PENINSULA ARTS WITH PLYMOUTH UNIVERSITY

exhibition
film
music
performance
talks

Jan-Mar 2017
Welcome to the voices season.

Working within a university context we have an interest in supporting the new and as of yet undiscovered cultural voices of tomorrow. When we started thinking about what our thematic might be for the January to March season, this quickly came to the fore. Equally, this also presented a seamless opportunity to ensure we continue to bring those internationally renowned voices to the city and region as well.

We started discussing how voices interpret and give new meaning to our shared cultural experiences, and began to look at how artists and researchers provide a necessary critical voice to help uncover new ways of seeing and understanding the world around us. Importantly, we wanted to ensure you, the audience, could transcend an individual cultural experience by layering and adding depth to your own investigation of what this might mean by having the opportunity to visit various art forms.

This approach led to a spring programme that I think you’ll find exciting.

Our headline exhibition is artist Malcolm Le Grice who influenced a whole generation of artists and filmmakers. He saw the synergy between mediums and radically changed how we experience visual media within the gallery environment. Malcolm has also curated part of our film programme, a selection which reflects the joyful surrealism of ‘normal’ mainstream cinema. Perhaps aspects of mainstream cinema and experimental film are not so dissimilar after all? This dovetails with the ‘Echoes of Genius’ films and talks, a series which examines how artists and film directors find ways of challenging the very art form into which they are working.

As a multi-art form programme that is connected to the latest research, we also saw an opportunity for exploring the very origins of voice and language. The Contemporary Music Festival, now celebrating its 12th year, explores the earliest forms of language as articulated through music. In keeping with our interest in bringing together history with the latest innovation, where else would you experience the sublime mix of chamber music meets 21st-century beatbox virtuosity?

Dr Sarah Chapman
Director of Peninsula Arts

Cover image: Berlin Horse is a double projection 16mm film from 1971, 8 minutes. Brian Eno (film and video versions available) © Le Grice.

01 Original Voices Exhibition
Born in Plymouth, Malcolm Le Grice pioneered new ways of presenting moving image as multi-screen projection and installation in the 1960s. He is recognised as being one of Britain’s most innovative and experimental film-makers.

02 Critical Voices: Echoes of Genius Talk and film
This series of talks and films explores how painters, photographers and movie directors reflect critically in their art on the creation, transmission and consumption of images.

03 Uncovering Voices Music
Ever since the dawn of humanity, voice has always been our primary source for communication. This season’s music programme traverses the pure polyphony of Palestrina to 21st-century beatbox and electronic vocalise.

Regular Features
Mondo Monday Film 16, Christopher Durston Memorial Lecture 30, Plymouth University Orchestra Spring Concert 30, University of Plymouth Choral Society 31, Plymouth University Student Composers’ Concert 32
Gender, power and materiality in early modern europe

Leather and satin embroidered gloves, 1603-1625, V&A Museum no.1506&A-1882

Talk

JAMES DAYBELL
GENDER, POWER AND EARLY MODERN GLOVES
Tue 17 Jan
19:00 Theatre 2
£6/£4.20/Friends free

James Daybell, Professor of Early Modern British History at Plymouth University and author of Gender, Power and Political Culture in Early Modern Europe (2016), looks at the ways in which gloves were instilled with power during the 16th and 17th century. He discusses how they operated as elaborate gifts that were richly displayed and communicated through elaborate imagery and design.

Talk

JOANNA NORMAN
THE EUROPEAN GALLERIES, 1600-1800 AT THE V&A
Tue 24 Jan
19:00 Theatre 2
£6/£4.20/Friends free

Senior Curator at the Victoria and Albert Museum, Joanna is an expert on 17th and 18th-century European art and design, specifically looking at Italy and France. She was responsible for the newly redesigned ‘Europe 1600-1800’ galleries at the V&A which opened in December 2015. This talk will focus on the way in which the objects in these galleries showcase gender and power.

Talk

DR ANGELA MCSHANE
WOMEN, POWER AND POPULAR SONG
Tue 31 Jan
19:00 Theatre 2
£6/£4.20/Friends free

Popular song provided women with power during the 17th century and this is what is explored by Dr McShane, Head of Renaissance and Early Modern Studies at the V&A. A social and cultural historian, Dr McShane is interested in the material culture of the every day in early modern England, encompassing popular music, politics, and drinking culture.
If I ever put together my ten ‘desert island’ films, they would all come from Experimental Cinema – artists like Man Ray, Kren, Brakhage, Deren or Gidal. So it was a nice challenge to select three films from the ‘normal’ mainstream cinema.

