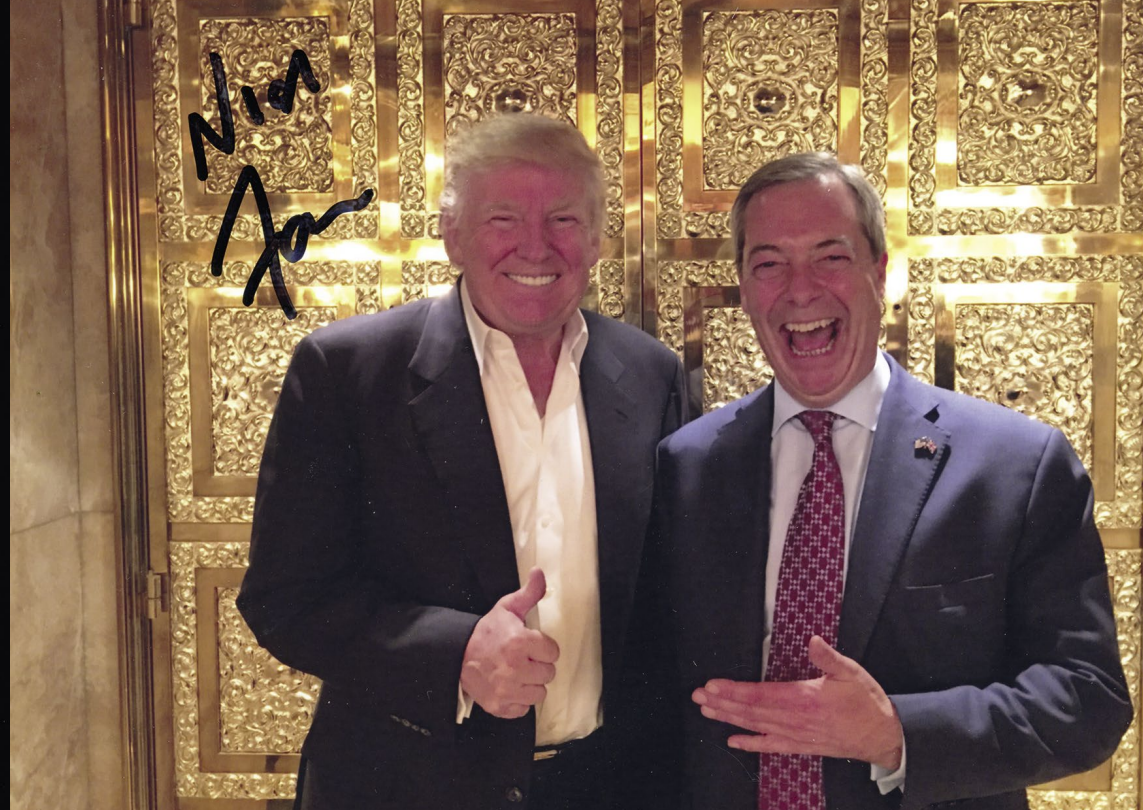
I am extending this invitation because of your former role as leader of the UK Independence Party, your current role within the European parliamentary system and your public comments on the Brexit negotiations. I am a British citizen, though I hold citizenship of the Republic of Ireland and have lived in the UK for the past sixteen years. As a result of my own experiences growing up in a mixed nationality family and of living between these two, at times antagonistic nations, as well as travelling and working across Europe I no longer think of myself as either Irish or British but identify with the continent of Europe and European citizenship.

Prior to the UK's referendum on membership of the EU I wrote to the European Commission requesting a non-nation specific European passport. In return for which I was willing to revoke both my Irish and British citizenships. The request was declined seven months later because 'such a passport does not exist'. In response to this reply I ceased the national emblems from both my passports. This action has evolved into a relational work consisting of a conversation with participants and the audience exploring the meaning of national identity and European citizenship as well as providing a safe space to share opposing views on Brexit. Following this exchange, should they wish to, participants will rub away the gold national seal from the cover of their passport.

Whilst we don't share the same views on European integration I am interested in hearing your perspective on the nature of national identity, European citizenship, the border between the UK and the Republic of Ireland as well as why leaving the EU will be beneficial to the UK. I personally feel that the EU is in need of reform but wish to do so from within.

