

ACCIDENTAL COLLECTIVE - COMPANY CV

With our roots in live art and theatre, our artistic practice has been diverse in its settings, forms, and approaches. We have created performance pieces for studio theatres, galleries/museums, historic buildings, and outdoor spaces. We have made full-length shows, promenade pieces, immersive environments, one-to-one experiences, and celebratory events. We have treated each project on its own terms, taking site-specific, interactive/participatory or community-based approaches. Although not outwardly similar, there are concepts that connect our works: fragmentation, multiplicity, heritage, identity and exchange. We think of our process as 'bricolage', constructing work from diverse things that happen to be available, regardless of their original purpose. Our practice brings together and juxtaposes different materials, borrowing from a wide range of places. This process of assemblage means that our work is multilayered and conceptually rich. It offers the audience a variety of 'entry points' to access and engage with the work.

Performance works

[here is where we meet](#) (19th – 22nd June 2013, Marlowe Studio, Canterbury) A co-production with The Marlowe Theatre (Canterbury) funded by Arts Council England, as part of a year-long residency. This stage show adapted parts of John Berger's book *here is where we meet* and incorporated auto/biographical material.

[everyONE is looking for someONE](#) (2010-14) The piece began its life as a work in progress shown at The Basement (Brighton) in June 2010, it was then developed an outdoor live art piece with support and funding from [Applause Outdoors](#) and [PANeK](#). During summer 2012 it was performed at village fêtes and street festivals in Kent as East Sussex, including Fuse Festival and Hastings' Olympic Torch Celebrations. In 2013 it was performed around Lincoln Performing Arts Centre in March and at Mint Festival in August. In summer 2014 it will be performed around Kent and West Sussex.

[Pause](#): (2010-11) An intimate and immersive experience for one or two people at a time, based on a series of treatments/treats. Lasting 7 minutes, it aimed to provide a space for reflexion and relaxation. September 2010 Derby Festé; June 2011 Folkestone Triennial; selected as part of [Gone in 20 Minutes \(Gi20\)](#) in 2011 and performed in July at Create Festival (London) and August at Stockton Riverside International Festival; June 2012 PSi18 (Leeds).

[Postscript](#) (2009) An R&D work-in-progress adapting *Postscript* to the stage. Funded by National Lottery Fund through Arts Council England, it was performed in May at artdepot (London), and in June at Quarterhouse (Folkestone).

[Schengen Smile](#) (February 2009, University of Kent, Canterbury) Commissioned by the University of Kent for WorldFest, this was an immersive one-to-one journey dealing with the world of visa applications and international travel.

[Postscript](#) (October 2008, Bramley's Bar, Canterbury) As part of Canterbury Fringe 2008, this piece was choreographed for Bramley's bar. In light and dark, voodoo-esque actions and dreamlike images took place amongst the tables.

[BIKINI State](#) (July 2008, Manchester) Mixing comedy, live art, and activism this was a series of public interventions satirising 'fear culture' and 'the reign of terror', part of Hazard Festival, produced by hÅb and Greenroom.

[Our Daily Bread](#) (2008) Created as part of [Leibniz's The Book of Blood](#), this micro-performance was a meditation on exploitation. Performed in February at National Review of Live Art (Glasgow), and in May at Chelsea Theatre (London)

[InBetween](#) (2007-8) A piece that existed entirely in the here-and-now, the meeting of audience and performers. Canterbury Fringe, Fusion Bar (October 2007) Eastbourne Festival, Great Western Hotel (March 2008)

[The Watching Game](#) (April 2007, Canterbury) Taking place in shop windows around Canterbury city centre for a whole day, this durational performance addressed notions of watching and being watched. Funded by Kent County Council.

[Continual Collection](#) (2006) We created this piece whilst we were still students at the University of Kent. It was first performed in June 2005 at Open Wide Festival, Leeds. In June 2006 it was shown at Horsebridge Arts Centre (Whitstable), New Wolsey Theatre (Ipswich), Whitechapel Gallery (London), Wimbledon Studio (London).

