

JULIUS



Elastic Theatre at GV Art, London

JULIUS

Elastic Theatre

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ELASTIC THEATRE: JULIUS

Foreword by Jacek Ludwig Scarso

At the age of seven, I can distinctively remember having what I can only describe as flashes of thoughts that I would find very upsetting. In these, the image of my parents dying would haunt me. The fear triggered by this would be accompanied by a strange sense of guilt, as if these thoughts would somehow make me responsible for their imagined death. Needless to say, I was extremely close to my family and had not even a hint of aggression in me. As I strived to communicate this experience to my parents, the fact that I used to refer to these images as my “bad thoughts” certainly did not help me convey their involuntary nature. A mixture of Catholicism and pragmatic thinking got my Dad to suggest that when a bad thought would occur, I should simply say a prayer to make it right. So I did and, with each thought, I would mentally recite a Hail Mary in order to erase this from my mind; ironically, but not surprisingly, within the space of one Hail Mary, more and more of these images would appear. The only strategy, I thought, was to remember how many times this would happen and multiply the number of prayers accordingly...

It was roughly 15 years later that I first learnt about Obsessive Compulsive Disorder (OCD). Increasingly, I was able to connect this experience and similar traits in my personality, many of which I bring with me to this day, to its symptoms. As the name suggests, there are two key aspects to this disorder: obsession and compulsion. Obsessions are experienced as intrusive thoughts, such as upsetting or worrying images or ideas of which the sufferer feels he/she has no control of. Broadly speaking, everyone experiences this type of thoughts, which may be related to a preoccupation with danger, disease and death, or disturbing violent, sexual or blasphemous thoughts that may simply appear as a flash in one’s mind, mostly involuntarily. But for a person suffering from OCD, intrusive thoughts generate an irrational degree of apprehension and discomfort – hence, they lead to safety seeking behaviour in the form of compulsions. Compulsions, whether behavioural or mental, are effectively attempts at neutralising intrusive thoughts.

For example:

- Obsession about catching diseases – compulsion to excessively wash hands
- Obsession about home safety – compulsion to excessively check door locks
- Obsession about morality – compulsion to seek reassurance about one’s actions or thoughts

While performing compulsive actions may generate a temporary peace of mind, it quickly spirals into a vicious circle, in which the more compulsive one’s response, the more obsessive the thoughts. Very often, performing a compulsion may be followed by the obsessive doubt of not having done so, which motivates its repetition.

The compulsive struggle for the avoidance of obsessive thoughts can be linked to what psychiatrists call ‘thought-action fusion’: the fear that a bad thought equals a bad action. This may be due to an inflated sense of responsibility, an overestimation of danger and/or an intolerance of uncertainty.

OCD has certainly caught the attention of the general public over recent years, becoming a somewhat household name to describe people’s idiosyncratic habits and rituals, often linked to





superstitious beliefs. A lot of people may now happily describe themselves as “a bit OCD” and, while there are positive aspects to this cultural appropriation of OCD symptoms, this has inevitably led to a limited understanding of this disorder, both in its pervasiveness and complexity. It is interesting to notice how the public’s perception of OCD tends to be limited to the compulsive behaviour associated to it (e.g. endless hand-washing, door-lock checking, tidying up, etc.).

It is not surprising that art that has explored this disorder has also mostly remained focused on its apparent manifestations, which arguably lend themselves well to creative depiction. A quick search on the internet for art images and videos related to this subject confirms this: here, the tendency has been to present the OCD sufferer as a victim of his/her own mind and compulsive habits. While this type of portrayal can be very moving, it tends to be reactionary in its message and not to encourage much discussion.

Unlike compulsive behaviour, intrusive thoughts are a surprisingly little explored theme in OCD, yet in fact they show more potential for cultural debate. It is precisely because they are experienced by everyone, whether or not they trigger compulsive responses, that they provide a common ground from which to invite the public to directly experience the complexity of OCD, without the potential stereotyping that may arise from simply being external “voyeurs” to somebody suffering from this disorder.