Choosing Kiss Me Kate (1953, directed by George Sydney) and loosely based on Shakespeare’s Taming of the Shrew, will probably be a surprise. I still strongly oppose the ‘naturalistic’ American film tradition with its gun obsession, violence and sadism wrapped in sentimentality. Selecting an American film would have to be either a comedy – The Producers or Some Like It Hot – or a musical like West Side Story. But Kiss Me Kate is my favourite. As an eleven-year-old during a family visit to the Festival of Britain, I was lucky enough to see the original stage production at London’s Coliseum and loved it. I won’t spoil the film pleasure with an academic defence.

Originally screened in 3D, it has wonderful dance and music sequences, spectacular abstract use of colour but, in particular, it has a dialogue that epitomises the most exciting of American vernacular, non-conformist ‘poetry’. For me, I Hate Men, sang by Kathryn Grayson, ranks highly alongside any great operatic aria: “Of all the types I’ve ever met within our democracy, I hate most the athlete with his manner bold and brassy. He may have hair upon his chest but, sister, so has Lassie.” Shakespeare would surely have approved.

Selecting Luis Buñuel’s That Obscure Object of Desire (1977) was easy. Buñuel is a great, great filmmaker at all levels – from the early radical surrealism to a series of works exploring the most challenging contradictions in narrative continuity and character identification. I could have chosen any one of a handful of his works but the confusing ambiguities of female identity in Obscure Object still fascinates me in its un-resolvable intrigue long after viewing the film.

Carl Theodor Dreyer’s The Passion of Joan of Arc (1928) is an immense and essential work in any history of cinema. It shows how a black and white, silent film with intertitles, shot and edited entirely outside the dominating tradition of action montage, can carry enormous dramatic power. Based directly on the actual trial record when Jeanne d’Arc is interrogated by a church court, we become completely engaged in the detail of the political, theological argument and sophistry leading to her execution.

I still strongly oppose the ‘naturalistic’ American film tradition with its gun obsession, violence and sadism wrapped in sentimentality.
MALCOLM LE GRICE: PRESENT MOMENTS AND PASSING TIME

An exhibition spanning 50 years of innovation in painting, film, video and digital art.

Fri 20 Jan-Sat 18 Mar

Mon-Fri 10:00-17:00, Sat 11:00-16:00 Peninsula Arts Gallery
Tue-Sat 13:00-20:30 Plymouth Arts Centre
Free admission

Celebrating the innovative and ground-breaking work of Plymouth-born Malcolm Le Grice, this exhibition looks at how he pioneered the ‘British Expanded Cinema’ movement with multi-projection and performance works, as well as making the UK’s first computer art films. These breakthroughs can be traced in his early paintings incorporating flashing light bulbs and more recently in his 3D video installations.

Le Grice was the driving force in expanding the London Filmmakers Co-op’s to include film production, which has had a profound impact on British visual culture since the late 1960s.

He has exhibited across the UK, Europe and New York including at Tate Modern and Tate Britain, the Centre George Pompidou and Louvre, the Museum of Modern Art, MACBA in Barcelona and MUMOK in Vienna. He is represented in national archive collections across Europe and Australia, with over 80 works in the British Film Institute. His films are distributed by Lux.

Malcolm Le Grice is represented by Richard Saltoun Gallery.

A dual site exhibition at Peninsula Arts and Plymouth Arts Centre delivered in partnership with Plymouth History Centre.

Image: Horror Film 1 is a live shadow performance from 1971. Approximately 15 minutes. Uses three 16mm projectors with changing colour loops and a recorded sound track of breathing. © Le Grice.
KISS ME KATE (1953)
Mon 23 Jan
19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: George Sidney
Running time: 109mins Cert: U
The quarrels of a husband and his ex-wife erupt on stage and threaten the performance of a musical version of Shakespeare’s *Taming of the Shrew* in this MGM version of Cole Porter’s Broadway musical. That it was originally filmed in 3D gives it a strange quality that enhances the play-within-a-film device and Ann Miller all but steals the film from Howard Keel in one of his best film roles.

THAT OBSCURE OBJECT OF DESIRE (1977)
Mon 30 Jan
19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Luis Buñuel
Running time: 102 mins Cert: 15
After dumping a bucket of water on a beautiful young woman from the window of a train car, wealthy Frenchman, Mathieu (Fernando Rey), regales his fellow passengers with the story of the dysfunctional relationship between himself and the young woman, a fiery, 19-year-old flamenco dancer, Conchita (played alternately by Carole Bouquet and Angela Molina). What follows is a tale of cruelty, depravity and lies – the very building blocks of love.

EXPERIMENTAL
Wed 1 Feb
13:00 Peninsula Arts Gallery
Free admission, booking not required
Le Grice has been creating ‘experimental’ film since the 1960s but what does it mean to be experimental and how do the experiments change over time? With access to a virtual film crew on our phones, can we all be experimental at the drop of a hat and if not, why not?
Join Dr Stacey Anderson, Executive Archive Director, South West Film and Television Archive (SWFTA) for an informal discussion about some the works in the exhibition.

