Pauline Boudry and Renate Lorenz’s staged films and film installations often start with a song, a picture, a film or a script from the past. They have been working together since 2007, producing performances for the camera, staging the actions of individuals and groups being “in transit” — in reference of rational, law and economics.

In this film, performance follows the script: To Valerie Solanas and Marilyn Monroe in Recognition of their Desperation, written by composer Pauline Oliveros in 1970 after reading Valerie Solanas’ “SCUM Manifesto.”

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.

Oliveros’ composition asks the performers to choose five pitches each and play very long tones, modulated or unmodulated. In the middle section of the piece, the performers are invited to imitate each other’s pitches and reclaims its biodiversity.
Creative Play
Tuesdays 11 April & 25 May, 9 & 23 June & 30 June 11am–12:30pm
Recommended for children aged 2–5 and their adults. £5 includes a hot drink and squash
Due to overwhelming demand, we are now offering Creative Play twice a month! Come into a stimulating environment where your child can lead you on a discovery of messy fun. These open-ended activities will introduce you to new ideas, materials and creative processes which you can then try at home.

“Creative Play is absolutely brilliant. My children love getting involved in art and crafts and also being able to share ideas and information with others. I have learned a lot from the things I have seen and the activities which the children have come up with. Thank you so much for providing this space to make a mess and experiment!”

From 12:30–1pm all are welcome to bring packed lunches into our café. Advance booking recommended. The box office is open from 1pm Tuesday–Saturday 1pm-5pm

Family Art Workshop: Recycled Landscape
Saturday 10 June, 11am–12:30pm
£5 per family
Join award-winning artist Mike Perry as he introduces you to a large-scale installation, made using found objects and mixed media. We will explore, draw and print together to create a work to fit our Batter Street studio space. Reworking, remaking and remodelling, we will make something unique and contemporary exploring our chosen landscape and environment.
Advance booking essential.

Family Art Workshop: Lost and Found
Saturday 10 June, 11am–12:30pm
£5 per family
Join award-winning artist Mike Perry as he introduces you to a large-scale installation, made using found objects and mixed media. We will explore, draw and print together to create a work to fit our Batter Street studio space. Reworking, remaking and remodelling, we will make something unique and contemporary exploring our chosen landscape and environment.
Advance booking essential.

Lunchtime Talks
Wednesday 12 April, 1pm
Tuesday 7 June, 1pm
Free and open to all
We will be hosting lunchtime talks exploring Mike Perry’s work exhibited in this exhibition and a free exhibition of Plymouth Arts Centre – No Booking required.

New Assistant Curator
Plymouth Arts Centre is pleased to welcome Lucy Stella Rollins as our new Assistant Curator. Lucy previously worked at the University of London and has a Masters in Curating Contemporary Art from the University of Oxford. Lucy has since worked as an independent curator based in London.

NEW Family Membership
Join for £5 per year and get 75p off every family workshop.
Lots of you join us regularly for family workshops so to make your visits as affordable as possible, we’ve introduced a new family membership which allows you to save on our usual workshop attendance prices.
This membership applies to Creative Play, Bringing In Baby to the Gallery and Family Art Workshops. Look out for the Fantastic for Families logo!
Ask at the box office or visit any workshop page on our website to join online.

Plymouth Arts Centre believes in the value of creative learning as part of a lifelong journey of discovery.