This was the starting point for the work on *JULIUS* with my company Elastic Theatre. Over the years, Elastic Theatre has developed an international profile, exploring innovative ways to re-define the boundaries of music-theatre performance, by applying collaborative and cross-disciplinary methodologies, often based on improvisation. In *JULIUS*, we imagine the story of an adolescent boy learning from his eccentric *Teacher* about the life, times and many lovers of Julius Caesar, which leads him to a series of intrusive thoughts of himself as a Roman Emperor, in bizarre and taboo situations. The characters that are most intimately involved in *Julius’s* life are also the protagonists of his obsessions. In these, he imagines being seduced by the *Priest* who confesses him and running away from the homicidal jealousy of his closest friend, *Brutus*. Julius’s world of obsessive fantasies has no outward symptoms, but a series of increasingly intricate rituals. They baffle his superstitious *Grandmother* and spur her onto the search of a cure – during her lifetime and, subsequently, as a *Ghost*.

Everything we do in Elastic Theatre is both collaborative and inter-disciplinary. One of the key aspects that distinguish our work is its “elasticity”, through which we challenge our ideas to be flexibly presented in a variety of unusual places. For the first time in our production history, this elasticity is promoted here by a multi-media format in collaboration with film production company Savage Mills, composer Ivan Hussey of Celloman and designer Nadia Malik. Through the generous support of the Jerwood Charitable Foundation, GV Art and the Wellcome Trust, we have been exploring a multi-screen presentation format that is designed to promote a theatrical experience through film. Three separate projection screens are cross-edited in order to communicate with one another, through dialogue, music and choreography. Film allows us to zoom into Julius’s compulsive rituals, jump into his intrusive thoughts and simultaneously experience his interactions with the other characters of the story, alongside his most private world of obsessive fantasies.

GV Art is the first space in which we are showcasing this concept. As the project continues to develop into 2013, we will extend the story and inform its presentation format with increasingly contrasting venues. We will continue to explore the theme of OCD, benefitting from the precious advice of our collaborating specialists in the fields of psychiatry (Dr David Veale, Simon Darnley and Dr Wojtek Wojcik) and medical history (Dr Erin Sullivan). Doing so, we will keep looking for imaginative ways to depict the triggers and symptoms of this disorder and research the broader cultural significance of the concept of obsession.

JULIUS is not aimed at teaching what OCD is, though I hope that the project may encourage an increased awareness of this subject. Rather, it is about exploring the fascinating mechanisms of its occurrence. It is about the liminal spaces where darkness blurs with humour, spirituality with superstition, and intense corporeality with body-phobia.

Precisely because Obsessive Compulsive Disorder has affected and continues to affect my daily life, it is paramount for me that this piece should not indulge in victimising and self-serious tones. Nor is this piece intended to promote specific forms of contemporary therapy, hence it is set in a time and place where no awareness of OCD would have existed and its symptoms would have been easily misunderstood as superstition or scrupulosity.

While the outcome of this project is deliberately kept open for the time being, I am keen to explore how the piece can expand its focus, effectively "zooming out" from Julius's own obsessions to include those of his surrounding characters. What intrusive thoughts may torment Brutus, the Teacher, the Grandmother and the Priest? Could these somehow contaminate each other? These are the questions that we are also encouraging the public to consider, here at GV Art. I am fascinated to see what exciting possibilities may derive from this process.

Jacek Ludwig Scarso, Artistic Director of Elastic Theatre, August 2012



"Impressive...Multi-disciplined, cross-cultural and transnational theatre company transnational company Elastic Theatre marks itself out"

Time Out

"The work Elastic is producing is unusual, exciting and innovative... keep an eye out for this company as they have an exceptionally promising future producing pioneering and inventive theatre"

Fringe Review

"Haunting...Snakily neurotic...Fabulously hot-blooded performance"

The Times

ABOUT ELASTIC THEATRE:

Winner of the 2012 Fringe Report Award for Best Theatre Company, London-based Elastic Theatre (also known as Vocal Motions Elastic Theatre) specialises in stretching the definition of music-theatre, by fostering collaborative and innovative approaches to performance-making, composition, design and choreography. At the heart of our work is our interest in the integration of text, vocal music and contemporary choreography – and in the fact that this integration can at once be complex in terms of skills yet immediate in conveying our stories. Our projects are designed to be adaptable to virtually any space, and are, in this sense, *elastic*.

