

**‘We engage with the big ideas of our times, in eye-opening, witty, entertaining ways’**



**This year LIFT** celebrates an exciting anniversary: our 20th festival. It’s a great time to reflect on what we’ve achieved and, perhaps more importantly, to think about how we move forward. The key values of LIFT are unchanging: we work with artists who have radical imaginations and an extraordinary way of looking at the world, through whose eyes we can see things differently. And we always aim to question what theatre is. It isn’t just about sitting passively in the dark for three hours: it can take place in spaces all over London, be part of pop-up culture, interact with music, film and art, and be an invigorating, dynamic experience.

Over the past 20 festivals we’ve built a loyal audience who are very important to us. But we want to reach out to more Londoners, people who are curious about the world, who represent the world because of where they come from and the communities in which they live, and who want to encounter something fresh and new. So this year we’ve delved deeper into the stories behind the shows, and have been working with editor Maddy Costa to produce a magazine-style festival brochure. We hope you’ll be

even more intrigued by the insights Maddy and her team of writers have uncovered. Another key development for LIFT this year is that we have our own dedicated online box office (47), which will enable us to start up a conversation with everyone who comes to our festival.

**LIFT 2014 platforms** a gorgeous diversity of work that wouldn’t otherwise be seen in London. Without sounding overzealous, we believe that much of this work is political and engages with the big ideas of our times: freedom, justice, and environmental and technological change. Whether it’s thinking about the history of censorship in the Soviet Union (6/38), the impact of global warming (41) or the distribution of water (43), the work is eye-opening, witty and entertaining, with dollops of music, visual culture and animated debate thrown into the mix.

We try to give special attention to areas of the world where groundbreaking ideas are forming. This year we’re beginning a long-term commitment to collaborating with artists from South America: brilliant, engaging people making

spectacularly interesting work in all art forms (27, 34, 37, 49).

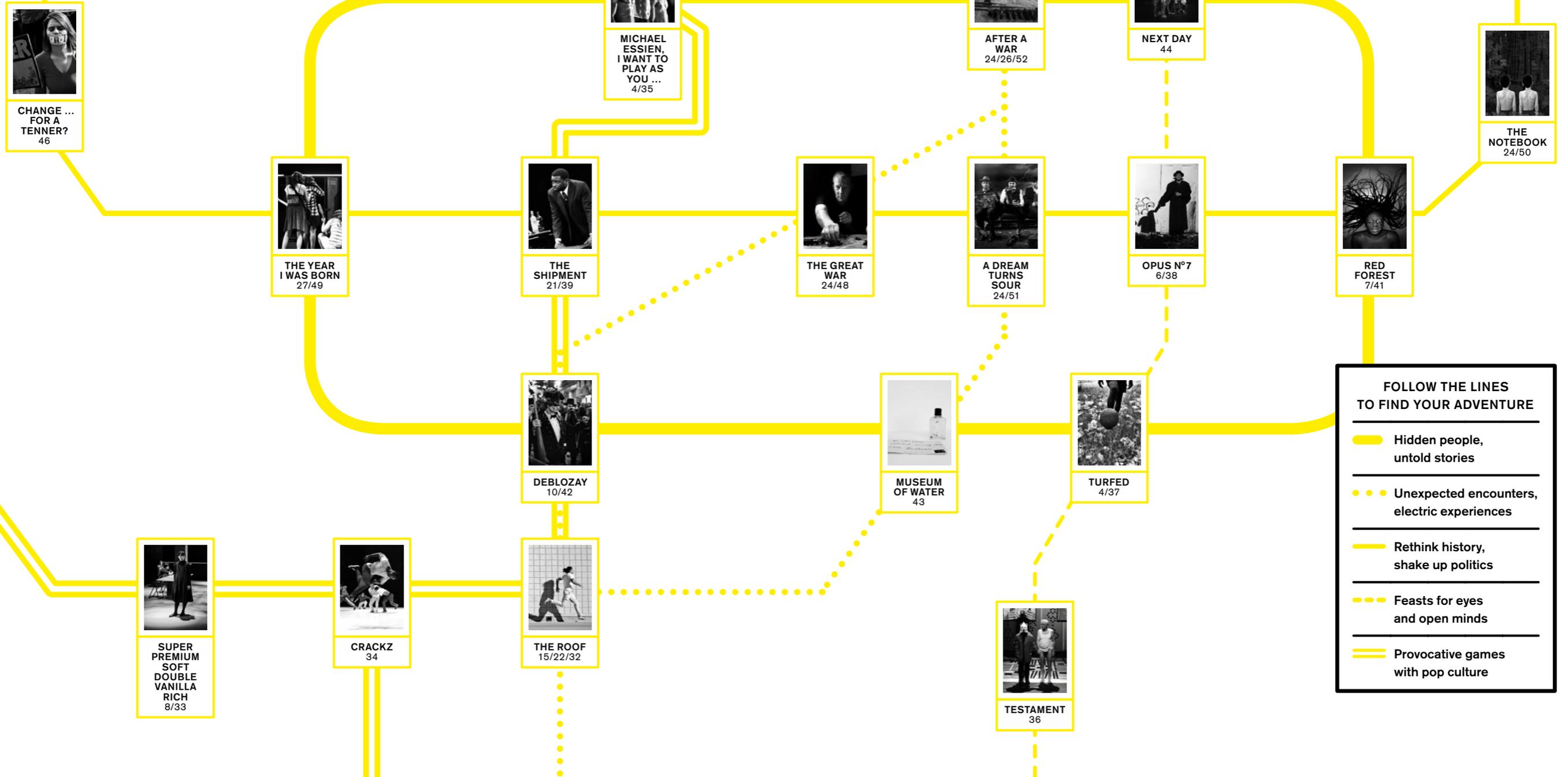
2014 celebrates football with the FIFA World Cup and commemorates 100 years since the outbreak of the first world war: our programme responds to both of these moments. *Turfed* is an amazing football-inspired project involving young people from London and around the world (4, 37). And *After a War* invites 25 international artists to reflect on the legacy of a conflict that defined Europe and the Middle East and was a catalyst for the African independence movement (24–27, 48–53).

**An international festival** shouldn’t just tell us about the world: it should tell us more about the city in which we live. London — its architecture, history, environment and vibrant communities — is the unsung hero of LIFT. Join us ... where the city meets the stage.

**Mark Ball**  
Artistic Director

# Journey Planner

Your guide to LIFT 2014



**FOLLOW THE LINES TO FIND YOUR ADVENTURE**

- Hidden people, untold stories
- Unexpected encounters, electric experiences
- Rethink history, shake up politics
- Feasts for eyes and open minds
- Provocative games with pop culture

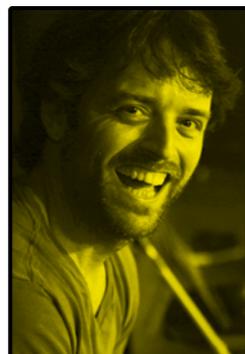
# ‘Everything is about football’

**Come June, London will be gripped by World Cup fever — and LIFT 2014 is joining in, with its own surprising take on the beautiful game**



Ahilan Ratnamohan

It's just as well Brazilian director Renato Rocha loves his work: why else would he want to be in London in 2014, when his country is readying to host the World Cup? A football fan himself — you almost have to be, coming from Brazil, where “everything is about football in some way” — he's barely going to have time to watch the early matches, because he'll be preoccupied with *Turfed*, the new show he's making for LIFT 2014. *Turfed* is one of two LIFT shows that use football to unexpected effect: the other, *Michael Essien, I want to play as you ...*, stars a team of African players who have migrated to Europe in the hope of becoming as big as the Chelsea midfielder. It's a journey the show's Australian director, Ahilan



Renato Rocha

Ratnamohan, attempted himself: “When I was 19 or 20, I set off for Europe to make it as a footballer. I didn't understand the business: I just had this romantic idea of rocking up at a club and living the dream.” The two works will be quite different: *Essien ...* turns football into dance, and its performers talk about their experiences of migration; *Turfed* is being created with a group of young people, in association with the Street Child World Cup, to reflect on youth

homelessness. But both raise a similar question: why would anyone who loves football see these shows, instead of going to a pub to watch a match?

With the passion of a man who spent his youth kicking a ball around Rio's favelas, experiencing first-hand how disparate elements of society unite on a pitch, Rocha argues that football isn't just a game: it's an analogy for what's possible in life. “Football puts people in an equal situation,” he says in his rapid-fire English. He compares the ball to opportunity: you need to be ready and confident if you're going to make the most of it and score a goal. But you also need a team around you, not least when “you're in front of the goal and you lose”. He

thinks philosophically through the game that he loves — in a way that most football fans would endorse.

The appeal of *Essien ...* is even more direct: “All our ideas spring from football,” says Ratnamohan. One sequence is inspired by the “wall” built by players to defend against a free kick; another is constructed from warm-up routines. A third has the performers playing a game with absolute intensity — but no ball. “I describe it as bringing the audience on to a surreal football pitch,” says Ratnamohan. “We try to re-create the virtuosity and tension of a football match — but then weird shit starts to transpire. Well, not weird: abnormal for a football match.”

This provokes the opposite question: why would anyone who hates football want to see these shows? That, argues Ratnamohan, is where the socio-cultural aspect of his work kicks in. *Essien ...* was inspired by an article he read in the *Observer* in 2008, which detailed the exploitation of young football hopefuls and their families under the headline: “The scandal of Africa's trafficked players”. Ratnamohan began to investigate this story for himself, and discovered: “Any city where there's a decent football league will attract African migrants, and



the ones who don't make it will come together to train.” It was here that he found his performers, who speak first-hand about how the economics of football affect their individual lives.

Just as the real subject of *Essien ...* isn't football but globalisation, Rocha says *Turfed* is about human relationships, as reflected in the lives of his young performers — an international cast, some of whom have experienced homelessness. All over the world, Rocha argues, the roots of homelessness are the same: “The family, sex abuse, domestic violence, alcohol, poverty.” He wants to get his audiences thinking about what it is to be part of a family, a team, and a community. And he has a wonderful phrase for what he wants to do with theatre: “turn the invisible visible”. Youth homelessness is an invisible problem in the UK, he says: kids shift

**‘A cultura e as revoluções nascem nas ruas’**

from hostels to friend's sofas to night buses. “How can you solve a problem when you don't know it's happening?” he demands.

What promises to be fascinating about both shows is their refusal to look at just one side of their story. “You need to understand different perspectives,” says Rocha. “What does it mean to be ‘on the streets’? The streets are where culture is born, where people create revolutions. It's good to be on the streets — but you need to have a structure, a base.”

Similarly, Ratnamohan argues that there are positives as well as negatives to football migration. He's based in Antwerp, and says: “Hanging out with the African community, you see how important it is for them to be here. This sensationalist story of the young African boy tricked by the smart European or Middle Eastern is painted quite a lot in newspapers; I don't want to dismiss it, but I've become quite sceptical. The young Africans are a lot smarter than people give them credit for.”

The longer Ratnamohan works on *Essien ...*, the more complex the picture becomes. But, as Rocha says, that's the beauty of art: “You can shake audiences up with information, and let them make their own connections.”

# Public

# Enemies



## Soviet shakers

When punk-protestors Pussy Riot were arrested in spring 2012, after invading a Moscow cathedral, they became the latest in a decades-long line of artists to have fallen foul of the Russian authorities. Composer Dmitri Shostakovich — whose story is brought to life in *Opus N°7*, one of LIFT 2014's key shows — may have avoided prison, but he lived for many years in fear of Stalin and the secret police.

Shostakovich first met trouble in 1936, when his opera *Lady Macbeth of the Mtsensk District* was denounced in the official communist newspaper, *Pravda*, as “vulgar”. In 1948, he was required to apologise publicly for failing to write social-realist music for the Soviet masses, and much of his work was banned. A nervous sort, Shostakovich spent a lot of that time hiding his compositions in the drawers of his desk.

The symphonies that did emerge are the subject of discussion to this day: are they really as triumphalist as they appear on the surface? Or did Shostakovich secretly embed political ambiguity, mocking criticism of Stalin and sympathy with the oppressed at the heart of these scores?