THE PASSION OF JOAN OF ARC (1928)
Mon 6 Feb
19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Carl Theodor Dreyer
Running time: 88 mins Cert: PG
Based on the original transcripts of Joan of Arc’s trial, this silent masterpiece has gained almost mythical status largely due to Falconetti’s portrayal of Joan, which is still considered to be the greatest performance in the history of cinema.
A rare and not-to-be-missed opportunity to see this on the big screen.
Bite size
THE SUM AND THE PARTS
Thu 23 Feb
13:00 Plymouth Arts Centre
Free admission, booking not required
The history of Avant-gardes is usually separated into art genres and while this makes for tidy narratives, the reality is that Avant-garde artists have always taken a more chaotic and expansive approach. Ben Borthwick, Artistic Director at Plymouth Arts Centre, will discuss how the social relationships between artists, musicians and others, results in interdisciplinary thinking and experimental breakthroughs.

Bite size
EXPERIENCE NOT OBJECT: THE PERSONAL CINEMA OF MALCOLM LE GRICE
Thu 2 Mar
13:00 Plymouth Arts Centre
Free admission, booking not required
As an artist film-maker, Le Grice places the central focus on the material properties and effects of technologies themselves, placing the role of the audience to the foreground. Dr Kayla Parker, Lecturer in Media Arts and convener of the Moving Image Arts (MIA) research group at Plymouth University, explores the legacy of Le Grice’s dynamic practice, which continually transforms itself as he reworks the past to reimagine possible futures.

Bite size
EXPANDED FIELD OF PAINTING
Thu 9 Mar
13:00 Peninsula Arts Gallery
Free admission, booking not required
Malcolm Le Grice moved from painting into film and installation as a way of extending the experience and two dimensionality of the canvas. Join Dr Sarah Chapman, Director of Peninsula Arts, for an introduction into what is known as the expanded field of painting, alongside a look at the interplay between Le Grice’s ‘graphic works’ and moving image installations.

Performance
AFTER LEONARDO
MULTI-SCREEN PERFORMANCE IMPROVISATION
Wed 22 Feb
18:00 Peninsula Arts Gallery
£6/£4.20/Friends free / PAC Home members free
Malcolm Le Grice and Keith Rowe
Based on the Mona Lisa and Freud’s psychoanalytic monograph, After Leonardo has developed continuously since 1971. A Plymouthian and co-founder of AMM, Keith Rowe is a world renowned performer of improvised music. He remains a first choice for performances of Cardew or Cage, including at the PROMS. Recent joint performances include: Eye Gallery, New York; the National Film Theatre and Tate Britain.

Performance

WENDY HOUSTOUN
PACT WITH POINTLESSNESS

Wed 1 Feb
19:30 The House
£10/£7

Acclaimed performer and choreographer, Wendy Houstoun, returns to Plymouth in defiant form with Pact with Pointlessness, a double act for one that mixes comedy, spoken word and performance. It offers a frank demonstration of how it feels to be knocked sideways by death, renegotiate and then carry on.

It is an all or nothing kind of event. A do or die kind of affair.

★★★★★ - The Guardian

Music

PLYMOUTH UNIVERSITY ORCHESTRA WORKSHOP

Sat 4 Feb
09:45-17:00 Sherwell Centre
Informal performance: 16:00 Free admission
Directed by Jonathan Hurdle and Jamie Dove

César Franck: Symphony in D minor

Orchestra players are invited to play and explore this 19th-century masterpiece, and the only symphony composed by César Franck. The Belgian composer, best known as an organist and teacher, created this wonderfully colourful, romantic work in 1888 and it received its premiere at the Paris Conservatoire the following year.

Interested musicians can by apply by emailing jonathan.hurdle@plymouth.ac.uk.

Talk

MARIA MCMANUS
CIRQUE DES OISEAUX

Tue 7 Feb
19:00 Theatre 2
£6/£4.20/Friends free

‘... even carrion crows sing love-songs.’

In ancient Greece and Rome designated ‘Augurs’ determined the ‘Auspices’, the will of the gods, by interpreting the flight patterns of birds. In Cirque des Oiseaux – ‘circus of the birds’ – Maria McManus offers a contemporary take on this ancient practice. Belfast-based poet McManus is the author of We Are Bone, The Cello Suites, and Reading the Dog. Her work has been translated and performed across Europe.
Talk

‘THROUGH’
POETRY READING BY DAVID HERD

Thu 9 Feb

19:00 The House
£6/£4.20/Friends free

David Herd’s collections of poetry include All Just (Carcanet), Outwith (Bookthug), and most recently Through (Carcanet, 2016). He is the author/editor of various critical works about American poets, including Contemporary Olson (Manchester University Press, 2015). His essay about the politics of human movement, ‘The View from Dover’, appeared in Los Angeles Review of Books in 2015, and he is co-organizer of The Refugee Tales. He is Professor of Modern Literature at University of Kent.