Directed and produced by Jacek Ludwig Scarso, Elastic Theatre has collaborated for many years with The Facility: Centre for Creative Practice at LMU and has presented its stage-works internationally since 2001, in venues including the Riverside Studios, Southwark Playhouse, Old Royal Naval College, Battersea Arts Centre and St James's Piccadilly. Recent collaborations, alongside GV Art, include the Greenwich+Docklands International Festival, Tete a Tete Opera Festival, NOA Opera Festival in Vilnius, Teatro Integrato Internazionale (Rome), Arts Arena and BAW (Paris), RESEO (European Network for Opera and Dance education), the Royal Opera House, Opera National de Lyon and The Living Theater in New York. Judith Malina, the legendary founder of The Living Theatre, is Elastic Theatre's Patron. The Company is currently supported by the Jerwood Charitable Foundation and the Wellcome Trust.

For more details on Elastic Theatre, including full production history, reviews and image galleries, visit www.elastictheatre.com





Obsessive Compulsive Disorder in History

'OCD before OCD'

Finding examples of OCD in the historical archive is difficult. Doctors' accounts don't include the same information that we might expect from them today and belief systems about health, illness, and the body don't necessarily match up with what we now take as fact. Finding particular symptoms in the historical records and mapping them onto a modern taxonomy of disease is riddled with challenges, not least the fact that the illness we are looking for might not be seen as such in the time period we are searching.

The closest that we come to OCD-like symptoms in sixteenth and seventeenth-century medical records is in a kind of case history sometimes known as an *observatio*, intended at once to fascinate the reader with a story of strange and 'fantastical' illness and to show off the wit, wisdom and ingenuity of the attending physician. Such tales were intended at least in part, if not chiefly, for entertainment, and they frequently include accounts of a psycho-physiological illness known as 'melancholy', which was believed to disorder the functioning of the body and brain and result in impairments in the imagination that we would probably now call hallucinations. One frequently retold example from the period was of a patient who refused to go to the bathroom, because he believed doing so would endanger those around. He 'had resolved with himself not to piss,' wrote his doctor, 'but to die rather, and that because he imagined, that when he first pissed, all his town would be drowned.' Though his doctor explained to him that one man's body could not contain enough liquid to flood a town, the patient could not stop thinking that indulging in the need to urinate would jeopardize the wellbeing of the rest of his town. In the end his doctor 'cured' him by starting a small fire next door and telling 'the Gentleman that there was but one way to save the town, and that it was, that he should piss quickly and quench the fire.' Wishing to help his neighbours, the man obliged, putting out the fire and bringing relief to his own body.

Of course, such stories are questionable in the way they depict the suffering of others as a source of enjoyment for their readers, making light of pervasive, intrusive thoughts that no doubt deeply troubled the patients (whoever those patients actually were - these stories got retold so many times they were more medical lore than actual case histories). They also describe symptoms that are noticeably different from the modern understanding of OCD, most centrally in the fact that they don't distinguish between psychotic and neurotic thoughts. The patients in these stories experience extreme and intrusive ideas, often burdening them with feelings of intense responsibility to others, and while such symptoms are reminiscent of modern OCD, a crucial difference is that the historical patients are not able to recognize the irrationality of such thoughts. In this sense, melancholic delusions are significantly different to obsessive and compulsive thoughts and behaviours, although it's worth bearing in mind that such cases are always told from the point of view of the doctor. What might the patients say, one wonders, had they been given the chance?

Dr Erin Sullivan, Lecturer and Fellow, Shakespeare Institute, University of Birmingham



Contemporary Perceptions of OCD and Mental Health

Obsessive Compulsive Disorder (OCD) is characterised by recurrent obsessions and compulsions that provoke anxiety and distress and interfere with one's day to day activities. Obsessions are intrusive thoughts, images, impulses or urges that the person will perceive as senseless, abhorrent, and often frightening. As well as the common view of OCD as obsessive thoughts about becoming contaminated with compulsions of excessive hand washing, the nature of intrusive thoughts leads to many other forms of OCD.

Occasionally while waiting at a local school zebra crossing I have intrusive thoughts and an urge to put my foot on the pedal and run over the smiling children. Does that make me a heartless psychopath? That would be one explanation; however research has shown that all humans have intrusive thoughts and images. These are usually absurd and run counter to what the person actually wants to do or think. Religious people may have blasphemous thoughts, animal lovers may have thoughts about harming their animals and mothers with children may have images about harming their baby. Frequent thoughts and images include harming someone, thoughts of violent or unusual sexual acts, going mad and being rude or nasty to people or animals.

