

Fierce

Live art. Collision. Hyperlocal. Supernow.

Fierce Festival, Birmingham
22nd-27th March 2011

Fierce Festival Venues



1. AE HARRIS
110 Northwood Street
Birmingham B3 1SZ
www.stanscafe.co.uk/ae-harris.html

2. TROVE
The Old Science Museum
144 Newhall Street
Birmingham B3 1RZ
www.trove.org.uk

3. Birmingham Museum and Art Gallery
Chamberlain Square
Birmingham B3 3DH
www.bmag.org.uk

4. Town Hall Birmingham
Victoria Square
Birmingham B3 3DQ
T. 0121 780 3333
www.thsh.co.uk

5. Broad St

6. Moor Street Station
Queensway
Birmingham B4 7UL

7. Eastside Green
New Canal Street
Birmingham B5 5RH
www.wearefierce.org

8. Selfridges
1 Bullring Shopping Centre
Birmingham B5 4BP
www.selfridges.com
Moor Street Station:
Queensway
Birmingham B4 7UL
www.chilternrailways.co.uk

9. VIVID / The Dirty End
140 Heath Mill Lane
Birmingham B9 4AR
T. 0121 766 7876
vivid.org.uk

10. The Old Library
Gibb Street
Birmingham B9 4AA
T. 0121 224 8400

11. The Rainbow Warehouse
149-150 Adderley Street
Birmingham B9 4ED

12. mac
Cannon Hill Park
Birmingham B12 9QH
T. 0121 446 3232
www.macarts.co.uk

Introduction from Fierce Festival Artistic Directors

In April 2010 we made an open invitation to join us on our journey as we set out towards this festival. We threw a 'Start Party' at Stan's Cafe's former metal factory home, @AE Harris. Those of you that were there may remember rolling (or squeezing) under a lowered shuttered door, precisely 70cm from the ground. It was the work of artist Eitan Buchalter.

On the other side of this warehouse shutter in the Jewellery Quarter, were fragments of works or artists in conversation with the public about where they might be heading with their ideas. Each work was a departure point, the start of an exploration. This festival is the celebratory culmination of those different journeys.

It has been a year of great tumult and change both inside and out: cuts to arts funding and the social impact of our government's aggressive cuts to public services must be faced and negotiated. Despite the fray art still gets made. As it must. No doubt the kind of art that is made is shifting, perhaps a sharpening of politics, perhaps radicalised ways of relating to an audience are emerging...

The history of Fierce Festival (founded by Mark Ball as Queerfest in 1998) has been a fascinating legacy to inherit. The myths and the echoes of former festivals have left traces all over the city. As

relative newcomers to Birmingham, moving here in November 2009, we hope we have approached the city with unjaded eyes. It has always been our ambition to communicate a personal sense of discovery through the programme.

The artists we have collaborated with have helped us ask questions of the city. The festival sites are an informal portrait of Birmingham and its unique texture. From emerging artist-led spaces like Grand Union, TROVE (the site of the Old Science Museum in the Jewellery Quarter) to the recently refurbished mac in Cannon Hill Park and VIVID (or 'The Dirty End', our festival hub) in the heart of Birmingham's industrial quarter.

Birmingham has a special quality. It has layers of history, contradictions and multiple personalities. It is a porous place where people and new ideas are welcomed in. The naturally collaborative spirit and camaraderie in the cultural sector is particularly unique, and has made this journey an absolute pleasure for us.

So – in the spirit of journeys into the unknown, we encourage you to embrace the festival atmosphere and go somewhere you've never been before, see something you've never seen before and strike up a conversation with a stranger.

Thanks for joining us.

Laura McDermott and Harun Morrison
March 2011

Fierce Festival Programme Schedule

Tuesday 22 March			
Symphony of a Missing Room	🏠 BMAG	10.15am-11.15am	£12 (£9)
Lundahl & Seidl		11.25am-12.25am	
		1.25pm-2.25pm	
		2.35pm-3.35pm	
		3.45pm-4.45pm	
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
The Soldier's Song, Quarantine	👤 Moor St Station	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free
Fierce / Flatpack, Festival Launch	🌿 The Dirty End	5pm-8pm	Free
The Irrepressibles	🏠 Town Hall	8pm	£15

Wednesday 23 March			
Symphony of a Missing Room	🏠 BMAG	10.15am-11.15am	£12 (£9)
Lundahl & Seidl		11.25am-12.25am	
		1.25pm-2.25pm	
		2.35pm-3.35pm	
		3.45pm-4.45pm	
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
The Soldier's Song, Quarantine	👤 Moor St Station	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free
Fierce Talks: Eitan Buchalter	🗣️ The Dirty End	2pm	Free
A History of Sound Art	🗣️ The Dirty End	5pm-6.30pm	Free
Narrating Our Lines, plan b	🏠 mac, Hexagon Theatre	7pm	£7 (£5)
One Minute Volume Four (screening)	🌿 The Dirty End	7pm	Free
Rat, Rose, Bird, Sheila Ghelani	🏠 mac, Foyle Studio	8.30pm	£9 (£6)