Film

MONDO MONDAY
THE FOG (1980)

Mon 13 Feb

19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: John Carpenter
Running time: 86 mins Cert: 15

“Listen... Do you hear the voices coming through THE FOG? Listen... They’re calling for you. They deliver a message... ”

They say...come and see The Fog... very specific for a ghostly voice! Mondo Monday is back for an immersive night of sea shanties, undead fishermen and spine tingling terror. This will not be one for the faint of heart.
Talk
DR LORENZO PERICOLO
WHITEOUT: SELF-AWARENESS AND SELF-REFLEXIVITY IN GUIDO RENI’S NON-FINITO
Tue 14 Feb
19:00 Theatre 2
£6/£4.20/Friends free
Dr Lorenzo, Associate Professor of Art History at the University of Warwick, explores the life and work of Guido Reni (1575-1642). In the final years of his successful career, the Bolognese painter and compulsive gambler was swamped in debt. In contracting or reimbursing debts, he would offer his labour and work as guarantee of payment. The myriad of sketched-out canvases lying in Guido’s workshop are a virtually expired capital of works destined never to be finished.

Film
SUNSET BOULEVARD (1950)
Mon 20 Feb
19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Billy Wilder
Running time: 106 minutes Cert: PG
In one of the most famous Hollywood openings, William Holden’s bankrupt screenwriter floats dead, face-down in the swimming pool of faded star of the silent screen, Norma Desmond (Gloria Swanson), and starts narrating the story of his demise. With a cast that includes some of the greats of the Hollywood silent era playing versions of themselves, the film doesn’t put a foot wrong in its satirical depiction of the desperation behind the glittering façade of cinema. Introduced by Dr Péter Bokody, Lecturer in Art History, Plymouth University.
Nominated for 11 Oscars®

Talk
DR GENEVIEVE WARWICK
THE MIRROR OF PAINTING IN RENAISSANCE ART
Tue 28 Feb
19:00 Theatre 2
£6/£4.20/Friends free
Dr Warwick, Reader in History of Art at the Edinburgh College of Art, University of Edinburgh explores the key political development of Renaissance art as an understanding of painting as a mirror reflection of the visible world. The motif of the mirror within the painting would become a visual metaphor of the art and skill of painting, from Van Eyck’s Arnolfini portrait to Velazquez’s Rokeby Venus, and beyond.

Film
BLOW-UP (1966)
Mon 6 Mar
19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Michelangelo Antonioni
Running time: 106 mins Cert: 15
Considered one of the seminal films of the 1960s, its sexual content contributed to the change of the Motion Picture Production Code in 1968. A successful mod photographer in London is bored with what would now be seen as a ‘celebrity lifestyle’. Whilst photographing a couple embracing in the park, he discovers he may have captured a murder and he blow-up his negatives, uncovering details and finally putting the puzzle together. Introduced by Dr Péter Bokody, Lecturer in Art History, Plymouth University.

Talk
DR BENEDICT BURBRIDGE
ART/WORK: PHOTOGRAPHY IN THE AGE OF COMMUNICATIVE CAPITALISM
Tue 21 Mar
19:00 Theatre 2
£6/£4.20/Friends free
While political and economic issues are addressed frequently in works by contemporary artists, it remains rare for art to explore the political and economic conditions of its own production, distribution and consumption. Dr Burbridge, Lecturer in Art History at the University of Sussex asks what is there to stop the questions that artists pose of neoliberal capitalism outside the art world from rebounding on the institutions of art?
Performance

VAMOS THEATRE
THE BEST THING

Sat 18 Feb
19:30 The House
£10/£7

It’s 1966. The record player’s on, her hair’s bobbed and eye-lashes curled: for seventeen-year-old Susan, life is an adventure waiting to begin. But what happens next turns everything upside down. Step into the wordless world of Vamos Theatre for this bitter-sweet story of mistaken morals and broken hearts, 45s and beehives, where sexual revolution proves a hard and rocky path to tread.

A swinging sixties story of unconditional love from the UK’s leading full mask theatre company.

Talk

DR NICHOLAS TERRY
AUSCHWITZ: THE PRACTICE OF EXTINCTION

Tue 21 Feb
19:00 Theatre 2
£6/£4.20/Friends free

Dr Terry, Lecturer in History at the University of Exeter, is an expert in the Russo-German War and the Nazi occupation of the Soviet Union. He is also interested in allied wartime knowledge of the Holocaust and other Nazi atrocities. This talk is based on his current research on the history of the Auschwitz-Birkenau extermination camp.