We also know there is no difference in the types of intrusive thoughts that people suffering from OCD have when compared to those people without OCD. The difference is that those people with OCD have more frequent thoughts and are distressed by their very existence. This is because of the meaning that the person with OCD attaches to the intrusive thought and the way they respond to them. People with OCD will often misinterpret an intrusive thought as a sign that there is a serious risk of harm or that something terrible might happen and then think that they are responsible in preventing that harm. This over inflated responsibility often leads the person to avoid any situation they perceive as dangerous and spend excessive amounts of time ensuring they do not cause harm. People with OCD may believe that by just having the thought they are a bad person or that having a bad thought is just as bad as carrying it out. Therefore just having the thoughts results in excessive anxiety and distress. Sometimes people can believe that by having such thoughts this means they could have already acted in that way, this leads to increased distress, reassurance seeking and extensive checking that they haven't. People can believe that you should be able to exercise some control over your thoughts or that if harm is possible they should try and prevent it, even if it is so remote or unlikely.

In OCD it's not the intrusive thoughts that are the problem it's the meaning that is then attached to them.

Simon Darnley
RMN BSc (Hon) ENB650 Dip CBT
Head and Principal CBT Therapist, Anxiety Disorders Residential Unit,
Bethlem Royal Hospital



JULIUS: CREATIVE PROCESS

Exploring Elasticity

The ethos of producing “elastic” work, which over the years has become a somewhat trademark of the Company, may be summarised as a search for innovative ways in which a theatrical experience can be tailored flexibly to a variety of contexts and creative approaches. There is no set formula for this, of course, but all of Elastic Theatre’s productions share the following traits:

- An interest in improvisation, both as a starting point in our creative process, as well as a characteristic that selectively informs the final presentation of the work, giving it spontaneity and the potential for flexible reinvention;
- The combination of performers from different disciplines (theatre, dance, opera, music, circus), who are all actively involved in the devising process and provide an individually tailored response to each work;
- A desire to keep reinventing our work for different contexts of presentation, often resulting in radically different stagings of the same piece, which we invite the audience to witness, experiencing its transforming configuration.

These traits are not merely aesthetic concerns, but directly inform the themes that we research for each production. Here, metaphors are preferred to literal representation, and raising questions is seen as more relevant than the presumption of providing answers. Nonetheless, abstraction is not the outcome of this process; rather, it is hybridism, which proudly manifests itself in both the content and the form of our productions.

In many ways, *JULIUS* represents a change of direction in the format of Elastic Theatre’s work. It is our first film-based project, despite being accompanied by a range of live events. Nonetheless, the principle of elasticity applies here too, and to some extent it is enhanced by the multi-media aspect of this work, which allows for even more flexibility of presentation. The concept of utilising multiple projections that communicate to one another is intended to highlight a performative dimension in the presentation of the work. Furthermore, the stylised aesthetics of the film content (the use of opera and dance-theatre, the black background and the illustrations featured in the editing), contribute to emphasise a theatrical, rather than cinematic, experience for the audience.

As the project continues to develop, we will explore a variety of options for the screening of this work, ranging substantially in the scale and in the spatial configuration of the projections. Live components such as the events that we are presenting at GV Art will continue to be integrated in this project, elastically re-imagining the spectator’s experience of this work.







Researching Themes

Through our ongoing partnership with London Metropolitan University, in collaboration with The Facility: Centre for Creative Practice, our creative methodologies have always been informed by rigorous research in the themes explored, as well as in the performance language with which to convey these. A key aspect of our research has been the re-visitation of historical texts, dramatic and non-dramatic, through contemporary questions of cultural identity. Our “Miscast Women” trilogy (*Ophelia’s Song*, *Medea Made Medea* and *The Magdalene Mysteries*) explored the narratives surrounding iconic female characters and re-imagined these from their own perspectives, challenging the patriarchal assumptions that have traditionally informed their depiction. Our work has then focused increasingly on re-discovering historical accounts of what could be termed, in its broadest understanding, as “ecstasy”. This concept, investigated in both its bodily and sacred connotations and approached from both humorous and dark angles, has been explored by Elastic Theatre within a wide range of stories. These include the homo-erotic legend of two little known saints of the Roman Empire in *The Passion of Saints Sergius and Bacchus*, as well as, in *Medousa*, the mythical transformation of the character into the infamous monstrous creature. Both these pieces culminate in the depiction of a contradictory blurring between physical and meta-physical experience, presented here as ecstasy. Perhaps the most vivid representation of this can be found in our piece *Baroque Box*, co-commissioned by Greenwich+Docklands International Festival, initially showcased as *Baroccata* at the Riverside Studios. Here, the subject of ecstasy is the quest of the central character, a baroque artist, in whose imagination we see the contrast between a fascination for anatomy and a devotion to the sacred, as he strives to depict the Ecstasy of Saint Teresa and the Angel. *Baroque Box* also represents our first collaboration with the Wellcome Trust in the investigation of medical themes of the 17th century.