## Do not pass go

Lebanese film-maker and playwright Lucien Bourjeily blazed into London in 2012 with *66 Minutes in Damascus*, an interactive show created for LIFT in which audiences were cast as tourists to the Syrian capital — then captured by the secret police and locked in a detention centre. His work in his home town of Beirut is made in deliberate defiance of the country's censorship laws; a lot of it is improvised, and takes place on the streets, in university campuses — anywhere that he thinks he might elude government forces.

In summer 2013, however, the Lebanese Censorship Bureau decided that his most recent play, *Will It Pass, or Won't It?*, was too dangerous to be seen. Its crime? Questioning the activities of the Lebanese Censorship Bureau. A long extract from the play is published in the winter edition of *Index on Censorship*: but it's in performance, not on the page, that theatre finds its power.

“We're being treated like children,” Bourjeily told Lebanese online magazine *NOW*. “How can you let artists express themselves and create their art if you don't let them talk about anything?”



## Secrets in the night

In the UK, Belarus Free Theatre are feted for their urgent, visceral performances: shows like *Minsk 2011: A Reply To Kathy Acker*, which exposed the hypocrisy of attitudes to sex in the Belarusian capital, or *Trash Cuisine*, a darkly humorous cookery-demonstration-meets-cabaret-show about the death penalty.

Back home in Belarus, however, the company have been condemned on national television and have to perform in secret. “We are called enemies of the state,” says co-artistic director Natalia Kaliada. “When we perform in London, the Belarusian authorities want to prevent our shows, saying that we cannot represent the country. Such ‘recognition’ means only one thing: we make people think through our art and this is the biggest fear for the Belarusian authorities.”

Several members of the company now live in exile in London, but they continue to create work and teach performers in Minsk via Skype, at the same time as making new shows here, not least with the support of LIFT. Their latest, *Red Forest*, thinks about environmental disaster: weaving nature myths with nuclear disaster, it's bound to be explosive.



## The real blues

Music isn't just entertainment in Mali: it's a way of life and, through the tradition of griots, singing storytellers, it's used to share news, tell the country's history and forge its identity. Malian music is revered worldwide, because no one who loves the blues, intricate rock guitar solos or the lithe playing of bands like Vampire Weekend can fail to hear their roots in the rippling melodies plucked from traditional instruments such as the kora and ngoni.

So when Islamist insurgents seized swathes of the country in 2012 and imposed Sharia law, banning all music — even ringtones — shockwaves were felt far and wide. In the UK, Damon Albarn organised a special trip to Bamako to recruit musicians for his *Africa Express* project, and the Glastonbury festival invited many musicians, including Rokia Traoré (above) and Fatoumata Diawara, to perform in 2013.

French military intervention brought the crisis to a precarious end, but that hasn't stopped musicians or fans feeling nervous — as attested by the cancellation for 2014 of the celebrated *Festival in the Desert*, because Timbuktu still isn't safe.



## Power to the people

It's easy to look at global stories of clampdowns on the arts and feel smug about British freedoms. But are those freedoms shared equally? At a TED-style event at the Bush Theatre in November 2013, rapper Ty (above) argued that black musicians battle a subtle form of censorship enacted by a white power structure, which limits the number of songs by black artists played on primetime radio. In an interview with the *Guardian* in April 2013, Tophér Campbell, Chair of the Independent Theatre Council, similarly challenged the failure of Britain's “white middle-class cultural hegemony” to value diversity.

Then there's self-censorship. At *Taking the Offensive*, a conference hosted by *Index on Censorship* in January 2013, Nicholas Serota, director of Tate, admitted that works had been removed from public view to avoid upset. And David Lan, Artistic Director of the Young Vic Theatre, pointed out that as public subsidy gives way to private sponsorship, control over British arts risks falling into too few hands. Vigilance is needed to ensure that everyone, not just the socially dominant, gets to exercise their own creative voice.

*Dmitry Krymov's Opus N°7 brings the tale of Shostakovich and his battle against Soviet censorship to vivid, fire-breathing life. And far from being a thing of the past, his story still rings true around the world. Meet the artists under attack ...*

# 日本人っぽく なってきた

Toshiki Okada's shows get to the heart of Japan's Lost Generation — and inspire writer and artist Andy Field to take this sly look at their surreal, hypermodern culture



I bought my new phone at a pub called The Rising Sun on Tottenham Court Road. The man said he bought them wholesale from a friend who had a friend who worked on a cargo ship out of Yokohama. He said it was all totally legit.



When I got my new phone home it was already full of photographs. I could tell they were of Japan because all the people were very smart and the buildings looked like we imagined the future would look in the 80s.



I looked at my new photographs nearly every day. I spent a long time thinking about why I had taken them. Here, for example, I am wondering if the colour of the uniform would suit my new kitchenette.



This is my new boyfriend. His name is Ryu. He is on his way to work. His job is selling disaster package tours to foreign tourists. There are two types of tour:  
1. Man-made  
2. Natural (acts of God). He also really likes baseball.



One day we hope to have a garden Ryu and I. Not a big one necessarily But well cared for with trees and a water feature. For now we keep bonsai trees in tiny pots on our apartment window They gaze down on the city curiously.



Here is a photograph of the No-Chair bar. It doesn't have any chairs. It is my favourite place to go after a hard day's work. Standing up is always energising and they have some excellent European wines.



My favourite kind of music is Japanese noise rock. All the bands I listen to have names like Pilon Snap Do Platoon Hopeless Number Seven Burn Sofa Dumbo Neon Dream and Simon.



I loved my Japanese life so much. Much more than my real life. But it was hard not speaking the language and everything being so foreign so different. Reluctantly I took my phone back to the pub and exchanged it for a different model.

# SPACE INVADERS

From warehouses to railway arches, abandoned shops to disused baths, the most exhilarating theatre is happening offstage. LIFT — who transformed the way we see London by supporting this scene — meets some of its key | pioneers



## SHUNT

**You've always worked outside of theatre buildings: how did that start?**

We're a collective of 10 who met at Central School of Speech and Drama in 1997; all of us have very different backgrounds, experiences, tastes and skills, and the only shared goal we had was to "explore the live event". To make the kind of work that can only happen when the audience and performers inhabit a shared space.

The thing that has defined us as a company, more than the individual shows, has been the occupation of a space that we share with other artists and audiences. We always aimed for the night to be drunken and fun, and would have a bar open after our shows, normally manned by the performers. That social aspect was so important to us that for three years our project was running a bar: the Lounge, in the vaults under London Bridge.

**You occupied a railway arch in Bethnal Green for five years, and the Vaults for six years: what's the advantage of finding a space and sticking with it?**

Autonomy. We could make work without the support of other organisations, and develop an audience for what we were doing, rather than some general idea of "theatre". We could do different things — present cabaret, run a bar, work with the space in an abstract way. We had to be

inventive: being too site-specific would limit us. And the longer you're in a space, the more you discover its secrets.

**Aside from a good drink, what could audiences expect on a visit to Shunt?**

When creating a show, we always decide what role the audience has in the performance. It's not something the audience has to play along with: they're still the audience, but they are also passengers on an aircraft (*The Ballad of Bobby Francois*), attendees at a conference (*Dance Bear Dance*), or potential business investors (*Money*). It gives the performers a way to talk to the audience, and allows audience members to see each other.

[shunt.co.uk](http://shunt.co.uk)



Enter a different world:

left:  
dreamthinkspeak's  
*Don't Look Back*

below:  
Deborah Warner's  
*St Pancras Project*  
(right) and Shunt's  
*Tropicana* (left)

**Lots of words get tagged to the kind of work you make: site-specific, site-responsive, immersive. How do you describe it?**

If I have to commit, I say site-responsive: sometimes our work is created for one site only, but sometimes a work will be re-created for different spaces, in a way that feels totally specific to each site.

We ask audiences to enter into a different world, but the world you're responding to is also that of the building, whether it's a former department store, an abandoned mansion house or an arts centre. I'm not interested in simply dressing up the space: sometimes we're creating work within it, but other times we're letting the building breathe. It's a dialogue between the two.

**What inspired you to make work like this?**

My influences have always been visual art and film, more than theatre. In 1995 I co-devised a piece for the Union Chapel in Islington, inspired by Dostoyevsky's *The Gambler*. We set up an interactive casino, created an in-show bar, and split the audience into two, reuniting them in a waltzing party. That use of the space was the catalyst for me to form dreamthinkspeak in 1999.

At the same time I was becoming aware of the work being produced by LIFT and Artangel, who have been key in introducing this kind of work to the UK. In 1995, Deborah Warner created a "fantastical walk" through St Pancras for LIFT, and Artangel commissioned Robert Wilson's *H.G.* at the Clink Vaults. Hans Peter Kuhn's sound design in *H.G.* was so subtle and imaginative; sound is now an important part of my work, too.

[dreamthinkspeak.com](http://dreamthinkspeak.com)



# OILY CART

Tim Webb

## What kind of work do you make?

We started in 1981, making work for children in which audiences are co-creators in what we do. Our theory was, if kids are interested in a show, they want to get into the world of it, so they can touch it, smell it and talk to it. We call it 360° theatre: it's all around you.

## What's changed since the company started?

Over the past 20 years we've done a lot of work with kids with severe physical disabilities and complex learning disabilities. Verbal language isn't top of the hierarchy for them, and as well as thinking about the five senses you need to think about a kinaesthetic sense, how the body experiences movement. We made a show for hydrotherapy pools, with bubbles and showers and music vibrating through the water. And we worked with an aerial theatre company, Ockham's Razor, to make special seats for *Something in the Air* (2009/2012), so kids could spin and bounce in the air alongside the performers.

A lot of things we've done by necessity in working with people with complex disabilities, we've found work equally well with the very young. It's really important with small children to take a visceral, multi-sensory, interactive approach. For our recent show, *Mr and Mrs Moon*, we put the audience in a sandpit. And we're working on a show now that takes audiences on a ride on trampolines.

## Have you ever been tempted to make work for adults?

Adults are always there! The reactions of parents, relations and carers affect the whole ambience. And making work just for adults might feel a bit self-indulgent. [oilycart.org.uk](http://oilycart.org.uk)



Theatre you can touch and smell:

left: *Something in the Air*

above: *Dreamwork 3*



## GERALDINE PILGRIM

### What kind of work do you make?

My work is site-specific: the whole point of it is the building. I don't fill an empty space with a world that didn't exist before. A building's memories are like negatives in its walls: by bringing performance into it, I develop the negatives, and make it come alive.

### How did you get started?

When I was at Leeds College of Art, every day I'd walk past an empty house and think it was so sad. I got permission from the council to bring it back to life, just for a day, and imagine all the people who had lived there.

In the 1990s, the theatre company Paines Plough asked me if I would do a site-specific performance for them. I said: "What's that?" I hadn't realised that's what I'd been doing. I created a piece in two identical empty houses joined by a glass corridor, working with a team of young people to paper the walls, put gardens from outside inside, all the stuff that has now become a language. I loved it, and have been doing it ever since.

### Are there any buildings or projects that have been particularly important to you?

Working in St Pancras Chambers for *Dreamwork 3* (2000) was such a privilege. I used to think of it as a fairy-tale castle, and could have done 3,000 shows in there, it held so many stories. And I really loved the Marshall Street Baths in Soho; that work, *Deep End* (2005), was the first one where I felt I didn't have to try so hard. The building had a narrative and I just let it speak.

[geraldinepilgrim.com](http://geraldinepilgrim.com)

## LIFT wouldn't happen without vision, diplomacy — and breaking a few rules. Jonathan Bartlett, LIFT's first production manager, shares his favourite stories from the early days

### 1981

German experimental company Die Vagantan require a goose for their show *Urfaust*. One is obtained from a city farm, on condition that we give them a photo of the goose in performance. On the first night, I discover that the goose has just one short scene, in which it's held between the legs of an actor wearing only a lime-green jock strap. There's quite a difficult conversation with the farm when I return the bird without a photograph.

### 1985

Like many visitors, Els Comediants from Spain clearly have no appreciation of our rules concerning fire and pyro. Their terrific show at Battersea Park has performers running amid the crowds holding candles, and fireworks set off from overhead rigging above the audience. On the day of the inspection, I walk the site with a fire officer wearing a peaked cap. As we near the rigging I look towards the ground — and thankfully, he follows suit. Later, when lines of fireworks shower over the audience, I get the feared tap on the shoulder. "Good effect, that."