Dance

HAGIT YAKIRA
FREE FALLING

Wed 22 Feb
19:30 The House
£10/£7

Award-winning Hagit Yakira dance presents Free Falling, an open-hearted double bill of down-to-earth dance that’s sensual, striking and a beautiful respite from the hustle and bustle. Based on stories gathered through years of working as a therapist, Hagit Yakira has created a powerful and atmospheric mixed bill that eloquently unravels real life experiences about the common uncertainties we share.
Music

PENINSULA ARTS CONTEMPORARY MUSIC FESTIVAL 2017

VOICE 2.0

Fri 24-Sun 26 Feb, Plymouth University

Festival Directors: Simon Ible, Director of Music, Peninsula Arts
Eduardo Rock Miranda, Professor in Computer Music, Plymouth University

VOICE 2.0 offers a glimpse of how musicians, scientists and linguists are re-inventing voice through an ambitious programme exploring new means, forms and uses of voice in communication and musical creativity.

Organised in partnership with Plymouth University’s Interdisciplinary Centre for Computer Music (ICCMR).

THE ART OF INVENTING LANGUAGES

Fri 24 Feb

20:00 Jill Craigie Cinema
Free admission, booking advised

David J. Peterson, creator of the Dothraki language for Game of Thrones

One of the world’s most famous language creators, David J. Peterson, created the Dothraki language for HBO’s fantasy series Game of Thrones and a language for the Walt Disney film Thor: The Dark World. This talk will introduce what is involved in the creation of an authentic, naturalistic language such as Dothraki and the language created for Eduardo Rock Miranda’s vocal composition Vōv.

PENINSULA ARTS SINFONIETTA AND SINGERS
FESTIVAL GALA CONCERT

Sat 25 Feb

20:00 The House
£10/£7/Friends Free

Simon Ible, conductor
Butterscotch, beatbox vocalist
Wasgiischwashäsch, Nuria Bonet

Butterscotch Concerto: Eduardo R. Miranda in collaboration with Butterscotch

Real Voices Dining: Linas Baltas

Vōv: Eduardo Rock Miranda and David J. Peterson in collaboration with Harvard University Studio for Electroacoustic Composition

Native Alien: Butterscotch

Join us for the world premiere of this alt-classical piece for chamber orchestra and beatboxing composed for American voice-percussionist virtuosa, Butterscotch, and Vōv, a piece for singers and live electronics exploring the composer’s research into the origins of language and music. New pieces by Linas Baltas, Butterscotch, and Wasgiischwashäsch, a musical rendition of data, voicing Switzerland’s climate change over the last 150 years by PhD student Nuria Bonet are also included.
COME TOGETHER: THE SONIFICATION OF LENNON AND MCCARTNEY RESEARCH PERFORMANCE

Sun 26 Feb
15:30 The House
Free admission, booking advised
Alexis Kirke

With the help of science, this performance provides a new insight into the relationship of Paul McCartney and John Lennon in the 60th anniversary year of their meeting. Computer algorithms are used to analyse the emotions of their lyrics and turn the results into a classical vocal duet. Each singer will express the emotion of one of the iconic songwriters.

THE VOICE OF THE SEA RESEARCH PERFORMANCE

Sun 26 Feb
12:30 Crosspoint, Roland Levinsky Building
Free admission
Nuria Bonet in collaboration with the Marine Institute and the Plymouth Coastal Observatory, Plymouth University

The Voice of the Sea uses information gathered by a marine buoy off the coast of South East Cornwall in real-time to determine compositional choices. Factors such as wave height, period, direction and water temperature will directly influence musical parameters. Surrounded by speakers, the listeners will be immersed in an extended and real-time marine sonic world.

A BUDDHA OF SUPERPOSITION OR ‘AN ENTANGLED VOICE’ FILM AND RESEARCH PERFORMANCE

Sun 26 Feb
11:00 Jill Craigie Cinema
Free admission, booking advised
Alexis Kirke

A story of religion and song is constructed live for the cinema audience, about an avowed Buddhist and professional soprano, Lois. This short narrative film is an emotional Artificial Intelligence that re-cuts itself based on how it is ‘feeling’. It is partly driven by a quantum computer installed at the University of Southern California. Supported by Creative Cultivator at Plymouth University, who nurture and deliver engagement and knowledge transfer between academia and the creative industries.

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VOICES WITHOUT BORDERS RESEARCH PERFORMANCE

Sun 26 Feb
14:00 Jill Craigie Cinema
Free admission, booking advised
Pierre-Emmanuel Largeron

Voices Without Borders gives a voice to an audience in a live musical performance based on a mobile application created at ICCMR by Marcelo Gimenes. This cloud-based system answers a specific compositional need, where an improvisation is led by participants’ choices through pre-selected soundtracks. The audience activates soundtracks by voting that will in turn influence a live improvisation on stage.