Our interest in the research of medical themes continues to inform our work on *JULIUS* and its subject of intrusive thoughts and Obsessive Compulsive Disorder. This research benefits from the precious consultancy of high profile specialists in this area: Dr David Veale, Simon Darnley and Dr Wojtek Wojcik. Through regular meetings, such consultancies are vital not only in ensuring accuracy in our depiction of OCD symptoms, but also in inspiring the development of our narrative. Specific questions that have derived from this process pertain to the distinction between obsessive compulsive and delusional thinking, the theme of contamination that is central to many aspects of OCD and the mechanisms that may generate the triggering of intrusive thoughts and the compulsive response to these. Additionally, the contribution of historian Dr Erin Sullivan, who also collaborated on *Baroque Box*, has inspired us to look at the broader culture surrounding the concept of obsession, previous to the current understanding of OCD. In particular, this has helped us to investigate parallels between obsessive compulsive behaviour with religious and superstitious beliefs.



Inventing Characters

As in most productions by Elastic Theatre, the characters in *JULIUS* are presented as stylised and symbolical. However, we specifically aim to maintain a degree of plausibility in their representation, so as not to lose their dramatic depth and impact. We debated, for instance, about Julius's age, even though the casting choices made in this piece are clearly not motivated by a desire for realism. Nonetheless, it was important for us to define Julius as a young adolescent, whose understanding of the world appears to keep shifting between the one of a child and that of an adult. The increasing awareness of sexuality contributes to Julius's contradictory personality, but sexuality is intentionally left as a question mark in the piece, so as to inform but not distract from the central theme: that of his obsessions and compulsions.

It is intentional in the piece that all references to Julius Caesar should appear as coincidences. Surely, history has given us far more infamous dictators than Caesar to haunt the boy Julius, but the choice of this particular emperor has been made to highlight the randomness of OCD triggers. Caesar, in this sense, becomes the embodiment of all that Julius sees as taboo. As each one of the other characters appears, equally randomly, in his intrusive thoughts of Caesar, Julius is increasingly anxious of "contaminating" them with his thoughts.

There is a double logic in *JULIUS*. On the one hand, the central character is metaphorically trapped in contrasting attitudes towards his obsession, epitomised by the other characters: the superstitious beliefs of the Grandmother, the progressive standpoint of the Teacher and the moral and scrupulous concerns of the Priest. Within this logic, Brutus functions as the recognition of the irrationality of Julius's behaviour.

On the other hand, the narrative is complicated by the revelation (which will become increasingly prominent in the forthcoming development of this story) of the other characters' respective obsessions and compulsions. According to this, Julius's world increasingly becomes a vicious circle of imaginary cross-contaminations.



Performing in JULIUS

'Working with complex ideas is always an exciting challenge. The opportunity to channel these ideas into a specific narrative characterisation is something I don't often get to explore as a contemporary dancer. As a dancer, I am often asked to translate a mood or a feeling physically. Getting to know the cyclical process of OCD thought processes in relation to Julius' emotions has given me the opportunity to explore this skill in more detail.'

Adam Kirkham (*Julius*)

'Having an insight on what OCD is, coupled with valuable feedback from experts in the field, has been fundamental in the development of my character: the Grandmother. Coming from a Commedia dell'Arte performance background, I am used to developing 'types' rather than characters with complex personalities. In JULIUS I worked firstly on the physicality of my character as I usually do, but, here each action, gesture and word has been motivated by a deeper thinking process. However, the grotesque dimension has not been compromised: on the contrary! The Grandmother in JULIUS certainly retains all the qualities of a stereotypical Italian "nonna" and at the same time the traits of the archetypal elder figure in Commedia dell'Arte. Nonetheless, the reality and credibility of her actions emerge from a deeper understanding of her psychology, thanks to the scientific background knowledge and specific exercises, inspired by OCD principles, developed during rehearsal.'