Read more LIFT stories in The Turning World, available from [liftfestival.com](http://liftfestival.com) for a special offer price of £10 with any tickets purchased. And visit [liftlivingarchive.com](http://liftlivingarchive.com) to view thousands of items from our digitised archive.

### 1987

The first performance of La Cubana's *The Tempest* at Sadler's Wells is breathtaking. The audience are shipwrecked and have to evacuate to the foyers, which are filled with lilos and pretend first-aid stations. Rain curtains are set up on the roof outside the front entrance, so the audience have to walk through a deluge to get out. Local residents lodge so many noise complaints, Islington Council withdraw our licence — and that one performance is all we get.

### 1989

We create a theatre inside Brixton Academy for a stunning production of *Six Characters in Search of an Author* by irascible Russian director Anatoli Vasiliev. He thinks his show is going to be in the West End. The walk from the tube station along the streets of Brixton trying to explain the reality of the situation is tricky. On the first night he's so angry with the LIFT team he orders his actors not to start. It takes 25 minutes of intense negotiation before he changes his mind.

### 1995

Groupe F, a pyrotechnic company from France, bring *Birds of Fire* to the Thames. Huge metal bird structures craned on to barges send jets of flame into the sky; the river needs to be closed between Westminster and Waterloo bridges for the barges to be towed in choreographed sequence. Getting permission to do this is very difficult — but nothing to the diplomacy required to get the tug skippers to take choreographic direction.

### 1997

De La Guarda's *Periodo Villa Villa* (above) leads its audience into a small, dark room within Three Mills Island Studios, where a paper ceiling is lit to look like the night sky. Once everyone is crammed inside, performers burst through the paper, into the audience below. Accompanied by rain curtains and plastic toys. This sequence breaks most of the rules for public entertainment, so when a council inspector taps me on the shoulder, I fear the worst. But I'm not in trouble. He wants a photograph of the opening scene.

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# Alone, together



## Mary Paterson takes a dramatic journey through a London full of headphones

**Here we are**, alone. We crowd on to buses and trains. We take pigeon steps in the half-light of the morning, the dim glow of dusk, the fluorescent haze of the Underground. Bags and elbows push into our space. We stand nose to neck, inches apart, ears plugged with plastic beads, breathing on each other's cheeks, pretending not to notice.

This is how we exist in London. Our days are bookended by the sound

of memories hissing from earphones. A computerised voice enunciates our place in the world. This is a District line train to Upminster. The

next stop is Blackfriars. But our minds are transported, to a night in King's Cross, arms waving in the strobe lights, bodies pulsing to the beat. Or to a mosh pit at the Garage, rebellion ringing in our ears.

What would happen if, for a single minute, the music stopped? If our earphones turned to silence?

Perhaps you will be gazing from the bottom deck of a bus as it crosses the river. Instinctively, you turn your head to Big Ben to check the time but now, overwhelmed by the sudden quiet, your eyes linger on the House of Commons. You realise that it's beautiful — its stonework so ornate that the facade is laced with shadows.

Or perhaps you will be standing beneath someone's shoulder on the Northern Line. All of a sudden your private soundscape stops and you discover the sound of laughter.

It must be a tourist, or some other stranger to the solitary etiquette of the Tube network. It makes you smile.

**For the first** time in years you hear the patois of teenagers hanging out by the ticket office. You pause to tap your feet with the busker who strums to the shoppers at Hackney Central, eyes raised to the heavens as if she's playing to the clouds. You banter with the fish sellers in Peckham Rye, not minding that the conversation takes up precious minutes of your time.

Perhaps, after a while, your earphones start to buzz, pulsing with the sounds and stories of the people around you. Perhaps you look at the woman slumped opposite and realise that she is listening to the world, too. Suddenly, the cord hanging from your ears is not part of the armour of isolation, but a uniform of solidarity. You share a glance. You mirror a gesture. You hear the city speak. *Here we are*, it whispers in a multitude of accents, each fizzing with excitement: *here we are, together.*

### Ali Zaidi



- A West — it's home!
- C I like eating at Burger and Lobster in Farringdon. The Prince Charles Cinema is amazing — I love their Studio Ghibli Wednesdays.
- E London's a living thing!

### Camila González



- A East!
- B Wanna Be Startin' Somethin' by Michael Jackson.
- D Star Wars — the old ones!
- E I had to contact Millwall Football Club for work and they were really nice and supportive — nothing like the stereotype!

### Krishnan Parmar



- A East
- B I'm a big garage fan, or else something by Shy FX.
- D I don't have the patience for films — EastEnders is about all I can manage.
- E It's not so secret but Wilton's is an old theatre bar — I always go there when I'm trying to impress someone.

### Zena Motashar



- A North-East
- C I like to shop in the side-streets of the East End.
- D I'm terrible at films — I'd rather suggest a book. I really like Sherlock Holmes and the Patti Smith book Just Kids.
- E London is a lot greener than most people think!

# 100% London

*LIFT has a passion for London and the vibrant communities who live here. We hit the streets to find out what excites people about our city and its culture — and to hear a few insider secrets*

A North, South, East or West London?

B Favourite music to dance to?

C Best places to eat/shop/go out in London?

D DVD to watch this Saturday?

E Tell us a secret about London ...

### Lieve Smout



- A East
- B At the moment it's Dark & Stormy by Hot Chip.
- C I like shopping in Stoke Newington and going out at the Arcola Theatre in Dalston.
- D A film from Belgium called The Broken Circle Breakdown.
- E London isn't so big when you cycle.

### Alexander Herbert



- A South-East and North; not West
- B Any decent house music. Perhaps DJ Koze.
- C The Queen's Head pub off the Gravesend Road is very quiet and beautiful.
- D The Wim Wenders film Wings of Desire.
- E If you stay off the main roads London's not that busy.

### Yinka Bokinni



- A South
- B Show Me by Zinc.
- C I really like Proud in Camden, and Area in Vauxhall.
- D A Luthor marathon, definitely.
- E London is home to one of the best radio stations in the world, Rinse FM.

### Mike So



- A Brick Lane
- B Ah — Charlie don't dance!
- C Brick Lane for everything — I never leave the catchment area!

# Memory games

**What secrets are held in the hidden store rooms of museums and galleries? LIFT 2014 sneaks into the Royal Academy's Summer Exhibition to find out**



The Royal Academy's *Summer Exhibition* is the world's biggest open-submission art show, enticing thousands of potential entrants from around the country. It's a rare chance for dedicated artists to have their work seen by an international audience. And although it's happened every year since 1769 — continuing defiantly right through the second world war — it's an event that continues to offer surprises.

Here, the work of upcoming artists, not often seen in the West End, sits happily alongside that of Marina Abramović, Grayson Perry and Ron Arad. And in 2013 the building was transformed, when a tapestry by Ghanaian sculptor El Anatsui, woven from aluminium bottle-tops and copper wire, was placed over the whole facade.

For its 246th outing, the *Summer Exhibition* is doing something even more unexpected. In collaboration

with LIFT 2014, it's going to house the UK premiere of *Symphony of a Missing Room — Archive of the forgotten and remembered*. This guided tour with a difference takes visitors on a journey that is part-real, part-imagined, playing with perceptions of time and space to transport people from the heart of the actual exhibition to the centre of their own consciousness.

*Symphony* is the work of a remarkable Swedish duo, Lundahl & Seidl. It is, says Christer Lundahl, both “a reinterpretation of an existing

exhibition, and an autonomous artwork. It explores how the way we look at something, or enter into an experience, can change reality entirely.” Or, as Martina Seidl puts it, *Symphony* encourages people to think about “the nature of memory, and how it is stored; how people experience reality, and how they curate stories to be shared by others”.

Life as well as work partners, Lundahl (35) and Seidl (34) have different backgrounds: he's a visual artist, who partly studied at Central St Martins;

‘Det utforskar hur sättet vi tittar på något, eller går in i en upplevelse, kan förändra vår verklighet helt och hållet’

she's a choreographer who trained at the Laban Dance Centre. They first collaborated when Lundahl wanted to curate an exhibition not of objects, but of different ways of encountering gallery spaces. “Almost no one was doing this kind of work,” he says. “So I had to create it myself.” Seidl, meanwhile, was feeling limited by the format of theatre-based dance: “The performers and I shared an amazing, interesting process, but we weren't sure that that was communicated to the audience.”

What they've been creating since 2003 has been dubbed “experience

design”, because it shapes each individual's experience using an odd combination of “sensory deprivation and multi-sensory stimulation”. Participants wear noise-cancelling headphones and huge goggles that flood their vision with light and shadow, shutting them off from the real world. And then they're led, by unseen guides whose touch is astonishingly gentle, through “a virtual world of choreographed movement and three-dimensional sound architecture”, in which imaginations can run riot.

In the case of *Symphony*, the soundscape is researched and recorded during a month-long residency within the museum or

gallery, and responds to the specific construction of the building, and the works or objects it contains. “The Kunsthalle in Hamburg has a new and old building connected by an underground tunnel, so the work took a journey back into the history of painting,” says Seidl. “At the Acropolis museum, everything was different: the culture, the architecture, the language.” *Symphony* has taken place eight times now, and each version builds on the last: “The sounds from each space travel to the next,” Seidl adds. “The recordings are becoming an archive as well.”

How humans create and archive their creations is central to much of Lundahl & Seidl's work. At the Royal Academy, they have become particularly fascinated by the selection process for the *Summer Exhibition*. Each year the judges sift through some 12,000 art works, choosing perhaps 1,200 to display. The rest are locked behind the scenes — and Lundahl and Seidl hope to evoke this unseen collection for *Symphony*'s participants.

What the duo are contemplating, essentially, is how narratives about society are constructed through the choices galleries and museums make. “We hope our work can be useful,” says Seidl, “by increasing understanding of the time we live in, and its values, structures and habits. These things can be invisible to us.” This matters, she argues, if you want to effect change in society. “It's hard to create a transformation if we are not aware of our era's blind spots.”

**Behind the scenes at the museum:**

above: *the Summer Exhibition archive at the Royal Academy*

below: *Martina Seidl and Christer Lundahl*



Goldsmiths' Department of Theatre and Performance is delighted to be collaborating with LIFT from 2014

We offer a unique opportunity to study theatre within Goldsmiths' vibrant intellectual and creative environment. We reflect and question our contemporary world. We are internationalist, interdisciplinary and intercultural. Innovative research drives our teaching, and students work with a range of distinguished scholars and artists

We offer study at BA, MA and PhD level as well as a dynamic Study Abroad programme for international students. To find out more visit [www.gold.ac.uk/theatre-performance](http://www.gold.ac.uk/theatre-performance)

To find out about the LIFT Living Archive at Goldsmiths Library visit [www.gold.ac.uk/library/collections/special-collections](http://www.gold.ac.uk/library/collections/special-collections) or email [special.collections@gold.ac.uk](mailto:special.collections@gold.ac.uk)

Our technical team, four studios, 160-seat theatre and brand new suite of digital and scenographic studios support students in hands-on theatre making.

Our graduates are characterised by their independence and confidence as articulate practitioners, thinkers and cultural leaders. They are working in key organisations in the UK and globally:

*"I was empowered by the whole experience of studying and performing in London which allowed me to make a positive shift in how I viewed myself as an artist."* Maya Zbib, Lebanon

Despite worries that she wouldn't be able to get out of war-torn Beirut, Maya came to Goldsmiths in 2006 to study an MA in Performance Making on a Karim Rida Said/Chevening scholarship.

After returning to Lebanon, she was one of six theatre makers to establish the Zoukak Theatre Company and Cultural Association.

In 2010 Maya was selected as Cultural Leader International by the British Council and was a fellowship recipient of ISPA New York. In 2011 she was selected by the Rolex Mentor and Protégé Arts Initiative to work with the American director Peter Sellars in the United States and to the Congo. Sellars calls Maya "an extraordinary and prodigious individual".



PHOTOS COURTESY OF IVOR HOULTER, LUDOVIC DE COGNETS, DAFINE LOUZIOTTI



# 'Slavery? It's still with us'

Young Jean Lee's taboo-busting theatre has made her the voice of downtown New York. She reveals the racism behind *THE SHIPMENT*



**The town where I grew up — Pullman, Washington — was pretty racist.**

There weren't a lot of other people of colour, and I felt like I wasn't considered human in some ways: that I didn't count because I wasn't white.