SILICON VOICES RESEARCH PERFORMANCE

Sun 26 Feb
16:30 The House
Free admission, booking advised
Marcelo Gimenes

Silicon Voices for contralto, bass voices and live electronics draws from the composer’s research into music and Artificial Intelligence. It showcases software that simulates a group of agents communicating with each other by means of musical phrases. As these virtual musicians communicate with each other they progressively evolve a repertoire of generative musical rules collectively.
Composers notes
Peninsula Arts Contemporary Music Festival: Voice 2.0
Eduardo Reck Miranda
Professor in Computer Music, ICCMR, Plymouth University
What is happening? Is voice becoming obsolete? Is technology really to blame here? Or would it be the case that voice, as we used to know it, is going through an upgrading process to be able to express matters of the present times?

Language
Vōv is also the name of the language invented by celebrated conlanger David J. Peterson. Eduardo R. Miranda created a choir of human and virtual performers to sing a poem written in Vōv on the theme of the evolution of love.

An excerpt from Peterson’s poem in Vōv:
Tikum. Durloi.
Loi vōv.
Bon gilūr vdak, ulloi qas.
Bon gidīs vdak, ulloi ber.
Kinlīk sqen mbau nanahloi.
Kinlīk sqen mvēm ĥā.
Abūv qen svēmosloi.
The translation in English: I am small. We are great. We are love. With many bodies, we will not feel cold. With many children, we will not hunger. We will show them our paths.

Voice
Ever since the dawn of humanity, voice has always been our primary source for communication. Our ability to evolve sophisticated verbal languages distinguishes us from other species but voice also transmits other kinds of emotional and social information in ways that written words are not able to transmit. And of course, let us not forget the undeniable expressive power of the singing voice.

Paradoxically, voice seems to be losing ground to other means of communication. One might say that new communication technologies are to blame. For instance, back to the invention of silent cinema people realised that pictures could speak a thousand words. Indeed, this trend became entrenched in our society today: notwithstanding the fact that we can record voice with our mobile phones, people generally prefer to take photographs instead. Movies now combine audio and vision, but voice is often regarded as the poor cousin of image. More disturbingly, recent studies on usage of mobile phones have shown that texting has taken over making voice calls in the USA and in most of Western Europe.

Surrounded by speakers, the listeners will be immersed in an extended and real-time marine sonic world.

For the festival performance, I will combine the installation with a live performance. The installation as determined by the buoy data and the programme will be evolving into material that I will react to instrumentally, be that an electronic or acoustic instrument. Again, each performance will be unique as my response to the music will depend on the sea conditions recorded.

The project is being developed in collaboration with Plymouth University’s Marine Institute and the Plymouth Coastal Observatory who will supply the buoy data.
**Film**

**DIVA (1981)**

**Mon 13 Mar**

19:00  Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Jean-Jacques Beineix
Running time: 117 mins Cert: 15

This atmospheric thriller is the twisted tale of two tapes; one, the illegal bootlegged recording of an American opera star, the other, evidence of a crime. The film broke all of the accepted rules of cinema at the time and the director blew his budget on ensuring the style of the film dominated, ensuring its significance as the film that kick-started the 'Cinema du Look' wave in 1980's French cinema.

"Incredibly stylish and visually ravishing." **** Empire

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**Talk**

**JOHN APPLEBY**

**THE WOMEN PIRATES: IMAGE AND REALITY**

**Tue 7 Mar**

19:00  Theatre 2
£6/£4.20/Friends free

John Appleby, Senior Lecturer in Early Modern History at Liverpool Hope University, looks at the history of women pirates. He has published widely on aspects of English and Irish maritime and colonial history during the 16th and 17th century and most recently the publication *Under the Bloody Flag: Pirates of the Tudor Age* (Stroud, 2009).

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**Performance**

**RACHEL MARS**

**OUR CARNAL HEARTS**

**Wed 8 Mar**

19:30  The House
£10/£7

*Our Carnal Hearts* is a gleeful, thrilling and murky celebration of envy, competitive spirits and all the times we f*ck each other over. Performed with a live surround-sound choral score, it emerges from the suspect parentage of an ideological rally, a drunken sing-song and a very seductive dream.
**Talk**

CHRISTOPHER DURSTON MEMORIAL LECTURE
CROMWELL’S TRUNKS: LOYALTY, MEMORY AND PUBLIC OPINION IN EARLY MODERN ENGLAND

**Tue 14 Mar**

19:00 Theatre 2
£6/£4.20/Friends free

Edward Vallance, Professor of Early Modern British Political Culture, examines the short period when Oliver Cromwell’s son succeeded his father before the recall of Charles II and the light this sheds on loyalty, memory and the end of the Protectorate. Professor Vallance is the author of many books including *The Glorious Revolution* (2006), and *A Radical History of Britain* (2009).

**Music**

PLYMOUTH UNIVERSITY ORCHESTRA
SPRING CONCERT

**Thu 16 Mar**

20:00 Minster Church of St Andrew
Free admission, booking advised

Plymouth University Orchestra performs a programme of popular, classical music for orchestra and smaller wind, string and brass ensembles. The Orchestra rehearses on Thursday evenings at the Sherwell Centre and comprises of Plymouth University students, staff and members of the local community.