Chiara D'Anna (*the Grandmother*)

"The evolution of dance, theatre, music and more recently circus allows today to break the borders between these arts. Elastic Theatre is a perfect combination of these different disciplines and an opportunity for a circus artist like me to be involved in every one of them in the creation of JULIUS."

Joachim Ciocca (*Brutus*)

'Stretching my skills has always been the key to my approach of performance. Elastic Theatre provides me with the perfect artistic environment for that, putting me in contact with very different types of performers, at the heart of the research and creation process. With our new project JULIUS, I also get acquainted with the filming process, something unexpected for an opera singer. Our approach to performance space is also an everlasting challenge for me.'

Nicolas Simeha (*the Priest*)

'Coming from an operatic background, I find the work I do with Elastic Theatre fascinating and highly creative. I have been working with the company for five years now and since the start I have explored unconventional ideas and total open-mindedness. Combining performance improvisation and music to develop the narratives of our productions is one of the most enjoyable part of the work I do with Elastic Theatre. In previous works, this included merging *bel canto* with contemporary singing techniques and a versatile physicality. In JULIUS, I redefine myself within a 'classical with an edge' expression, exploring darker corners of the human mind in the character of The Teacher. This company is every performer's dream: you are continuously challenged to explore the infinite universe of your imagination, to then release it into a newly shaped living artistic expression.'

Maya Sapone (*the Teacher*)



Filming JULIUS

'JULIUS has been a very exciting and challenging project. Creating a synchronised, triple- screen installation to tell the story has been a formidable task. Pre-shoot, careful planning and story-boarding have aided a complex edit where timing and coordination are everything. Collaborating with Jacek and the performers of Elastic Theatre is always an inspiring experience. Each gifted member is highly accomplished in their own respective discipline and the excitement happens when experimentation and improvisation merge these styles in powerful and moving ways. Jacek has a huge skill in bringing together an extremely eclectic group of talented people who nurture a supportive environment, in which one can really be experimental and free. We ourselves were immediately made to feel an integral part of this artistic process and with the trust we've developed have been able to capture many intimate performances. Jacek's techniques encourage the sharing of exciting and ambitious ideas and a mutual respect for each other's skills allows us a creative freedom. These and many other reasons make working with Elastic Theatre a truly collaborative, unique and rewarding experience.'

Emma Savage and Ernest Mills (Directors of Filmography)







Composing the Score

'It was clear, on initial discussions, that the instrumentation used in the composition of music for JULIUS should be a small chamber ensemble with no use of electronics. Although the music needed to have a contemporary edge, it also needed to capture the flavour of traditional Italy. Violin, cello and accordion were chosen. The melodies were developed through the use of motifs, both for the characterisation of Julius Caesar and that of the tapping ritual. These motifs return throughout the action with increasing intensity as the obsessive rituals become stronger.'

Ivan Hussey (Composer)

Design Concepts

'The costume and set design of JULIUS are inspired by the cinema of Federico Fellini and early/mid-20th century rural Europe, but of course with an Elastic Theatre twist. We wanted to create a stage language where the aesthetic choices we made were specific, simple and effective, for example, using the colour red as a visual manifestation of the build up of psychological pressure within the piece. The aim with this straightforward approach to the design for JULIUS was to offer the audience a strong visual impression of the themes that are explored in the piece whilst underscoring the character and narrative.'

Nadia Malik (Designer)



Exhibition related Events at GV Art, London

Roundtable, 'OCD, Intrusive Thoughts and Representation'

'OCD, Intrusive Thoughts and Representation' is a roundtable event discussing the nature of obsessions, compulsions and intrusive thoughts and how these can be represented through artistic mediums. The panel will be composed of Dr. Simon Darnley and Dr. Erin Sullivan who will elaborate upon the nature and perception of OCD within both contemporary society and throughout the history of mental health. The founder and artistic director of Elastic Theatre, Jacek Ludwig Scarso will additionally discuss how these subjects deeply personal and often invisible thoughts can be visualised through the arts, in relation to the company's latest production, *JULIUS*. After the discussion there will be a chance for the audience to put their own questions forward to the panel to further elaborate upon this topic.



