

non
zero
one

INFORMATION PACK
GENERAL

ABOUT THE COMPANY



non zero one is formed of six artists: Sarah Butcher, Iván González, Cat Harrison, John Hunter, Fran Miller and Alex Turner. The South-East UK based group, who came together in early 2009 as part of their studies at Royal Holloway, University of London, aim to explore ideas of audience responsibility and investigate the place of the performer in live performance. The group are an ensemble, working across disciplines to explore the possibilities in between, interrogating the boundaries between participant and spectator.

Drawing together collaborative skills and backgrounds in theatre, dance, movement, live art, photography, multimedia and contemporary performance, the group work to create opportunities for their audiences to become authors of their own

experience. **non zero one** are not trying to make high art, but highly accessible work that aims to provoke and resonate with participants long after they have left the performance space.

Using live video, projection, hidden cameras, mp3 players, radio frequency headphone broadcasting, live sound mixing and the internet, mixed with interactive performance, movement and the occasional culinary experience, **non zero one** draw on a wide range of interests and expertise to make each show a truly immersive experience. The group's current work is concerned with how participants and performers - a distinction constantly in question in their work - can be enabled by various technologies in performance. It explores how relationships can be made and broken, how fights can

be won and lost, and how experiences can be shared or made deeply personal.

Would Like to Meet, the group's debut piece, was shown at Southwark Playhouse in June 2009 before a sell-out run at the Barbican, London, as part of BITE '10.

They Vote With Their Feet was shown at Battersea Arts Centre in September 2009 as part of the Freshly Scratched Festival and has received support from Farnham Maltings for research and development. *Hold Hands / Lock Horns*, a research exercise contributing to the development of new work, has been shown at Forest Fringe in Edinburgh, The Basement in Brighton and Bring The Happy in Leeds.

non zero one are currently supported artists at The Basement, Brighton.

CONTACT



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COMPANY BIOGRAPHIES



SARAH BUTCHER

Sarah recently graduated from Royal Holloway, University of London, where she discovered her interest in exploring audience/artist responsibility and experimenting with real time technologies in live performance.

Sarah has a keen interest in photography and visual art. - her freelance photography credits include The Guardian online and The Stage.

foundation whilst working in the participation department at Salisbury Playhouse.

In 2010 she trained as a theatre practitioner, funded by the MERICOS

She has since worked in various arts, education and community settings.

IVAN GONZALEZ

Before his degree at Royal Holloway, Iván completed an art foundation course in Liverpool, gaining a distinction for his final project, an immersive video installation, where he combined his love for performance art and comedy.

"Max & Iván", he regularly performs stand-up and sketch comedy in London and takes shows to both the Edinburgh and Brighton Fringe Festivals.

pioneers new forms of artistic and social interaction with individuals and communities.

As one half of the comedic double-act

He has previously worked at several art galleries, including FACT (Foundation for Art and Creative Technology) which

Iván is currently a Trainee Producer at the game design studio Hide&Seek as part of the Jerwood DCMS Bursary Scheme.

CAT HARRISON

Cat originally trained with the National Youth Theatre but first experienced live art and performance installation as part of her studies at Royal Holloway, University of London.

House Opera, Sans Walk Project, Theatre Delicatessen, Beta Test and even enjoying an hour on top of the fourth plinth as part of Antony Gormley's "One and Other".

individual projects; including Dick McCaw, Oreet Ashery and Larissa Sansour.

She has created, performed and assisted on various projects with contemporary performance companies including Station

Cat has worked at Artsadmin since 2008 in the Producing and Advisory departments. She also works as a freelance administrator for arts academics and artists on their

In 2011 Cat has also spoken at the Mission Models Money Cultural Change and State of the Arts conferences about being an emerging artist/ producer.

JOHN HUNTER

John has worked creatively in a number of visual art forms over the last few years, and is interested in graphic design, photography and film. John has worked as a magazine editor, radio presenter and PR officer whilst at university, and occasionally works as a freelance videographer, with clients such as the BAC, London.

Having been taking photos for the last 4 years, John's work is currently featured as part of both the Getty Images and Jupiter Images stock collections.

John currently works for internationally renowned artists' group Blast Theory as artists' assistant, where has assisted and

performed worldwide.

In 2008 John performed at the Brighton Festival with Frantic Assembly as part of the Ignition physical theatre programme. He currently also works as a freelance photographer and print designer, under the name RULER.

FRAN MILLER

Fran currently works at the Bush Theatre as Theatre Administrator and PA to the Directors. Previously she has worked as Team Assistant for Sing Up and has interned at BAC, the National Theatre, Farnham Matlings and Blast Theory.