For more information about the Orchestra, email jonathan.hurdle@plymouth.ac.uk.

**Film**

SID AND NANCY (1986)

**Mon 20 Mar**

19:00 Jill Craigie Cinema
£6/£4.20/Friends free
Dir: Alex Cox
Running time: 114 mins Cert: 18

Gary Oldman plays Sid Vicious, bass guitarist of the Sex Pistols, with Chloe Webb as his girlfriend, Nancy Spungen, in an ill-fated King and Queen of alternative rock. Their mutually destructive, heroin-fuelled relationship tests Sid’s relations with the rest of the Pistols and ultimately leads to a terrible night in the Chelsea Hotel – the exact nature of which is still disputed.
Plymouth History Centre
In the heart of Plymouth, an engine for Plymouth’s current regeneration and a museum for the future.

Our vision is to transform the existing museum and art gallery on North Hill into a new, unique visitor attraction. Showcasing Plymouth’s rich and colourful history, as well as hosting ground-breaking exhibitions, musical compositions and performances, the History Centre will be a venue of international significance. The History Centre is expected to open for the Mayflower 400 commemorations in spring 2020 and will bring together the collections of Plymouth City Museum and Art Gallery; the Plymouth and West Devon Record Office; the Local History Collections of the Central Library; the South West Film and Television Archive; the South West Image Bank, and some of the Naval Heritage Centre collections in Devonport, with a curated, contemporary programme complemented by rich academic research, from the University’s Peninsula Arts.

For more information visit www.plymouth.gov.uk/loveourpast.

Performance

RIDICULUSMUS
GIVE ME YOUR LOVE

Wed 22 Mar

19:30 The House
£10/£7

Ex-soldier and budding rock star, Zach, has withdrawn into a cardboard box in a kitchen in West Wales. His friend Ieuan arrives offering recovery in the form of a capsule containing 3,4 methylenedioxymethamphetamine, with which he claims to have successfully treated his own post-traumatic stress. Theatre legends Jon Haynes and David Woods of Ridiculus present a funny, fragile and profound fable based on ground-breaking medical research and real-life war testimonies.

Music

PLYMOUTH UNIVERSITY STUDENT COMPOSERS’ CONCERT

Fri 24 Mar

19:30 Upper Lecture Theatre, Sherwell Centre
Free admission, booked advised

Music composed and performed by Plymouth University music students in this concert reflects the breadth of styles and genres taught on the University’s Music BA course.

Talk

JOY MANESIOTIS
A SHORT HISTORY OF ANGER

Tue 28 Mar

19:00 Theatre 2
£6/£4.20/Friends free

A hybrid of prose, poetry, essay and verse, persona and chorus, A Short History takes its source material from the Destruction of Smyrna in 1922. Joy Manesiotis is the author of They Sing to Her Bones and winner of the New Issues Poetry Prize. In May 2012, her poems were dropped over Nicosia, Cyprus as part of Spring Poetry Rain, an international event to help foster peace in the last divided city in Europe.
Visitor Information

Venu es
How to find us
Exit the A38 and follow signs for Plymouth City Centre and Plymouth University.

Nearest parking
Free parking available on campus after 16:00 (limited spaces) or Drake Circus Shopping Centre.

Peninsula Arts Gallery, Jill Craigie Cinema, Theatres 1 and 2, and Crosspoint: ground floor of the University’s Roland Levinsky Building (RLB) in the centre of Plymouth, opposite Drake Circus Shopping Centre.

The House: University campus, North Hill.

Minster Church of St Andrew: Royal Parade, Plymouth, PL1 2AD.

Plymouth Arts Centre: 38 Looe Street, Plymouth, PL4 0EB.

Ticket information
You can purchase tickets via the Box Office during opening hours or via the Peninsula Arts website – www.peninsula-arts.co.uk. Tickets can be posted to you, collected from the Box Office or provided as an e-ticket. We accept all major credit cards. Tickets cannot be reserved without payment.

Seats are unreserved; a first come first served basis is in operation. We regret that it is not possible to offer a refund once a ticket has been purchased, unless an event has been cancelled by Peninsula Arts.

Box Office
Peninsula Arts Gallery Roland Levinsky Building Plymouth University Drake Circus Plymouth PL4 8AA
T: +44 (0) 1752 58 50 50
E: peninsula-arts@plymouth.ac.uk

Opening Hours
Event nights: Mon-Fri 15:00-start of the event
Non-event nights: Mon-13:00-17:00

Any changes to these opening hours will be published on the Peninsula Arts website. Buy tickets online: www.peninsula-arts.co.uk

House Rules
Admittance may be restricted after the published commencement time of the event. All programme details are correct at the time of going to print.

Peninsula Arts reserves the right to cancel the programme without prior notice. Please refer to the website for up-to-date information.