Thursday 24 March			
Symphony of a Missing Room	🏠 BMAG	10.15am-11.15am	£12 (£9)
Lundahl & Seidl		11.25am-12.25am	
		1.25pm-2.25pm	
		2.35pm-3.35pm	
		3.45pm-4.45pm	
Workshop: Eitan Buchalter	🌿 The Dirty End	11am-12pm	Free
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
The Soldier's Song, Quarantine	👤 Moor St Station	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free
Fierce Talks: James Webb	🗣️ The Dirty End	2pm-3pm	Free
Luksch and Patel, Residency Opening	🌿 Grand Union	6-8pm	Free
The Commentators, Stan's Cafe	🗣️ Broadcast to the Dirty End and online	6pm-6am	Free
Automatic, Eitan Buchalter	🏠 To be announced	From 6.30pm	Free
Action Hero, Frontman	🏠 The Rainbow	8pm	£9 (£6)
Luksch and Patel Screening	🌿 The Dirty End	9pm	Free
Guest DJ	🌿 The Dirty End	11pm-1am	Free

Friday 25 March			
Workshop: James Webb	🌿 mac	10am-4pm	£40 (£25)
Symphony of a Missing Room	🏠 BMAG	11am-12pm	£12 (£9)
Lundahl & Seidl		12.10pm-13.10am	
		2:10pm-3:10pm	
		3:20pm-4:20pm	
Dominic Johnson, Departure	🏠 TROVE	8pm	£12 (£9)
Kim Noble, I Am Live	🗣️ Broadcast to the Dirty End and online	9pm	Free
Human Salvage: a night of club performance, co-curated by Dominic Johnson & Fierce	🏠 @ A E Harris, Northwood Street	8pm-2am	£9 (£6)
Kira O'Reilly Silent Walk	🌿 The Dirty End	11.30am-12.30pm	Free
Fierce Talks: From Queerfest to Fierce	🗣️ The Dirty End	2pm-3pm	Free
Big Jugs Happy Hours, Companis	🌿 The Dirty End	5pm-7pm	Free
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
The Soldier's Song, Quarantine	👤 Moor St Station	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free

Saturday 26 March			
Workshop: James Webb	🌿 MAC	10am-4pm	£40 (£25)
Symphony of a Missing Room	🏠 BMAG	10.15am-11.15am	£12 (£9)
Lundahl & Seidl		11.25am-12.25pm	
		1.25am-2.25pm	
		2.35pm-3.35pm	
		3.45pm-4.45pm	
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
The Soldier's Song, Quarantine	👤 Moor St Station	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free
Fierce Talks: The Pram in the Hallway	🗣️ The Dirty End	1pm-2.30pm	Free
Burning'ham Feast, EXYZT	🌿 Eastside Green	6pm-9pm	Free
The Commentators, Stan's Cafe	🗣️ Selfridges, Broadcast to the Dirty End and online	9am-8pm	Free
Paper Party inc Kim Noble	🌿 The Dirty End	8.30pm	£6

Sunday 27 March			
Workshop: James Webb	🌿 mac	10am-4pm	£40 (£25)
Spit or Swallow?, Companis	🌿 The Dirty End	11am-2pm	Free
Prayer, James Webb	👤 The Old Library	12pm-8pm	Free
Burning'ham, EXYZT	👤 Eastside Green	12pm-10.30pm	Free
Symphony of a Missing Room	🏠 BMAG	1pm-2pm	£12 (£9)
Lundahl & Seidl		2.10pm-3.10pm	
		3.20am-4.20pm	
Covet Me Care for Me, Sheila Ghelani	🏠 TROVE	4pm-8pm	Free
Big Jugs Happy Hours, Companis	🌿 The Dirty End	5pm-7pm	Free
Kim Noble, I Am Live	🗣️ Broadcast to the Dirty End and online	9pm	Free
Closing Party with Juneau Projects	🌿 The Dirty End	8pm-late	Free

- 🏠 Performances
- 👤 Installations
- 🗣️ Talks
- 🌿 Workshops
- 🗣️ Broadcasts
- 🌿 Socials, live music

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Laura McDermott and Harun Morrison
March 2011

Flatpack Festival

23-27th March

We are pleased and proud to be running concurrently with Flatpack this year. Film and then some. Flatpack is a wonder... A mixtape by a dear friend who knows what you love and what you might love to discover, the programme is a multi-faceted beast: epic, eclectic and worth diving into from all angles. Here are some of their performative highlights:

Shadow Shows

Wednesday 23 March, 7.30pm
Patrick Centre

First full UK performance of a deliciously creepy 'experiment in surreal horror' devised by Pram and Film Ficciones using projections and silhouettes to summon up nightmarish fairy tales.

every minute, always

Sunday 27 March
performances 11.00am, 11.45am, 12.30pm, 1.15pm
Electric Cinema

Seated amongst other couples, this highly crafted experience unfolds for each participant through headphones and in concert with what they see on screen. From the cinema seat, the participant is guided by the voice of the narrator into a rich and sonically transporting world. Underscoring this journey for each participant however, is an electrifying awareness of their relationship to each other and to the other couples, as the worlds of cinema and theatre collide.