I don't know that I realised that at the time, because when you're young you tend to think you're a weirdo. Now that I have some perspective, I think: oh, I was just different.

**I started making *THE SHIPMENT* before Barack Obama became President.** At that time nobody wanted to talk about race. But when a lot of people had a racist reaction to his election, we were forced to confront the fact that we don't live in a post-racial society. It's usually white people who say we do, and what they mean is that they don't judge people based on race. But all of us judge people based on race: it's part of our conditioning.

**So many people think slavery is in the past,** it's no longer relevant. But I feel like I see the after-effects of slavery around me all the time. The

structural, economic effects of racism are still in play in the world, and a lot of us benefit from the fact that there's an entire race of people who were broken down, whose culture was destroyed, to the point where many of them are still living in poverty.

**Europe is much less aware of its racial issues than the US — and the US is not that aware.** I can't tell you how many Europeans have told me, "We don't have a race problem in our country." But when the only people of colour you see in a city are servants, that city has a race problem.

***THE SHIPMENT* was supposed to be a hip-hop show with dancers.** We did two disastrous workshop showings: white audiences loved it, but black audiences were really offended.

I recast the show with actors and rewrote it based on things that they said. Most of the opinions expressed in the show come from them.

**We use minstrel stereotypes** because that felt relevant to the cast: whenever they go to auditions, they have to

audition for gangbangers, drug dealers ... I didn't want to re-create those stereotypes — that had happened in the workshops — so we figured out that if we staged them in a way that was physically or vocally wrong, it would create a bit more friction, and the audience would be less sure what they were watching, and a little less comfortable.

**The show is structured to make audiences self-conscious.** The more diverse the audience, the more interesting an experience that is.

**We were very reluctant to be preachy in the show,** to make any argument directly, or send a message. In so far as there is something that we're trying to communicate, I think it's just: don't be so clueless. So many people feel like, because they have this illusion that they don't see race, they can just say and do whatever they want. But it's not true. Working on *THE SHIPMENT* has definitely made me a little bit more sensitive, a little bit more aware of what I'm saying. That goes a huge way.

What if running meant creative, individual expression? Instead of running laps around the community park, you'd navigate through the city, making the urban landscape your personal obstacle course, a playground for strength, freedom, courage and discipline.

You will feel alive, more alive than you've ever felt.

You will march to the beat of a different drum.

A drum played by a maniac.

A maniac using his drum to scream for help, because he is trapped and alone and in danger.



**Terror:** when you come home and notice everything you own has been taken away and replaced by an exact substitute. It's when the lights go out and you feel something behind you, you hear it, you feel its breath against your ear, but when you turn around, there's nothing there ... [Stephen King]

- Up on the Roof  
THE DRIFTERS
- I Need a Roof  
MIGHTY DIAMONDS
- Tear the Roof Off the Sucker  
PARLIAMENT
- Guns on the Roof  
THE CLASH
- Raise the Roof  
PUBLIC ENEMY
- Run to the Roof  
MAVERICK SABRE
- Through the Roof 'n' Underground  
GOGOL BORDELLO
- Raise the Roof  
TRACEY THORN
- On the Roof  
THE FEELIES
- Roof Over My Head  
PRINCE FATTY

**Flow.**  
Coined by psychologist Mihaly Csikszentmihalyi. Being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement, and thought follows inevitably from the previous one, like playing jazz. Your whole being is involved, and you're using your skills to the utmost.

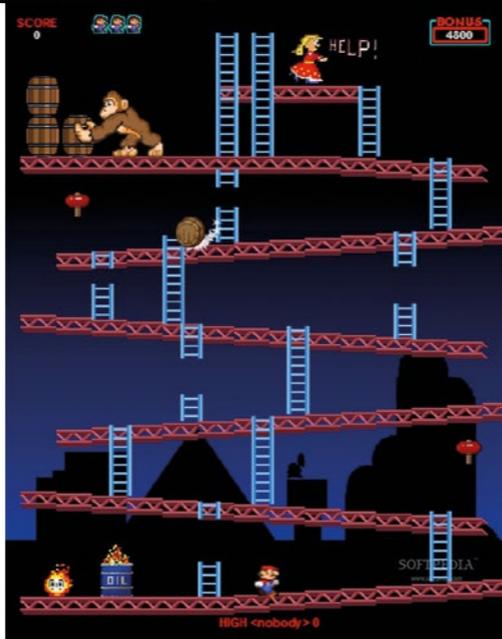


**All good — except for the jazz bit.**



# Here be monsters

When director David Rosenberg and choreographer Frauke Requardt made *Motor Show* in 2012, they filled an urban wasteland with threatening Saabs, feathered showgirls and a dancing deer carcass. What could they be planning for *LIFT 2014*? Search for clues with this glimpse inside the duo's notebooks ...



This is a running and jumping show that will desperately try to tear itself away from the seduction of nihilism.



The fantastic doesn't deal exclusively with monsters ... The fantastic deals with things which do not look like us. It deals with the ab-human, in-human, the sub-human, the super-human. [Nicholas Vince]

# Marking

It's 100 years since the start of the first world war — and LIFT 2014 is commemorating the centenary in typically subversive style, Tim Etchells tells Maddy Costa



time



Bienvenue à l'enfer: stills from Hotel Modern's *The Great War* (48), a live-action animated film made with toy soldiers, potting soil, parsley and rusty nails

**MC** The *After a War* programme you've co-curated for LIFT 2014 with Artistic Director Mark Ball is really intriguing. Lots of the work connects directly to themes from the first world war: Stan's Cafe think about the assassination of Archduke Franz Ferdinand (with dominoes!); poet Tom Chivers considers conscientious objectors; avant-garde band The Tiger Lillies are doing a concert of poetry from that era. But there are also works reflecting on the second world war, African civil wars, drones ... What's the thinking here?

**TE** In marking the occasion, I'm keen to leap forward too: to think about the present. And remember that war is a political event, with causes and consequences. In that

context it's important that this project is part of 14–18 NOW (*see right*).

**MC** It's a war that feels very distant to me; all I know about my family from that time is that they lived in mountain villages in Cyprus. Does your family have a personal connection to it?

**TE** I don't know a lot about my family from that time either. My grandma lost a brother in the second world war; when I was a child we would visit her on Remembrance Day and watch the service with his portrait on top of the TV. My brother and I were pretty poorly attuned to what this was; it's only now I appreciate that small ritual of remembering.

**MC** Yet the first world war is relevant to all of us, because so much

about the world we live in now was shaped by it.

**TE** Absolutely. Lucien Bourjeily, a Lebanese film-maker and theatre director, is creating an interactive piece that takes you back to the negotiations over border drawing in the Middle East; that act of division and country formation caused so many problems in the aftermath and continues to do so now. And we have a couple of pieces thinking about the shifting map of the Balkans and the central European zone. The newly rewritten territories that follow conflict are concrete legacies that haunt you into the next era, and the next, and the next.

I'm also interested in the kinds of technological advances in warfare

that the first world war exemplified: in the journey from the machine gun in the early 20th century to the extreme technology of drones and surveillance we live with now. We're not aware of the impact of those unmanned attacks, because we're shielded from actions that go on in our name. That lack of information or visibility connects to the first world war, to the ignorance people had at home about conditions at the front. It's something that artists and writers can help to counteract, creating a more comprehensive public discourse.

**MC** You're creating a piece with your own company, Forced Entertainment, based on a novel set in Hungary in the second world war. What makes it fit in this programme?

**TE** On a micro level, the project is about what war does to people. *The Notebook*, by Ágota Kristóf, is about two brothers evacuated to the countryside and brutalised by everyone they meet. When you first read it, it has this disturbed, *Midwich Cuckoos* feel to it, because the brothers narrate everything using "we", and because they're violent and strange. But they're not mad: the horrific situation they're in does horrible things to them.

This is the fascination of a project like *After a War* for me: we can move from the particular to the general, from reflecting on historical themes to looking at what the politics around war and conflict are now, creating a dialogue that opens up new questions.

**After a War** is among the opening events of 14–18 NOW, a UK-wide cultural programme commemorating the centenary of the first world war.

For Jenny Waldman, director of 14–18 NOW, the partnership with LIFT is vital. "We're inviting world-class artists from all disciplines to reflect on WWI and the wider social, political, cultural and scientific developments and upheavals of the period," she says. "LIFT's international perspective is fantastic, as is the way they give artists freedom to explore ideas and the complexity around this war."

14–18 NOW runs from summer 2014 to autumn 2018. To find out more about the programme, including details of participatory events, visit: [1418now.org.uk](http://1418now.org.uk)

**How do media reports of wars in Africa and the Middle East affect their readers? And what do we really know of the history of these areas? Lara Pawson and Samantha Ellis give two very personal perspectives**



## Blunted emotions

**Lara Pawson**

I clearly remember the first time someone referred to me as a war correspondent. I was in Angola. I'd been on a trip into the interior of the country, to a town being shelled by rebel forces. I'd missed being ambushed by a matter of minutes. I'd seen charred bodies melting into the road. I'd watched a woman's head being sliced off by flying shrapnel.

For much of the time, my life in a country at war wasn't spent dodging sniper fire or recording the screams of terrifying scenes. Often, I was at my desk, smoking and filing reports. I was waiting in traffic jams, or arguing with a policeman for towing away my car. Sure, I did some gutsy stuff, but I also spent time reporting Miss Angola, contemplating flower beds at the UN compound, and trying to work out if a handbag might endear

me to Ministers of State. Living in a country with conflict, what struck me was how frequently ordinary life bobbed back up to the surface.

And yet, working as a correspondent in the age of 24-hour news, first in Angola, later in Ivory Coast, the performance of reporting war pushed me close to the edge. Churning out figures concerning the dead and injured, I could feel my emotions being blunted. I began to wonder if there wasn't a better way to attend to this suffering.

On my return to London, I began to pay attention to art. Unlike journalism, which presents facts clearly in order to make known an event, the best art seems to operate through a process of obscuring.

Now I'm creating a work for *After a War* with Richard Gregory from Quarantine. That I have never done anything like this before has strange parallels with my life as a correspondent: when I landed in Angola in 1998, I didn't speak Portuguese and had never filed a news report. Being at sea excites me. To go on that journey with an audience makes the risk even greater.

**Samantha Ellis is a playwright and author of *How To Be a Heroine* (Chatto).**

**Lara Pawson is a freelance writer. Her first book, *In the Name of the People* (IB Tauris), is published in May.**

## Iraq's unknown woman

**Samantha Ellis**

My grandfather, who was born in Basra in 1911, would often see an English woman riding her horse along the banks of the River Tigris. She was in love with Iraq's first king, he said, but he didn't love her back and so she killed herself. This is the story Iraqis tell about Gertrude Bell. Later I wrote a play about her and found that the truth is even more fascinating: she was a British bluestocking who created the state of Iraq.

Born in 1868, Bell had been destined to be a society wife. But her cleverness scared men off, so she studied Arabic, map-making and tribal politics and began travelling. When the first world war broke out, she became a spy, helping TE Lawrence to plan the Arab Revolt. In 1916, she was drafted to Basra, where the British were making a country out of the wreck of the Ottoman Empire. Soon she was drawing Iraq's borders and choosing its king.

Her legacy is vexed. She believed that the Kurds didn't need their own country, and she left my own community of Iraqi Jews unprotected. The Iraq she created lasted only 37 years before the king was murdered in a coup d'état that made way for the Ba'ath party and, arguably, all the troubles to come.

# The father I never knew

**In Lola Arias' *El año en que nací*, people born in Pinochet's Chile get to grips with the legacy of their parents and the dictatorship. In this extract from the play, Viviana Hernandez describes her search for her missing dad**

Mi nombre es Viviana Hernández Polanco y hasta poco no sabía quién era mi papá, yo sólo sabía que mi padre era un tal Hernández.

Cuando tenía 6 años mi tía me dijo que mi padre era chofer de Turbus y que murió en un accidente de tránsito, cerca de Talca. Cuando tenía 8 años, vi un poster FACH en la micro. Mi madre me dijo que mi padre trabajaba en la fuerza aérea y que había muerto de un ataque al corazón.

Cuando tenía 10 años encontré una foto que decía atrás S. Hernández y pensé que él era mi padre y la escondí en un diario de vida.