Ar tory
Claim your discount through the Ar tory app. Collect Art M ile s® and claim your discounts with Peninsula Arts and other organisations in Plymouth. Look out for the Ar tory logo icon throughout this guide to redeem your discounts against. Download for your smartphone today: www.arty.co.uk @artyplymouth

Calendar

Date | Title |
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17 Jan | Talk GENDER, POWER AND EARLY MODERN GLOVES |
20 Jan-18 Mar | Exhibition MALCOLM LE GRICE: PRESENT MOMENTS AND PASSING TIME |
23 Jan | Film KISS ME KATE (1953) |
24 Jan | Talk THE EUROPEAN GALLERIES, 1600-1800 AT THE V&A |
30 Jan | Film THAT OBSCURE OBJECT OF DESIRE (1977) |
31 Jan | Talk WOMEN, POWER AND POPULAR SONG |
1 Feb | Bite size EXPERIMENTAL |
1 Feb | Performance WENDY HOUSTOUN: PACT WITH POINTLESSNESS |
4 Feb | Music PLYMOUTH UNIVERSITY ORCHESTRA WORKSHOP |
6 Feb | Film THE PASSION OF JOAN OF ARC (1928) |
7 Feb | Talk MARIA MCMANUS: CIRCLE DES OISEAUX |
9 Feb | Talk THROUGH: POETRY READING BY DAVID HEBD |
13 Feb | Film MONDO MONDAY: THE FOG (1980) |
14 Feb | Performance WHITEOUT: SELF-AWARENESS AND SELF-REFLEXIVITY IN GUIDO RENI’S NON-FINTO |
18 Feb | Performance VAMOS THEATRE: THE BEST THING |
20 Feb | Film SUNSET BOULEVARD (1950) |
21 Feb | Talk AUSCHWITZ: THE PRACTICE OF EXTINCTION |
22 Feb | Performance AFTER LEONARDO: MULTI-SCREEN PERFORMANCE IMPROVISATION |
22 Feb | Dance HAGIT YAKIRA: FREE FALLING |
23 Feb | Bite size THE SUM AND THE PARTS |
24-26 Feb | Music PLYMOUTH ARTS CONTEMPORARY MUSIC FESTIVAL 2017 "VOICE 2.0" |
24 Feb | Music THE ART OF INVENTING LANGUAGES |
25 Feb | Music PLYMOUTH ARTS SINFINETTA AND SINGERS: FESTIVAL GALA CONCERT |
26 Feb | Music A BUDDHA OF SUPERPOSITION OR ‘AN ENTANGLED VOICE’: FILM AND RESEARCH PERFORMANCE |
26 Feb | Music THE VOICE OF THE SEA: RESEARCH PERFORMANCE |
26 Feb | Music VOICES WITHOUT BORDERS: RESEARCH PERFORMANCE |
26 Feb | Music COME TOGETHER: THE SONIFICATION OF LENNON AND McCARTNEY: RESEARCH PERFORMANCE |
26 Feb | Music THE VOICE OF THE SEA: RESEARCH PERFORMANCE |
26 Feb | Music SILICON VOICES: RESEARCH PERFORMANCE |
27 Feb | Film 8½ (OTTO E MEZZO) (1963) |
28 Feb | Talk THE MIRROR OF PAINTING IN RENAISSANCE ART |
2 Mar | Bite size EXPERIENCE NOT OBJECT |
2 Mar | Film BLOW-UP (1966) |
7 Mar | Talk THE WOMEN PIRATES: IMAGE AND REALITY |
8 Mar | Performance RACHEL MARIS: OUR CARNAL HEARTS |
9 Mar | Bite size EXPANDED FIELD OF PAINTING |
13 Mar | Film DIVA (1981) |
14 Mar | Talk CHRISTOPHER DURSTON MEMORIAL LECTURE |
16 Mar | Music PLYMOUTH UNIVERSITY ORCHESTRA: SPRING CONCERT |
18 Mar | Music UNIVERSITY OF PLYMOUTH CHORAL SOCIETY AND SINFONIA: SACRED VOICES |
20 Mar | Film SID AND NANCY (1986) |
21 Mar | Talk ART/WORK: PHOTOGRAPHY IN THE AGE OF COMMUNICATIVE CAPITALISM |
22 Mar | Performance RIDICULUM: GIVE ME YOUR LOVE |
24 Mar | Music PLYMOUTH UNIVERSITY: STUDENT COMPOSERS CONCERT |
28 Mar | Talk JOY MANESIOTIS: A SHORT HISTORY OF ANGER |

For the latest information about the Peninsula Arts Friends and membership schemes and internship opportunities, please visit the website www.peninsula-arts.co.uk.
If you require this guide in an alternative format, please contact Peninsula Arts.

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Buy tickets online: www.peninsula-arts.co.uk