I thank you for taking the time to read this letter and I hope you will be able to attend on the 13th of October.

Yours sincerely
David





BRITAIN STRONGER IN EUROPE
KEEP RACISM OUT OF THE REFERENDUM

Britain heading for Brexit
I REJECT EU CITIZENSHIP
GB



WEST END FINAL
HATE CRIME SOARS AFTER BREXIT VOTE
Evening Standard



A yellow table with several white papers and small objects on it, including a red object and a pen.



**Bareback Museum in association with Wanda Klenz Productions:
Life Drawing Performance Workshop on Intimacy, Sexual Health and 'Acts of Mercy'**

Miles Coote and Angela Hodgson-Teall

Miles Coote and Dr Angela Hodgson-Teall presented part one and part two of work in progress, developing their ideas of the Bareback Museum and communities of health. An exhibition of their artworks and new ones created by the audiences were displayed.

Saturday 20 October

Part 1: Bareback Museum: Life Drawing Performance Workshop 'Can I make a Painting if I am too ill Mrs Aids>?'

The Bareback Museum is an informative life drawing performance workshop exploring the roles of exhibitionism, sexual health and intimacy. Agency is created about unprotected sex using queer methodologies, live art performance and the notion of a life drawing class. It subverts cleansed and sanitised spaces and creates transparency to discuss 'Bareback' sex (men who have unprotected sex with men) in institutions where there is taboo and stigmatisation. Conversations about unprotected sex, Grindr, PEP/ PrEP, the changing perspectives on unprotected sex in Bareback communities and groups with their own philosophies of change are all supported through the process of life drawing and live art performance in a museological environment.

During the workshop, artist Angela Hodgson-Teall 'drew on the nature of empathy' in times of crisis, her doctoral research (2014). She performed with live artist and model, Miles Coote, who recited the performance text 'Can I make a Painting if I am too ill Mrs Aids'. Audiences were invited to join in and draw. A discussion about temporality and the future of AIDS Memorials was facilitated after the performance.

We would like to thank Juliet Scott for the introduction of a 'reflective layer' (Tavistock Institute of Human Relations), weaving together the audiences' collective thoughts, emotions and learning from the performance. Juliet led 'Social Dreaming the Tavistock Institute of Human Relations' Archive' events at the Wellcome Library Reading Room and has considered projects from the Institute's archive in the support and empowerment of participants with HIV and AIDS; the online research and self-help exchange (SEAHORSE, 1996) and the 'London Lighthouse' report.





Sunday 21 October

Part 2: Bareback Museum: Life Drawing Performance Workshop Acts of Mercy

Artist and post-doctoral researcher Angela Hodgson-Teall created a life drawing workshop and performance based on responses to the four Frederick Cayley Robinson Acts of Mercy murals (1915-20) from the Middlesex Hospital, where Elizabeth Garrett Anderson, the first woman doctor in Britain studied, before being petitioned to leave by the male medical students. Angela, a medical student and junior doctor at the Middlesex, was there when the country's first AIDS ward was set up. The paintings influenced her deeply and were cherished by staff.

Using lines of her poems and poses from the paintings, Angela and Miles examined what it means to make actions within the world of health, tracing acts of mercy, pity and empathy from the scenes of orphans, animals, children, wounded soldiers and hospital staff of the first World War.

The paintings can be viewed at the Wellcome Collection library, 183 Euston Road, London, NW1 2BE

Roberto Ekholm

Patient Zero and Cousin Mosquito: Panopticism of seduction

The two performances *Patient Zero* and *Cousin Mosquito* play on the language used to discuss illnesses, both in media and political terms where the individual morphs into projections of fear and the body become a political landscape.

The starting research for *Patient Zero* was the book "And the Band Played on: Politics, People, and the AIDS Epidemic" by Randy Shilts, an investigative report on the AIDS epidemic in the 80's. The book introduces the urban legend of the Canadian flight attendant Gaëtan Dugas as patient zero. The book looks at the medical, social and political implications of the disease. During an epidemic outbreak, the search is for the origin of the outbreak and to find patient zero.