El enero del 2011, hicimos una primera presentación de esta obra y yo mostraba la foto de él y decía que lo estaba buscando, que si alguien lo conocía, me llamara.

Un periodista me contactó y me consiguió la dirección de mi padre. Yo viajé dos horas para ir allí pero cuando llegué a la puerta, no me animé a tocar. Pero me ilusioné porque era un militar que tenía mucha plata y me esperaba una gran herencia.

Al volver le dije a mi madre que le iba a hacer una demanda de filiación a Juan Sergio Hernández Meneses y ella me dijo: no lo hagas, él no es tu padre, el verdadero nombre de mi padre era Juan Arturo Hernández Ponce.

Con el nuevo nombre, fui al museo de la memoria y me dijeron que él estaba preso porque en 1973 mató dos militantes del Mapu. Monroy Seguel y Aguilera Salas. Este es el juicio. En su defensa mi padre dice: Los detenidos se habrían dado a la fuga desobedeciendo la orden de alto, por lo que abrieron fuego en su contra dándoles muerte.

Según el Informe Rettig, los dos militantes del Mapu fueron amarrados al jeep de los carabineros, arrastrados por más de 1 km y luego fusilados.

Durante mis 26 años, mi padre fue chofer de Turbus, piloto de aviones, militar millonario y un carabinero. Y ese es él, preso desde el 2009 en la cárcel de Temuco, cumpliendo una condena de 10 años y un día de cárcel.

My name is Viviana Hernandez and until very recently I didn't know who my dad was. I only knew that my dad was a guy called Hernandez.

When I was six, my aunt told me that my dad was a Turbus driver and he died in a traffic accident near Talca. When I was eight, I saw a Chilean Air Force poster in a bus. My mum told me that my father worked in the Air Force and that he had died of a heart attack.

When I was 10, I found a picture. On the back of the picture there was a name: "S. Hernandez". I thought that was my dad and I hid it in my diary.

In January 2011, we had an open rehearsal of this play and I showed the photo of him. I said I was looking for him and asked if anyone knew him, to please get in touch with me.

I was contacted by a journalist who got me my dad's address. I traveled two hours to get there but when I got to the door I was afraid of knocking. But I had built up my expectations because he was a rich military man and I thought that I would get a great inheritance.

When I came back, I told my mum I was going to sue Juan Sergio Hernandez Meneses for paternity, and she told me: don't do that, he is not your father, your dad's real name is Juan Arturo Hernandez Ponce.

With the new name, I went to the Museum of Memory and they told me that he was in prison for the murder of two MAPU [Popular Unitary Action Unit] activists, Monroy Seguel and Aguilera Salas, in 1973.

This is the lawsuit. In his defence, my father says the detainees had escaped, ignoring the call to stop, so they opened fire and killed them. According to the Rettig report, the MAPU activists were tied to the police jeep, dragged for about a kilometre and then shot.

During my 26 years my dad has been a Turbus driver, an aeroplane pilot, a military millionaire and a policeman. And now he is a prisoner in the Temuco jail since 2009, serving his sentence of 10 years and a day.

# LIFT 2014 Planner

SHOW	ORIGIN	VENUE	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	
			M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	
After a War	Global	Battersea Arts Centre																											x	x	x
The Notebook	UK	Battersea Arts Centre																							x	x	x				
New International Voices	Netherlands/Lebanon	Battersea Arts Centre								x	x	x	x	x	x	x	x	x	x	x	x	x	x								
A Dream Turns Sour	UK	Battersea Arts Centre																											x	x	
Next Day	France/Belgium	Unicorn Theatre																											x	x	x
Red Forest*	Belarus	Young Vic											x	x	x		x	x	x	x	x	x		x	x	x	x	x	x		
CRACKz	Brazil	Sadler's Wells		x	x																										
Opus N°7	Russia	Barbican			x	x	x	x	x			x	x	x	x																
THE SHIPMENT	USA	Barbican, The Pit									x	x	x	x	x																
Testament	Germany	Barbican, The Pit		x	x	x	x	x																							
Super Premium Soft Double Vanilla Rich	Japan	artsdepot									x	x																			
Symphony of a Missing Room*	Sweden/UK	Royal Academy of Arts	x	x	x	x	x	x	x																						
The Roof*	UK	Doon Street Car Park	x	x	x	x	x	x		x	x	x	x	x	x		x	x	x	x	x	x		x	x	x	x	x	x		
Museum of Water	UK	Somerset House				x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
The year I was born	Argentina/Chile	Southbank Centre, Purcell Room																							x	x	x				
The Great War	Netherlands	Southbank Centre, QEH																							x	x	x				
Turfed	Brazil	Secret London location								x	x	x	x	x	x		x	x	x	x	x	x									
Cinema Imaginaire	Netherlands	Streets of central London																								x	x	x	x		
Back to Back Theatre	Australia	Victoria & Albert Museum														x	x	x	x	x	x	x	x	x	x	x					
Michael Essien, I want to play as you ...	Belgium	Stratford Circus, Circus 1																							x	x					
Deblozay	France	Meeting point tbc																				x	x								
Longitude — Performance	US/UK	Online								x							x							x							

\*Extended runs Symphony: 19 May–8 June, Red Forest: 12 June–5 July, The Roof: 30 May–28 June

# Symphony of a Missing Room

Archive of the forgotten and remembered

**Lundahl & Seidl**

19 May–8 June

(SWEDEN/UK) — UK PREMIERE

*Auf den Flügeln des Traums  
ins Herz der Finsternis*

DER STANDARD — AUSTRIA



## Imagination takes over — and the intangible becomes real

Each year the Royal Academy of Arts is transformed by the *Summer Exhibition*, as more than 1,000 works go on display in the world's biggest open-submission art show. But what is left in the museum after the art works have gone?

Lundahl & Seidl's *Symphony of a Missing Room* is your chance to find out. Using multi-sensory technology, invisible dance and whispered illusion, it leads you on a collective and extremely personal journey through the Royal Academy's public and private spaces, revealing the building as never before.

Based in Stockholm and London, Lundahl & Seidl create a unique art work that dissolves the difference between the real and the virtual. With *Symphony of a Missing Room*, they offer an experience that will never be forgotten.

*Presented by LIFT and the Royal Academy of Arts. Supported by Festivals in Transition — Global City Local City with the support of the Culture Programme of the European Union.*

BOOK NOW

**Royal Academy of Arts**

6 tours daily from 10am  
19 May–8 June  
£25 (£18 concs.)

Booking: [liftfestival.com](https://liftfestival.com)

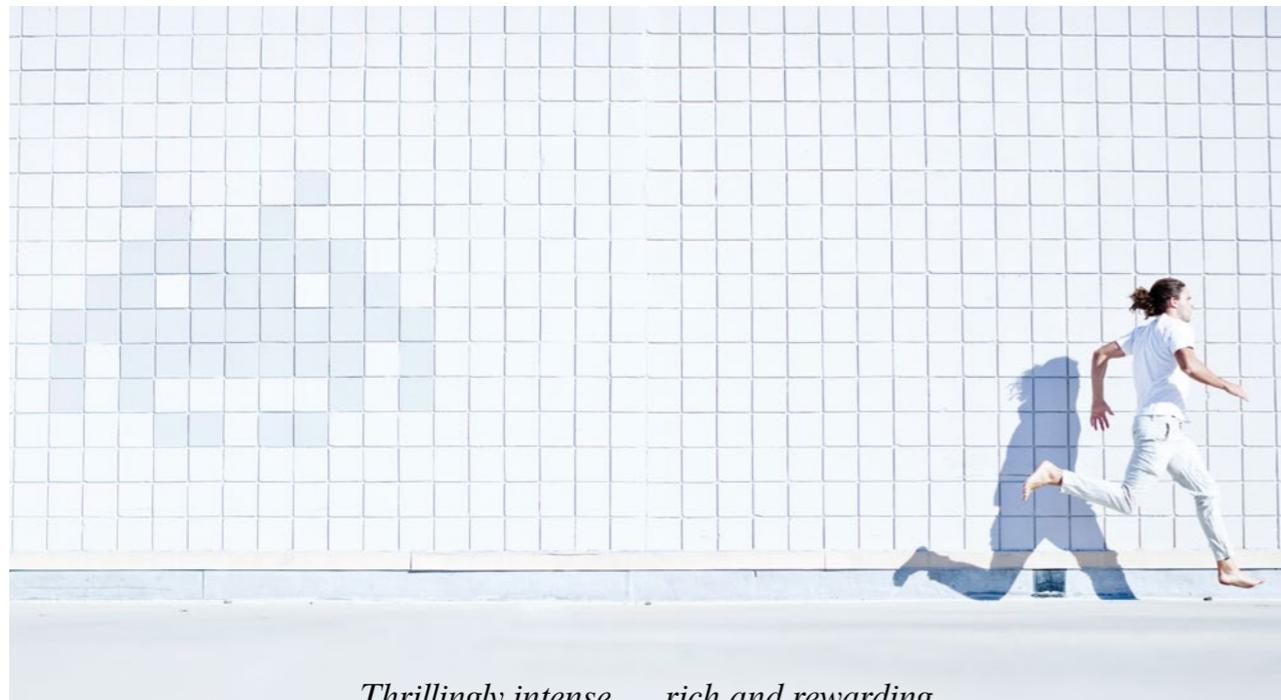
75 mins  
Presented in English

# The Roof

Fuel Presents/Requardt & Rosenberg

30 May–28 June

(UK)



*Thrillingly intense ... rich and rewarding*

THE GUARDIAN ON ELECTRIC HOTEL

## Eat the dots, avoid the ghosts

A 360° panoramic performance under the night sky.

A door opens and an immaculate figure steps out on to a roof. Knives are sharpened and the game begins ...

Set within the suspended reality of a brutal and unforgiving game, this breathless mix of intimate three-dimensional sound and the hair-trigger movement of free running will transport you into the body of a reluctant hero, desperate to stay alive. Wearing headphones, audiences are taken right inside this hero's mind.

Following *Electric Hotel* and *Motor Show*, this is the third collaboration between theatre director David Rosenberg (co-founder of Shunt) and choreographer Frauke Requardt.

Saltbox, the on-site bar, is open nightly, including to non-ticket holders.

*Presented in association with the National Theatre. Commissioned by LIFT as part of the Imagine 2020 network, with the support of the Culture Programme of the European Union. Funded by Arts Council England. Supported by the Jerwood Charitable Foundation and the Backstage Trust.*

BOOK NOW

Doon Street Car Park,  
Upper Ground, opposite  
National Theatre

7 pm Friday and Saturday,  
9.30 pm Monday–Saturday  
30 May–28 June  
£29.50 (£19.50 concs.)  
£24.50 previews:  
30 May–7 June

Booking: [liffestival.com](http://liffestival.com)

1 hr  
Age guidance: 12+

# Super Premium Soft Double Vanilla Rich

chelfitsch

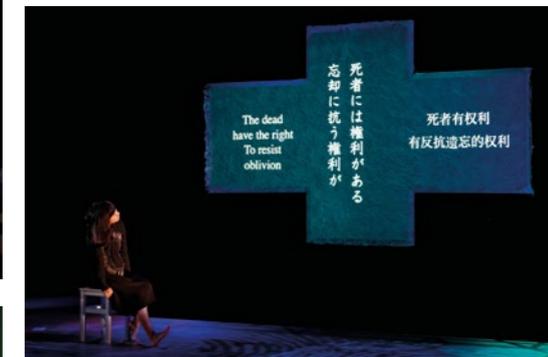
10–11 June

(JAPAN) — UK PREMIERE



世紀現代演劇の先陣を切る

ASAHI SHIMBUN — JAPAN



## Meet the Lost Generation

LIFT returns to artsdepot with a brand-new work by Japan's most exciting theatre director, Toshiki Okada. Set in a supermarket, *Super Premium* ... takes a darkly humorous look at Japanese consumerism, through slacker language, dreamlike movement and a striking soundscape of J-pop and J.S. Bach.

Working with his company, chelfitsch (pronounced "selfish"), Okada is celebrated as a chronicler

of Japan's Lost Generation, the young people coming of age as their economy spiralled into decline. His theatre captures their unease, self-centredness and cynicism so astutely that his characters will need no translation for a London audience.