Fran studied Drama and Theatre at Royal Holloway, University of London. It was during a Performance Research Project that Fran's interest in interactive performance began. Her inspirations include; Gob Squad and Ontroed Goed.

Fran is also a dance and actress, trained in ballet and contemporary dance, her acting credits include Wire in the Blood (ITV), Waking the Dead (BBC), The Sarah Jane Adventures (BBC) and Nearly Famous (E4).

ALEX TURNER

Alex is a recent graduate of Drama and Theatre at Royal Holloway, University of London, where he developed an interest in the use of multimedia technologies in performance, immersive theatre and the role of the audience in performance. His studies included directing, devising and physical theatre, and he was also president of the departmental society for drama students.

In 2008-2009 he worked as assistant director for theatredelicatessen's production of *Fanshen* at 295 Regent Street, for whom he also stage managed *A Midsummer Night's Dream* and *Pedal Pusher*. He worked as producing assistant for Rough Fiction's *Killing Alan* at the 2009 Edinburgh Fringe Festival. Alex was media relations intern for Theatre in 2009 at the Barbican Centre, London and worked as

London press & marketing assistant at the Royal Shakespeare Company from 2009-10.

In 2008 Alex performed in Frantic Assembly's Brighton Ignition and now works as the company administrator.



WOULD LIKE TO MEET



“hello, can you hear me? listen to the sound of my voice. I am going to ask you to follow what I say. You have no reason to do what I ask, or have you?”

Would Like to Meet connects six audience members to six different voices on six individual journeys. Led by a voice heard through a pair of headphones, audience members explore a series of environments and scenarios, whereby they are encouraged to interact with these surroundings, performers or even each other.

Participants may be asked to play a part in an imagined

scene, they may be asked to just sit and listen. As a connection is made between participant and voice, the question arises: can you miss someone you've never met?

The site-specific production spans several spaces in a venue – a café area, a foyer, the toilets, private rooms, the street – through which participants move as they interact with the voice they hear. This exciting participatory performance

puts the audience at the centre of the action as they experience installations and live interactions, coming to the realisation that they are responsible for experiences of those around them as much as for their own.

Images of *Would Like to Meet* at the Boilerhouse Complex, Royal Holloway, University of London and Southwark Playhouse can be viewed on our website, www.nonzeroone.com



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WOULD LIKE TO MEET GALLERY





PHOTOS BY JANNIE RASK AND NON ZERO ONE
FROM *WOULD LIKE TO MEET* AT THE BOILERHOUSE COMPLEX, RHUL AND
SOUTHWARK PLAYHOUSE
MAY – JUNE 2009

THEY VOTE WITH THEIR FEET



“This is your table for the night. You are going to be making decisions as a group that will shape the course of your evening”

Inspired by the idea of a ‘choose your own adventure’ book, *They Vote With Their Feet* explores themes of democracy and choice, presenting its

audience with real choice in a piece of theatre; the opportunity to shape the course of their evening.

Instructed by a voice heard through a pair of wireless headphones, the audience are led to two identically laid dinner tables. As they are split into two groups and sat at a dinner table, they are told that they have to choose the path of their evening. Given three cards depicting three very different parties, the group have to choose which party they would like to be at: the birthday party, dinner party, or tea party. As the participants are presented

with their party, they are given opportunities to shape their time at the table.

With party politics and table envy at the heart of the piece, the narrators (speaking live through the headphones), ask participants if the grass is greener on the other side, and give them chance to change their evening for the better.

“Did you make the right choices tonight? Take a look at the people you are sat with. Recall the moment when you sat down at the table this evening. Are you looking at the same people?

Are there new faces amongst you? Are you the new face at the table?”

They Vote With Their Feet was presented as a ten-minute ‘Scratch’ at the Battersea Arts Centre’s Freshly Scratched Festival on 26 September 2009. Images of the performances can be viewed on our website, www.nonzeroone.com

AUDIENCE FEEDBACK ON *THEY VOTE WITH THEIR FEET* AT THE BAC SCRATCH FESTIVAL



what do you remember seeing? what do you remember hearing?

what did it make you feel? what did it make you think?

Being led to a table via a voice in my ears, eating, laughing, audience made the choices.

People!!

Smiles around the table.

Party rings, Cyndi Lauper, nice girls.

Jazz & cheese!

If you don't like your life you can change it.

Balloons! Party rings, party poppers!

The faces of all the people at both tables. The waiter. The option cards. The balloons.

Party blower thingies. Cake. Coke. Ring biscuits. Red candle. White candle. Wine. Crackers. Olive. Toothpicks. Cheese crackers.

Competitive! And desirous of a big win.

Excited. It was about what we 'honestly' feel in social situations. It highlighted the fact that it's not only you who may want to do something different.

Cooooool...