Community/participatory projects

[*They think it's all over...*](#) (June – September 2014) This is a commission from FrancisKnight to create a participatory performance with fans of Maidstone United Football Club, with Kent History & Library Centre as partners.

[*i am small THE WORLD IS BIG*](#) (2010-11) This project began as a commission from the Gulbenkian Theatre for WorldFest (February 2010). The next year, thanks to funding from Kent County Council, it grew in ambition by involving 8 different communities from disparate backgrounds across Kent. At its core, the project invited participants and audiences to consider their place within the world and the relationship between the local and the global by cutting and re-stitching old atlases. It culminated in May 2011 with an arts event that occupied Kent County Hall in Maidstone.

[*Lost in Translation*](#) (2008) Funded by the Heritage Lottery Fund and supported by Canterbury City Council and Liverpool Culture Company, this was a commission for [*Portrait of a Nation*](#) which involved young people across the UK. In June we created a psychogeographical promenade piece which mapped participating cities onto Canterbury. In December, as part of Liverpool Capital of Culture, the piece was moved to St George's Hall – where we placed a series of micro-installations inside suitcases around the building and interacted with the public.

[*Pebbles to the Pier*](#) (August 2007, Herne Bay Festival) Commissioned by Canterbury City Council, this three-day, site-specific project engaged with notions of memory, heritage, and belonging by personifying the remnants of the old pier head as a metaphor for Herne Bay.

Producing / curating

[*Pot Luck*](#) (June 2011 – March 2014) Funded by Arts Council and Kent County Council for two seasons, this platform was dedicated to supporting performance-makers, showcasing and developing their work, and building bridges between artists and new audiences. Eleven events took place in different venues across Kent: Jolly Sailor Pub (Canterbury), Tom Thumb Theatre (Cliftonville), Creek Creative (Faversham), The Ballroom (Canterbury), Gulbenkian Theatre (Canterbury), Marine Studios and Limbo (Margate), Blue Town Heritage Centre (Sheppey), Beaney House of Art and Knowledge (Canterbury), and Avenue Theatre (Sittingbourne). In 2012 we received the Canterbury Culture Award as 'Cultural Pioneers' for Pot Luck. In its second season, as well as running its open call, Pot Luck commission established artists to create new pieces in response to each venue: Daniel Somerville, Marcia Farquhar, Little Bulb Theatre, Genetic Moo, Nigel&Louise, fanShen Theatre.

[*Lifting the Curtain: On Audience and Authorship*](#) (October 2013, ICA, London) This two-day event, sponsored by the University of Kent, brought together academics and practitioners interested in participation and included presentations, group discussions, and an edition of The Argument Room co-organised with Chris Johnston (Rideout).

[*Lifting the Curtain: Theatre Research @ Kent*](#) (April 2013, Marlowe Theatre, Canterbury) This three-day Public Engagement event featured a pick-and-mix programme of activities showcasing the latest research by staff members from the University of Kent's School of Arts Drama Department.

Professional Development (selected):

July 2014: Pablo will participate in Guillermo Gomez-Peña and La Pocha Nostra's International Summer School.

March 2014: *The Shape of Things to Come* residency at Quarterhouse, Folkestone. R&D of a new project based on hope.

September 2012: Richard Layzell's 'Metropolis' at Whitstable Biennale, as part of Live Art Development Agency's DIY.

We have previously participated in workshops with: Gob Squad, Kira O'Reily and Quarantine.

Publications and reviews:

In 2014 we contributed with 'Making Your Parachute On The Way Down' to [*D.I.Y. \(Do It Yourself\)*](#), a book edited by Robert Daniels (University of Chichester / Bootworks). In 2012 *i am small THE WORLD IS BIG* and *Pebbles to the Pier* were discussed as case studies in Prof. Nicola Shaughnessy's [*Applying Performance*](#). Joe Raynor wrote a feature on *here is where we meet* for [*A Younger Theatre*](#), the piece was reviewed by [*The Void*](#) and [*Total Theatre*](#). *Pause*; has been reviewed in [*Exeunt*](#).