*Presented by LIFT and artsdepot. Commissioned by Theater der Welt. A House on Fire co-production with the support of the Culture Programme of the European Union. Supported by the Daiwa Anglo-Japanese Foundation.*

BOOK NOW

artsdepot

7.30 pm  
10–11 June  
£15  
Post-show talk: 11 June

Booking: [liffestival.com](http://liffestival.com)

1 hr 20mins  
Age guidance: 14+  
Performed in Japanese  
with English surtitles

# CRACKz

**Bruno Beltrão**

3–4 June

(BRAZIL) — UK PREMIERE

## Think you know hip-hop dance? Think again ...

Since co-founding his Grupo de Rua (Street Group) as a teenager in 1996, Brazilian choreographer Bruno Beltrão has dedicated himself to transforming street dance and its place in the theatre. He deconstructs it, subverts it and questions every stereotype that has built up around it.

His new show, *CRACKz*, is a “piece without roots”: Beltrão asked his dancers to scour the internet for movements, gestures and informal routines, then used these as the basis for his choreography. The result is a remarkable fusion of street and contemporary dance, everyday actions and avant-garde attitude, that opens up new possibilities for hip-hop and theatre alike.

*Presented by LIFT and Sadler's Wells.*



*Bruno é um dos maiores artistas da dança do nosso tempo*

O GLOBO — BRAZIL

# Michael Essien, I want to play as you ...

**Ahilan Ratnamohan**

24–25 June

(BELGIUM) — UK PREMIERE



## Inside an illegal world

The lure of success in European leagues has drawn many into believing in football as a way out of poverty — and created an underclass of football-aspirants in foreign lands.

Ahilan Ratnamohan and a group of African migrant footballers have devised this piece using their shared language of football. Sitting between dance and theatre, their performance explores the hidden stories of the game we all think we know.

*Presented by LIFT and Stratford Circus. The premiere season was commissioned by Urban Theatre Projects (Australia). Supported by the Keir Foundation. Additional movement direction from Frantic Assembly.*

BOOK NOW

Stratford Circus

2 pm, 7.30 pm  
24–25 June  
£6, £8, £10, £12  
Post-show talk: 25 June

Booking: [liffestival.com](http://liffestival.com)

65 mins  
Performed in English with Nigerian pidgin English, Yoruba, Dutch and French

BOOK NOW

Sadler's Wells

7.30 pm  
3–4 June  
£12, £20, £27

Booking: [liffestival.com](http://liffestival.com)

55 mins

# Testament

## She She Pop and their fathers

3–7 June

(GERMANY) — UK PREMIERE



*Couragiert, freimütig und intelligent ... ein großer Wurf*

HAMBURGER ABENDBLATT  
GERMANY

### In her daddy's footsteps

Jewellery, legal succession, family trees, gas receipts ... just a few of the topics that rise up when fathers and daughters lay their relationships bare.

Taking to the stage with their real dads, German performance collective She She Pop confront the complex dynamics between generations with frank tenderness. Shakespeare's *King Lear* is the backdrop to an audacious show that integrates film, personal testimony, big-band covers and dance to tackle the realities of ageing, inheritance and parenthood head-on.

*Presented by LIFT and the Barbican. A She She Pop production. In co-production with the Hebbel am Ufer Berlin, Kampnagel Hamburg and FFT Düsseldorf. Funded by the City of Berlin, the City of Hamburg and the Fonds Darstellende Künste e.V. Supported by the Goethe-Institut.*

BOOK NOW

#### The Pit, Barbican

7.45 pm

3–7 June

£18

Post-show talk: 4 June,  
free to ticket holders

Booking: [barbican.org.uk](http://barbican.org.uk),  
0845 120 7511

2hrs

Age guidance: 12+

Performed in German  
with English surtitles

# Turfed

## Renato Rocha

9–21 June

(BRAZIL) — WORLD PREMIERE



### It's more than a game — and more than a show

Inspired by the “beautiful game”, LIFT is thrilled to continue its relationship with Renato Rocha and co-director Keziah Serreau, whose *The Dark Side of Love* was a hit in 2012. Created in partnership with Street Child World Cup, *Turfed* uses the philosophy of football to explore the global issue of youth homelessness.

Taking inspiration from the double meaning of his title (the turf of a football pitch, and what it is to be turfed out of home), Rocha and an international team of young artists

use football to tell true stories of homelessness in London and across the world. Taking place in a secret London location, *Turfed's* personal experiences, sharp choreography and stunning visuals merge in a production that will make you see your home, family and friends in surprising new ways.

*Co-commissioned by LIFT and Momentum Arts in partnership with Street Child World Cup. Supported by the Dr Mortimer and Theresa Sackler Foundation and Arts Council England. Supported by Festivals in Transition — Global City Local City and the Culture Programme of the European Union.*

BOOK NOW

Promenade performance in  
a secret London location

5 pm, 7 pm, 8.30 pm

9–21 June

£15 (£10 concs.)

Booking: [liffestival.com](http://liffestival.com)

45 mins

Age guidance: 14+

Performed in English

# Opus N°7

**Dmitry Krymov Lab**

4–14 June

(RUSSIA) — UK PREMIERE



## From Russia, with fire

Dmitry Krymov is one of Russia's most influential theatre directors, the creator of visually majestic, moving yet witty experiences.

*Opus N°7* places its audience on the stage, tantalisingly close to the action of a genre-defying double bill. The oppression of Soviet Jews and the censorship of Shostakovich under Stalin are depicted through larger-than-life puppets, duelling pianos, living walls and blizzards of newsprint; epic images conjured up from the simplest of materials.

This is mouth-watering theatre on a grand scale and LIFT is thrilled to be bringing Krymov and his collaborators to London.

BOOK NOW

**Barbican Theatre**

**2.30 pm, 7.45 pm**

**4–14 June**

**£30**

**Post show talk: 5 June, free to same-day ticket-holders**

**Booking: [liftfestival.com](http://liftfestival.com)**

**2 hrs 30mins (incl. break)**

**Age guidance: 12+**

**Performed in Russian with English surtitles**



*Presented by LIFT and the Barbican as part of an England-wide tour produced by LIFT with support from the Ministry of Culture of the Russian Federation. Supported using public funding by the National Lottery through Arts Council England. Supported by the British Council. An Official UK–Russia Year of Culture 2014 Event.*

*You do not see work as original or stirring as Krymov's every season*

TIME OUT NEW YORK

# THE SHIPMENT

**Young Jean Lee**

10–14 June

(USA) — UK PREMIERE



## Imperfect harmony

Young Jean Lee set herself the most uncomfortable challenge she could imagine: to make, as a Korean-American, a work about African-American identity and politics.

Developed in collaboration with an all-black cast, this biting satire invites audiences on a rollercoaster ride through the assumptions, clichés and distortions that arise when exploring the experience of African-Americans today. Cultural caricatures, from a foul-mouthed comedian to a drug dealer-turned-rapper superstar, are parodied in a series of variety numbers reminiscent of a minstrel show.

*Presented by LIFT and the Barbican.*

BOOK NOW

**The Pit, Barbican**

**7.45 pm**

**10–14 June**

**£18**

**Post-show talk: 11 June, free to same-day ticket holders**

**Booking: [barbican.org.uk](http://barbican.org.uk), 0845 120 7511**

**1 hr 20mins**

**Age guidance: 16+**

**Performed in English**

**BSL-interpreted performance 14 June**

# Longitude

elastic future

with **Hellicar & Lewis**

9, 16, 23 June

(US/UK) — WORLD PREMIERE

How does a hyper-connected community experience art?

How can new technology forge new international collaborations?

#### PERFORMANCE DETAILS

online at [liffestival.com](http://liffestival.com)

6 pm  
9, 16, 23 June  
free  
Post-show talk: 23 June

30 mins  
Presented in English

Watermans Gallery  
installation 9–29 June  
[watermans.org.uk](http://watermans.org.uk)

LIFT has commissioned digital theatre pioneers elastic future to create an international and interactive performance via the widely available, free-to-access networks and social-media platforms we use every day.

Harnessing the potential of Google Hangouts as a digital space for performance, *Longitude* is a new experiment in creating live theatrical experiences. Working with digital creatives Hellicar & Lewis and an international artistic team based in three continents along a single line of longitude, elastic future will present a new performance piece live online over the last three weeks of the festival. Come with us on a journey as we explore life on the north-south oil trade routes.

Complementing the online performances, *Longitude* will include a gallery installation by Hellicar & Lewis at Watermans throughout June.

*Commissioned by LIFT, Abandon Normal Devices and Watermans in partnership with Google Art Project. Commissioned as part of the Imagine 2020 network, with the support of the Culture Programme of the European Union.*

# Red Forest

**Belarus Free Theatre**

12 June–5 July

(BELARUS) — UK PREMIERE



## Nature and humanity in a lethal cocktail

Chernobyl, 1986. As the radiation from the nuclear reactor explosion spread across Belarus, Ukraine, Scandinavia and western Europe, the forests downwind turned a brilliant red. Nearly 30 years later it remains one of the most contaminated areas in the world.

Belarus Free Theatre's brand new production explores the impact of environmental change and man-made disasters through myth, folklore, and the true stories of people across the globe whose lives have been irrevocably altered. Travelling from Belarus to Brazil, Nigeria to India, *Red Forest* weaves stories ancient and modern to create a new legend of man and nature, challenging us to face our epic cycle of destruction.

*A Belarus Free Theatre and Young Vic co-production, co-commissioned by LIFT and Melbourne Festival. Developed at Falmouth University's Academy of Music and Theatre Arts (AMATA). Research supported by Calouste Gulbenkian Foundation. Commissioned as part of the Imagine 2020 network, with the support of the Culture Programme the European Union.*

#### BOOK NOW

Young Vic

7.45 pm 12 June–5 July  
2.45 pm matinee  
performances: 25 June,  
28 June, 5 July  
£10, £19.50

Booking: [liffestival.com](http://liffestival.com)

1 hr 40 mins  
Age guidance: 12+  
Performed in English

*Belarus Free Theatre prove their capacity to stir our consciences through their sensuous theatricality.*

THE GUARDIAN ON TRASH CUISINE

# Deblozay

20–21 June

Rara Woulib

(FRANCE) — UK PREMIERE



## Dance with the dead

Have you ever met a dead person while walking down the street? What would you say to each other?

Haitian culture looks at death in a very different way to our own. It is not a hushed-up affair of coffins and closed doors but a loud celebration of all that life has to offer, in this world and the next.

As the sun sets, join French company Rara Woulib in the most extraordinary funeral procession you will ever attend.

*Co-produced by LIFT and Greenwich + Docklands International Festival and David Binder, as part of Festivals in Transition — Global City Local City with the support of the Culture Programme of the European Union, and the Institut Français.*

### BOOK NOW

A journey on foot at dusk  
(meeting point tbc)

9.30pm  
20–21 June  
free admission: book your  
space online

Booking: [liffestival.com](http://liffestival.com)

90 mins  
Performed in English  
and French

*Rara Woulib explore  
des zones frontières,  
où le spectacle a peu  
l'habitude d'aller*

LIBERATION — FRANCE

# Museum of Water

6–29 June

Amy Sharrocks

(UK)

## What water will you keep?

A melted snowman. Droplets from a baby's bath. Sacred draughts from an Indian river. Just some of the items donated to London's newest museum.

In the atmospheric underground spaces of Somerset House, Amy Sharrocks invites you to consider our relationship with the most precious liquid the world has to offer.

As rainforests disappear and climate change turns fertile land into deserts, access to fresh water will be one of the key issues of the coming decades. Sharrocks invites you to browse the museum's collection and add to it yourself.

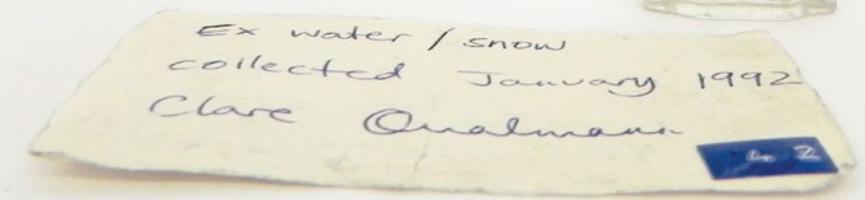
*Commissioned by Artsadmin and Create To Connect in partnership with LIFT, Somerset House and the Cultural Institute at King's College London, using public funding by the National Lottery through Arts Council England. Originally commissioned by Artakt & LSHTM.*

### INFORMATION

Somerset House

10am–6pm daily,  
last entry 5.30pm  
Free admission

[liffestival.com](http://liffestival.com)



# Next Day

26–28 June

## Philippe Quesne and CAMPO

(FRANCE/BELGIUM) — UK PREMIERE



### Life as you once knew it

How do young people really think and feel? Ground-breaking Belgian theatre company CAMPO have made it their business to find out, exploring the world from a child's point of view.