Happy, having a great time, how much fun you can have

as your alter ego, how nice it is to have a choice.

FUN. Really enjoyed it. I liked meeting new people. Thought it was clever the way the voice on headphones adapted to what we did.

Nervous, excited, rushed, frustrated, curious of what I was missing on the other table.

would you change anything?

They were limited because of their limited means – more money for them!!

I'd take'm to the best venues around the city!

Lengthen it up – more choices would be nice.

I'd try the other table next time.

If only it could have been longer.

Not about the look – it looks great – just more.

I would make it longer – more activities for the table before the opportunity to change tables.

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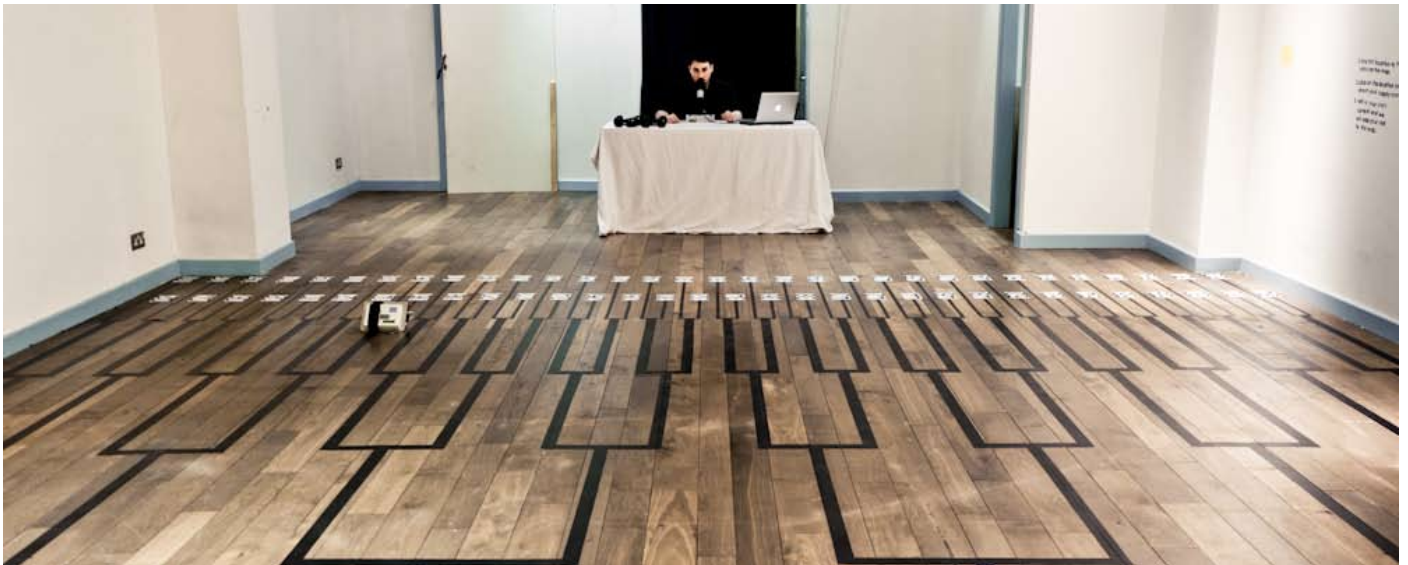
THEY VOTE WITH THEIR FEET BAC GALLERY





PHOTOS BY GAVIN MCKENZIE
FROM *THEY VOTE WITH THEIR FEET* AT BATTERSEA ARTS CENTRE
26 SEPTEMBER 2009

HOLDHANDS / LOCKHORNS



"I'm not worried which you choose, I am only concerned with why."

Part of an ongoing exploration of how we can be held accountable for our choices, *Hold Hands / Lock Horns* builds on 2009's highly successful scratch of *They Vote With Their Feet* at BAC.

Using Radio Frequency wireless headphone technology, participants form an intimate, one-on-one relationship with an interviewer, who invites them to enter a space and navigate the series of forks that then branch out in front of them. Each decision takes them forward, until they finish on a

number from 1-64.

Having made their choices, participants are then invited into a booth to discuss and justify the choices they have made with their interviewer. Their interview is filmed and later shared with all those who finished on the same number. A numbered badge is made for each participant, which they can choose to wear to indicate to others the number their choices led them to.

The interview videos, held securely on password-protected

pages, form the legacy of the piece, which continues to exist and grow long after the experience has taken place in the performance space.

Hold Hands / Lock Horns, along with They Vote With Their Feet, a project supported by a No Strings Attached Grant from Farnham Maltings, forms part of the ongoing research and development of a new touring work, to be premiered at Latitude Festival in July 2011.



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HOLDHANDS / LOCKHORNS GALLERY



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