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art

RACHEL GADSDEN
and
ELASTIC THEATRE
Until 29 September
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OPENING HOURS
10am - 5pm
11am - 4pm
12pm - 4pm
10am - 4pm

Exhibition related Events at GV Art, London

Elastic Theatre Workshop, 'Voice/ Art Experiments'

Artistic Director and voice coach Jacek Ludwig Scarso and acclaimed soprano Maya Sapone lead an original workshop in vocal exploration, drawing on the creative methodologies of Elastic Theatre (www.elastictheatre.com/). Open to all levels of experience, this workshop is designed for anyone interested in the artistic potential of vocal performance. From high energy voice and singing exercises to world-music songs and vocal improvisation games, participants will explore a wide range of skills to develop creative ideas through voice. Uniquely for this event, the workshop will be inspired by the current exhibition at GV Art, which, alongside Elastic Theatre's Julius, include the work of Rachel Gadsden. Elastic Theatre's workshops have been acclaimed world-wide: recent collaborations include the Royal Opera House, Opera National de Lyon, RESEO (European Network of Opera and Dance Education), Arts Arena and BAW in Paris and The Living Theatre in New York.

Throughout the workshop, artist Rachel Gadsden will produce work inspired by the narratives exposed by the energies created throughout this workshop. The piece will then become a visual summation of the essence of this workshop.

Handwritten numbers and symbols projected onto a ceiling, arranged in a spiral pattern. The numbers range from 1 to 33, with some symbols and arrows interspersed.



Exhibition related Events at GV Art, London

Elastic Theatre Live Event, 'JULIUS: Meet The Company And The Characters'

Elastic Theatre, winner of the 2012 Fringe Report Award for Best Theatre Company, unveils its creative process behind the making of *JULIUS*, its first multi-media work premiering at GV Art. Artistic Director Jacek Ludwig Scarso will introduce the themes of this work and present the cast in a series of live demonstrations, providing an insight into Elastic Theatre's unique fusion of collaboratively devised performance, dance-theatre and contemporary opera. The evening will also include sneak previews of the forthcoming development of this project, which is supported by the Jerwood Charitable Foundation and the Wellcome Trust. Meet the cast and the creative team of Elastic Theatre and enjoy a special live happening created specifically for GV Art.



Credits

Cast

Julius - Adam Kirkham

The Grandmother - Chiara D'Anna

Brutus - Joachim Ciocca

The Teacher - Maya Sapone

The Priest - Nicolas Simeha

JULIUS is an Elastic Theatre production in collaboration with Savage Mills

Production Team

Original Concept and Artistic Direction - Jacek Ludwig Scarso

Film Direction - Jacek Ludwig Scarso and Savage Mills

Music - Ivan Hussey

Designs and Costumes - Nadia Malik

Make-up - Melissa Lambert

Film, Edit and VFX - Savage Mills

Producer - Jacek Ludwig Scarso

Script and Research - Jacek Ludwig Scarso

Music Ensemble

Celloman

Ivan Hussey – Cello

Samy Bishai – Violin

Dan Teper – Accordion

Consultants

Dr David Veale

Simon Darnley

Dr Erin Sullivan

Dr Wojtek Wojcik

Rishi Trikha

With thanks to:

GV Art, Robert Devcic, The Facility: Centre for Creative Practice at London Metropolitan University, Lucy Richardson, OCD Action, Joel Rose, Jonathan Thomson, Bethlem Museum, Jon Opie, Marie-Lise Sheppard, Shonagh Manson

Supported by the Jerwood Charitable Foundation and the Wellcome Trust.

Exhibition funded by GV Art, London.

About GV Art, London

GV Art is a contemporary art gallery which aims to explore and acknowledge the inter-relationship between art and science, and how the areas cross over and inform one another. The gallery produces exhibitions and events that create a dialogue focused on how modern humans interpret and understand the advances in both areas and how an overlap in the technological and the creative, the medical and the historical are paving the way for new aesthetic sensibilities to develop.

'GV Art is fast becoming a central venue for the meeting of art and science.'

Philip Ball, *Chemistry World*, October 2011

Elastic Theatre

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Saturdays 11am-4pm

or by appointment

Admission free

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