In *Next Day*, 13 performers aged 8–11 give a moving and honest account of everyday life. Their seemingly normal rituals become extraordinary, absurd and provocative under the microscopic lens of Paris-based visual artist and director Philippe Quesne.

A sell-out at LIFT 2012, CAMPO invite audiences to share an unexpected glimpse into a child's view of the adult world.

Live music and late bar after the show.

*Presented by LIFT and the Unicorn Theatre. Co-produced by LIFT, Theater Der Welt 2014, Festival d'Automne à Paris/Théâtre Gennevilliers and La Bâtie — Festival de Genève. Supported by Noorderzon Groningen, HAU and the Representation of the Government of Flanders in the UK.*

BOOK NOW

Unicorn Theatre

8pm

26–28 June

£16, £13, £10

Post-show talk: 27 June

Booking: [liftfestival.com](http://liftfestival.com)

Age guidance: 16+

Performed in Dutch with English surtitles

# Artists in Residence

## and workshop performances



*Back to Back Theatre*

### Back to Back Theatre

LIFT continues its relationship with Australian company Back to Back Theatre with this 10-day residency at the Victoria and Albert Museum. They will be steeped in the history of art and design, and able to explore at a deep level their particular interest in obsolete gods no longer worshipped and stories of those who were destroyed by their own success. The company will discuss their work and residency at an event for artists and practitioners at the V&A.

*Commissioned by LIFT in partnership with the Theatre Department, Victoria & Albert Museum, and supported by the Keir Foundation.*

### New International Voices

LIFT is excited to announce the beginning of a new partnership with Battersea Arts Centre, cementing our shared commitment to nurturing emerging international performance-makers. For two weeks, Amsterdam-based theatre company Gehring & Ketelaars and Lebanese theatre-makers Zoukak will be in residency at Battersea Arts Centre, testing out new ideas and immersing themselves within the festival. The residency will culminate in an informal scratch performance of new work.

*Commissioned by LIFT and Battersea Arts Centre, in partnership with the British Council.*

### Cinema Imaginaire

Explore London with these promenade workshop performances, made through the eyes of the spectator. Lotte van den Berg's *Cinema Imaginaire* makes the viewer the creator of a world that watches back. Through simple tasks and exercises, the boundaries of the self begin to blur, and the fragility of our individuality is felt.

*Part of Festivals In Transition — Global City Local City with the support of the Culture Programme of the European Union.*

# Change ... for a tenner?

## Different strokes

For 33 years LIFT has championed theatre that reimagines the world. This year we're developing a programme of six events across London combining speakers, stories, music and more, which showcase imaginative, brave and surprising attempts to make change happen. Each gathering offers you a chance to meet people who are trying to make a difference.

**1. Some people think I'm bonkers but I just think I'm free.** A celebration of people who are campaigning for the unlikely. Why do they do it? And how far will they go?

**2. Rip it up and start again.** A showcase for people trying to rework democracy from the outside, including new political parties, radical mayors and self-appointed parliaments. Are they helping? Or undermining decision-making?

**3. This state of independence shall be.** A forum for people who have tried to declare independence from their town, city or nation. Do they show us the future, or are they just taking the piss?

**4. All the young dudes.** A gathering of young people who are working as councillors, cultural leaders, MPs, legislators. Do they still believe they can change anything?

**5. With the lights out, it's less dangerous.** A set of reports from people who act on the extreme edges of making art: theatre-makers, street artists and destroyers who risk themselves for their craft. Can art really be that dangerous?

**6. I believe in miracles, don't you?** A conversation about the importance

of "believing" that you are making a difference, featuring artists and performers from the LIFT festival.

*Curated by Charlie Tims, Peter Jenkinson and Shelagh Wright. Commissioned by LIFT with events supported by Festivals in Transition — Global City Local City, Imagine 2020 and House on Fire networks, with the support of the Culture Programme of the European Union.*

BOOK NOW

Weekly events

£9.99 per event

Booking and more  
information: [liftfestival.com](http://liftfestival.com)



LIFT

## New for 2014

*At [liftfestival.com](http://liftfestival.com) we now have our own box office.*

*Buying your tickets online direct from LIFT is quick, easy and secure — and there's only one booking fee per transaction, however many shows you book.*

*52 shows and events*

*17 venues*

*one box office*

*one bank card*

*one transaction*

*Your LIFT 2014 experience is only a click away.*

[liftfestival.com](http://liftfestival.com)

#LIFT2014

# The Great War

Hotel Modern & Arthur Sauer

24–26 June

(NETHERLANDS)



# El año en que nací / The year I was born

Lola Arias

24–26 June

(ARGENTINA & CHILE) — UK PREMIERE



*La experiencia es demoledora, estremece, sacude*

LA SEGUNDA — CHILE

BOOK NOW

Queen Elizabeth Hall,  
Southbank Centre

7.30 pm  
24–26 June  
£22.50 (£11.25 concs.)  
Post-show talk: 25 June

Booking: [liffestival.com](http://liffestival.com)

70 mins  
Age guidance: 14+  
Performed in English

## Bang and blunder, sweat and swear

1914–1918. Millions of soldiers wrote letters to their loved ones from the trenches. Millions died in the fire and the mud. Millions came home with stories that could not be told, or could not be heard. Just like after any war.

Using live animation and a miniature film set, Hotel Modern attempt to make these experiences tangible. The audience is witness to the reconstruction of the Western Front on a tiny scale, using soil, parsley and rusty nails. A Foley artist

provides the soundtrack to the film: a rap on the table sounds like a hand grenade exploding, the striking of a match is mustard gas being released.

*The Great War* deftly reminds us of the horror of war and begins LIFT's *After a War* programme.

*Presented with the Southbank Centre as part of After a War — a 14–18 NOW, WW1 Centenary Art Commission. A House on Fire project, supported by the Culture Programme of the European Union and the National Lottery through the Heritage Lottery Fund and Arts Council England.*

## Children of the revolution

Eleven performers born in Pinochet's Chile in the 1970s and early 1980s tell the stories of their parents living in the grip of dictatorship. Like stunt doubles, the actors re-create their parents' lives with photographs, letters, cassettes, old clothing, anecdotes and elusive recollections.

Playful and political, *The year I was born* gives a highly personal insight into the impact of a parent's actions. Two generations face one another in a reckoning of both the joy of childhood and the dark secrets from a bloody moment in history.

LIFT and the Southbank Centre is proud to premiere this new show from Argentinean artist Lola Arias, whose exceptional work using the stories of real people is seared with authenticity.

*Presented with the Southbank Centre as part of After a War — a 14–18 NOW, WW1 Centenary Art Commission. A House on Fire project, supported by the Culture Programme of the European Union and the National Lottery through the Heritage Lottery Fund and Arts Council England.*

BOOK NOW

Purcell Room  
Southbank Centre

7.45 pm  
24–26 June  
£22.50 (£11.25 concs.)  
Post-show talk: June 24

Booking: [liffestival.com](http://liffestival.com)

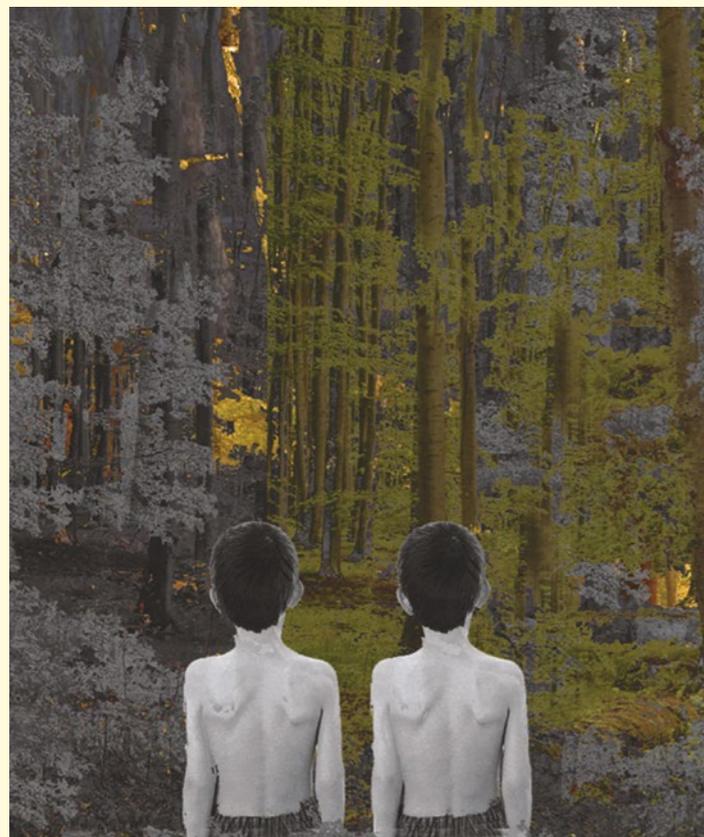
1 hr 45 mins  
Age guidance: 14+  
Performed in Spanish with English surtitles

# The Notebook

Forced Entertainment

24–26 June

(UK) — UK PREMIERE



## Brothers in arms

Based on the award-winning 1986 novel by Hungarian writer Ágota Kristóf, *The Notebook* tells the story of twin brothers evacuated to the countryside during the second world war, to stay at their grandmother's farm. Though strange and dysfunctional, the unnamed narrators are slowly revealed as struggling moralists, trying to live by consistent principles in a central Europe that is unravelling in the conflict, and a

world given over to vice, cruelty and opportunism.

Kristóf's bold, crisp, reduced language is the basis for a compelling performance, as Forced Entertainment's Richard Lowdon and Robin Arthur stand side by side on stage to tell their story: an uncanny double act of two people trapped in one voice.

Presented with Battersea Arts Centre. *The Notebook* is a Forced Entertainment production. Co-produced by PACT Zollverein

(Essen); *LIFT* and 14–18 NOW, WWI Centenary Art Commissions, supported by the National Lottery through the Heritage Lottery Fund and Arts Council England. *A House on Fire* co-commission with HAU (Berlin), Kaaitheater (Brussels), Teatro Maria Matos (Lisbon), *LIFT* and Malta Festival Poznan with the support of the Culture Programme of the European Union.

Le grand cahier by Ágota Kristóf © Editions du Seuil, Paris, 1986.

BOOK NOW

Council Chamber,  
Battersea Arts Centre

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7.30 pm, 24–25 June  
2 pm, 26 June  
£15 (£12 concs.)  
With *After a War* Friday  
Day Ticket: £30  
With *After a War* Saturday/  
Sunday Day Ticket: £35

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Booking: [liftfestival.com](http://liftfestival.com)

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2 hrs  
Age guidance: 16+  
Performed in English

# A Dream Turns Sour

The Tiger Lillies

28–29 June

(UK)



## From the trenches to the music hall

Operating within their own eccentric definitions, The Tiger Lillies are recognised as one of the foremost avant-garde bands in the world and the Godfathers of alternative cabaret.

For this new performance, they are transforming British first world war poetry — by the likes of Arthur West, John McCrae, Noel Hodgson and Wilfred Owen — into a haunting,

angry, lyrical set of songs. Expect a startling mixture of opera, Gypsy song, Left-Bank Paris and black humour in a spectacular musical finale to *After a War*.

Presented with Battersea Art Centre and co-commissioned by 14–18 NOW, WWI Centenary Art Commissions and Maison de la musique de Nanterre (FR). *A House on Fire* project, supported by the Culture Programme of the European Union and the National Lottery through the Heritage Lottery Fund and Arts

Council England; in partnership with the British Council and with the support of the Representation of the Government of Flanders in the UK. Production: The Tiger Lillies, Associate Producer: Quarternaire.