In recent studies the identity of Dugas as patient zero was a misinterpretation of the letter O. To find answers and evoke a sense of control there is an urge to define and contain knowledge as a comprehensive truth. Peter Berger states that death is an essential feature of the human condition that requires people to develop means of coping with it. As suggested by Chris Shilling it is only in the context of "the body's inevitable death that we can understand its full social importance". Self-identity becomes part of the social constitution in relation to death. As science develops and the "terminal" turns to "chronic" the body becomes a canvas for metaphors of fears, hope and desires.

Ekholm's piece was structured around the word Epidemic and followed Susan Sontag's writing about illness and metaphors; a synthesis of imagery was used as a backdrop to "The outbreak declaration".

Cousin Mosquito

Voice: Jacquelyn Bell, Cello: Rondell Gulley, Costume Design: Ralph Shola "Someoneson" Adejare

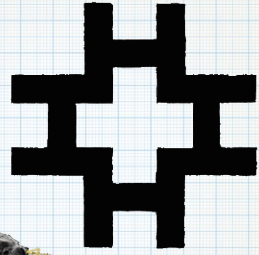
Cousin Mosquito was performed for the first time at MOCA London. Based on the Liberian Congresswoman Malinda Jackson Parker's song "Cousin Mosquito #1". She promoted community health and hygiene and wrote the song to educate the population about Malaria. Her eccentric lyrics (about mosquitos) were written to Rachmaninoff's prelude and was performed by a singer and a cellist. The piece explored the relationship between sexual health, health promotions and metaphors used to discuss, educate, warn, and control the spread of diseases. When knowledge expands beyond fear and isolation, prevention becomes a seduction.

The original song has been reconstructed and uses forms to play on language, words, sound and rhythm as information. The open-ended work became a staged act for "getting the message across" and questioned for what purpose, and to whom, these messages were created and directed.



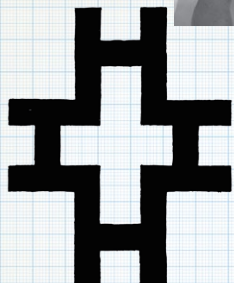


VÄNSKAP



RÄDSLÅ

FRESH



ARBETE



Autumn Performance Series 2018

The artists would like to thank: MOCA London, Pic London, UCL, RalphShola Adejare, Jacquelyn Bell, Rondell Gulley, Thomas Kador, Juliet Scott, Rajay Shah, Molly Smith, the participants, audience, friends and family.

Outside front cover: Miles Coote and Angela Hodgson-Teall, life drawing details.

Outside back cover: Benjamin Tassie, Video still.

Inside front cover: David Blackmore, *European Pa55port*.

Inside back cover: Roberto Ekholm, *Beet-Ro0t*, 2018, photo and drawing collage.

Benjamin Tassie

benjamintassie.com @benjamintassie

Page 3: Video Projection, MOCA London.

Pages 4 and 5: Performance at MOCA London, video still and background details of album cover *Bop* by Ted Sterchi.

David Blackmore

www.davidblackmore.eu

Insta: @david_blackmore FB: @DavidBlackmoreArtist

Page 7: Removal of the passport national emblem during *European Pa55port*.

Page 8: Blackmore's invitation letter to Nigel Farage (former UKIP leader) to the event.

Page 9 top to bottom: Nigel Farage's reply to Blackmore's invitation, a signed photograph of Trump and Farage. Details installation *European Pa55port* at MOCA London.

Page 10 and 11: Installation *European Pa55port* at MOCA London.

Miles Coote and Angela Hodgson-Teall

www.barebackmuseum.co.uk www.angelahodgsonsteall.co.uk

Insta: miles_coote [Vimeo: Miles Coote](https://vimeo.com/milescoote)

Page 13: Part 1, life drawing performance workshop at MOCA London.

Page 14: Part 2, performance and life drawing workshop at MOCA London.

Page 15: Life drawing memorials, details from performance workshops at MOCA London; including detail of drawing by Lucie Russell.

Roberto Ekholm

www.robortoekholm.com [Vimeo: robortoekholm](https://vimeo.com/robortoekholm)

Page 17: *Patient Zero* at MOCA London.

Page 18: *Fresh*, 2018, Collage on light vision blind, 80 x 297 cm.

Page 19 top to bottom: *Cousin Mosquito* at MOCA London and *Handle*, 2018, chrome door knob, screws and sealed fingerprint, edition.

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