*Just brilliant and utterly fantastic! You'll never hear more perverse and twisted, as well as haunting and sorrowful songs*

MARC ALMOND

BOOK NOW

Grand Hall,  
Battersea Arts Centre

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8 pm  
28–29 June  
£18  
With *After a War* Friday  
Day Ticket: £35  
With *After a War* Saturday/  
Sunday Day Ticket: £40

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Booking: [liftfestival.com](http://liftfestival.com)

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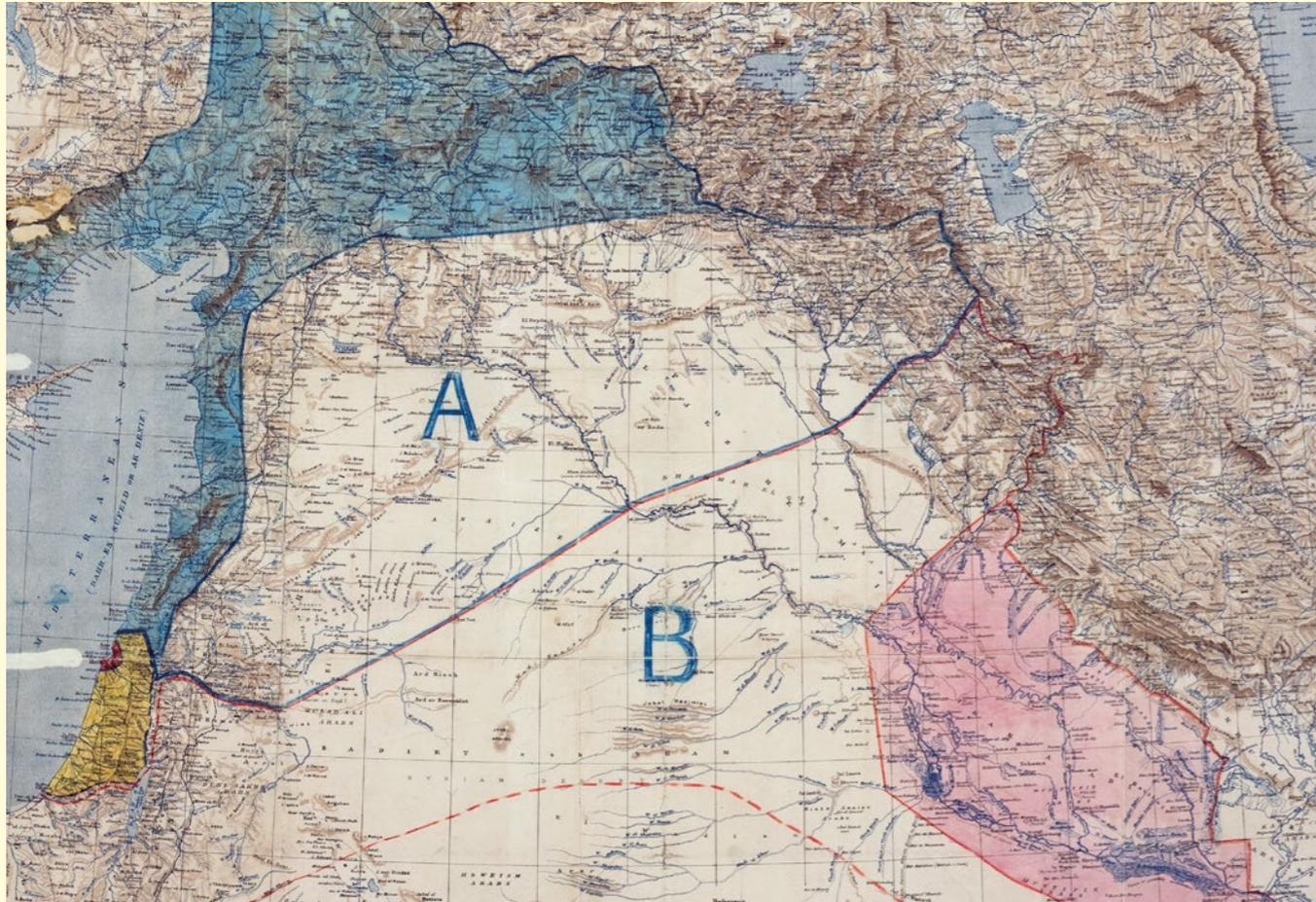
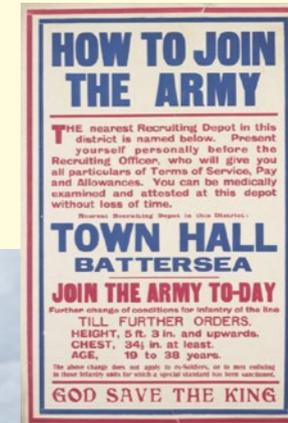
Age guidance: 16+  
Performed in English

# After a War

27–29 June



د بی پیلوټه الوتکو بی  
کاره کولو



## A century of conflict

The first world war can seem hopelessly remote to the 21st-century mind. And yet, this war ushered in modernity and set the pace for the most murderous century of human history. It ripped through Europe, dissolved empires, changed the nature of warfare and continues to define global relationships.

For *After a War*, LIFT, Tim Etchells (Artistic Director, Forced

Entertainment) and 14–18 NOW (WW1 Centenary Art Commissions), the First World War Centenary Cultural Programme, have invited 25 artists and companies from across the world to think about the global impact and legacy of the first world war alongside contemporary issues of war and peace. Our programme culminates in this three-day takeover at Battersea Arts Centre — a potent venue which, from 1916 onwards, housed the trials of many of London's conscientious objectors.

Stan's Cafe (UK) will use several thousand dominoes to demonstrate the impact of Archduke Franz Ferdinand's assassination; Lucien Bourjeily (Lebanon) will invite you to draw out new maps of the Middle East; Lola Arias (Argentina) meets veterans of the Falklands war; and Vlatka Horvat (Croatia), in collaboration with seven other artists, will replay the history of Yugoslavia.

Full details of the programme can be found at [liffestival.com](http://liffestival.com)

*Presented with Battersea Art Centre and co-commissioned by 14–18 NOW, WW1 Centenary Art Commissions. A House on Fire project, supported by the Culture Programme of the European Union and the National Lottery through the Heritage Lottery Fund and Arts Council England; in partnership with the British Council and with the support of the Representation of the Government of Flanders in the UK.*

BOOK NOW

**Building-wide takeover,  
Battersea Arts Centre**

**From 6 pm Friday 27 June,  
from 1 pm Saturday and  
Sunday 28–29 June**  
Friday day ticket £20,  
Saturday and Sunday day  
ticket £25. See website  
for multi-buy deal with  
*The Notebook* and *A Dream  
Turns Sour*

Booking: [liffestival.com](http://liffestival.com)

Then and now:

above left: lines drawn up by the Allied Powers to divide up the Middle East in 1919

above right: the shadow of a military drone by the artist James Bridle

## Show information

SHOW	VENUE	CONTACT			
After a War	Battersea Arts Centre Lavender Hill, Battersea, London SW11 5TN	020 7223 2223 bac.org.uk	×	×	×
The Notebook	Battersea Arts Centre Lavender Hill, Battersea, London SW11 5TN	020 7223 2223 bac.org.uk	×	×	×
New International Voices	Battersea Arts Centre Lavender Hill, Battersea, London SW11 5TN	020 7223 2223 bac.org.uk	×	×	×
A Dream Turns Sour	Battersea Arts Centre Lavender Hill, Battersea, London SW11 5TN	020 7223 2223 bac.org.uk	×	×	×
Next Day	Unicorn Theatre 147 Tooley Street, London SE1 2HZ	020 7645 0560 unicorntheatre.com	×	×	×
Red Forest	Young Vic 66 The Cut, Waterloo, London SE1 8LZ	020 7922 2922 youngvic.org	×	×	×
CRACKz	Sadler's Wells Rosebery Avenue, London EC1R 4TN	0844 412 4300 sadlerswells.com	×	×	
Opus N°7	Barbican (main stage) Silk Street, London EC2Y 8DS	0845 120 7511 barbican.org.uk	×	×	
THE SHIPMENT	Barbican, The Pit Silk Street, London EC2Y 8DS	0845 120 7511 barbican.org.uk	×	×	
Testament	Barbican, The Pit Silk Street, London EC2Y 8DS	0845 120 7511 barbican.org.uk	×	×	
Super Premium Soft Double Vanilla Rich	artsdepot 5 Nether Street, Tally Ho Corner, North Finchley, London N12 0GA	020 8369 5454 artsdepot.co.uk	×	×	×
Symphony of a Missing Room	Royal Academy of Arts Burlington House, Piccadilly London W1J 0BD	020 7300 8027 royalacademy.org.uk		×	
The Roof	Doon Street Car Park, Upper Ground, directly opposite National Theatre Doon Street, London SE1 9PP			×	
Museum of Water	Somerset House South Building, Somerset House, Strand, London WC2R 1LA	020 7845 4600 somersethouse.org.uk		×	×
The year I was born	Southbank Centre, Purcell Room Southbank Centre, Belvedere Road London SE1 8XX	0844 875 0073 southbankcentre.co.uk	×	×	×
The Great War	Southbank Centre, QEH Southbank Centre, Belvedere Road London SE1 8XX	0844 875 0073 southbankcentre.co.uk	×	×	×
Turfed	Secret London location			×	
Back to Back Theatre	Victoria & Albert Museum Cromwell Road, London SW7 2RL	0207 420 9736 vam.ac.uk	×		×
Michael Essien, I want to play as you ...	Stratford Circus, Circus 1 Theatre Square, London E15 1BX	020 8279 1001 stratford-circus.com		×	
Deblozay	Meeting point tbc				
Longitude (installation)	Watermans Gallery 40 High Street, London TW8 0DS	020 8232 1010 watermans.org.uk		×	×

Audience members with a hearing impairment may find surtitles useful, though not as descriptive as captions. For detailed accessibility information and arrangements, please contact the venue directly.

All ticket prices do not include a booking fee payable on each transaction. See website for full details.

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4	Jonas Lampens, Ellie Kurttz	23	Michael Surran	43	Amy Sharrocks
5	Paulien Verlackt	24–25	Joost van den Broek & Herman Helle	44	Philippe Digneffe
6	Denis Buchkarev, Wassim Rahal	26	Julian Richards	45	Jeff Busby
7	Michiel van Nieuwkerk, Franck Socha, Elias Saunders-Deutsch	30–31	Illustration courtesy of Christer Lundahl; mixed media on paper	48	Joost van den Broek
8	Ella Good, Tinou Bao	32	Forest Woodward/ Getty Images	49	David Alarcón
9	Tinou Bao, Richard Dedomenici, Abigail Conway, Minyoung Choi	33	Hiroshisa Koike, Dieter Hartwig	50	Photo collage courtesy of Tim Etchells
10	Anna Gorden	34	Nika Kramer, Tito Lacerda, engerfoto.de	51	Rene Huemer
11	Gideon Mendel	35	Paulien Verlackt	52	National Archive, Drone Survival Guide
12	Nik Mackey, Sheila Burnett	36	Doro Tuch	53	James Bridal, © IWM
15	Renz Andres	37	Andrew Esiebo		
16–17	Monica Mendez Aneiros	38	Natalia Cheban		
18	Benedict Johnson	39	© Paula Court		
19	Gustav Almeståhl	40	Bronwen Sharp		
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*Thank you to all the wonderful people we're not able to list by name here, who have given their time, encouragement and donations to help us achieve this fantastic festival programme.*

## WHAT IT TAKES TO MAKE A FESTIVAL

*Presenting **500** performances*

*Giving **420** young Londoners an amazing chance to create something unforgettable with an international artist*

*Working in **16** London boroughs*

*Bringing **189** international artists to London*

*Booking **1724** hotel bed nights*

*Processing **173** visa applications*

*Learning to say hello and thank you in **27** languages  
(note to self, target for 2014: 44)*

*Walking **11,193,648** footsteps across London  
(2,288,242 of those in slingbacks)*

**Did you know? LIFT is a registered charity and we wouldn't be able to do any of this without your help.**

If you would like us to keep doing what we do, please visit [liftfestival.com](http://liftfestival.com) or give Hannah Clifford a call on 020 7968 6800 or email her on [hannah@liftfestival.com](mailto:hannah@liftfestival.com) (and she'll say "hi" in her chosen language of the day).

And if you make a gift, you can be sure we won't waste it on cab fares — you should see what that walking's done for our legs and bums.