Pixel Visions

Friday 25 March, 8.30pm
Ikon Eastside

Computer animation did not begin with Tron. This is a rare chance to see work from four pioneers in the field. Followed by a performance from Scree, an experimental audio-visual project investigating the properties of feedback loops and chaotic systems.



The Dirty End

What is the Dirty End?

Tuesday 22nd March, 5.30pm-8pm
Fierce and Flatpack Festivals Launch

Wednesday, 23rd March, 5pm
A Short History of Sound –
J Milo Taylor and Joel Cahen

Saturday, 26th March, 8.30pm
Paper Party – turntable zoetropes and origami battles
in the legendary Flatpack end of festival knees up

A place where Flatpack, Fierce and VIVID meet.
A place to pick up a brochure and find out
festival news.

A place to buy drinks, both familiar and exotic.
A place to see free films and talks.
A place to get lovely hot food, or a slice of
Brazilian Bolo cake.

A place to wind down after a long day of live art
and crazy films.

A place where everybody know your name,
and you're always glad you came.

A place where the mail train stops, and there ain't
no cops and the folks are tender-hearted.



Juneau Projects

22nd-27th March

Live performance on the 22nd and 27th March 2011, early evening
The Dirty End, Free (no booking required)

Juneau Projects have designed the environment of The Dirty End: dressing the space, constructing furniture and configuring an AV set-up with a generative video backdrop. On the 22nd and 27th of March they will perform a live music set with instruments of their own making.

Juneau Projects was formed in 2001 by Philip Duckworth and Ben Sadler. The majority of their work includes participatory elements and involves projection, sound, music, animation and installation. They are particularly interested in the rapidly increasing speed of technological development, and its associated obsolescence.

www.juneauprojects.co.uk



Kim Noble

Friday 25-Sunday 27 March, 9pm

The Dirty End (or online), Free (except Saturday at The Dirty End, which is during Flatpack Festival's Paper Party – a riotous knees up, £6 entry)

Turn on, tune in and something else. Kim Noble, art-comic provocateur, brings his own TV channel to Birmingham and the rest of the planet.* Streaming live from a studio throughout the festival. Watch stuff that might be absolutely incredible.**

* excluding parts of china and Rotherham

** it might not be incredible

Flatpack and Fierce have joined forces to house Mr Noble in a unit of Zellig at the Custard Factory for the weekend. From Friday 25th to Sunday 27th March he will be webcasting live each night at 9pm to The Dirty End and anyone who cares to find him online at www.livestream.com/kimnoble. (NB: includes some adult content) If you pop into Zellig during the day you may also be able to catch a glimpse of the machinery behind this televisual magic.

www.mrkimnoble.com

Human Salvage: a night of club performance co-curated by Dominic Johnson and Fierce

Friday 25th March, 8pm-2am

@A.E. Harris, Northwood Street, £9 / £6 concessions

A night of spiky club performance in the former metal factory, AE Harris, located in the heart of the Jewellery Quarter. Expect provocative performances by a coterie of artists who straddle the worlds of live art, performance art and 'low' performance modes, including Dickie Beau, Lauren Barri Holstein and Leo Hedman, alongside a great bar, a roster of DJs and live music. Fierce's reputation for unforgettable late events is certain to continue with Human Salvage, channeling the spirit of the legendary past festival nights, like Visions of Excess.

Human Salvage is supported by Stan's Cafe and Arts Council England



Spit or Swallow Closing Festival Brunch Companis

Sunday 27 March, 11am-2pm

The Dirty End, £5

From the duo who brought you Bone Dinner, Companis – purveyors of bad taste and rule bending – present an eating experience to remember at the Dirty End.

Spit or Swallow? is a rolling, durational brunch fit for a queen, in the form of a large-scale Flemish still life. While you help us to demolish this banquet, you can celebrate the imminent demise of this year's Fierce and Flatpack and chew over the best and worst bits of the week in typically interactive Companis fashion.

www.companis.co.uk



Mirror Mirror The Irrepressibles

Tuesday 22nd March, 8pm
Town Hall Birmingham, £15

The Irrepressibles are a 10-piece performance orchestra who create 'art pop' that iconoclastically collides musical styles with theatrical costumes and distinctive visuals. The band's vocalist, Jamie McDermott, channels the spirit of iconic frontmen like Klaus Nomi. The set for the Irrepressibles' Mirror Mirror spectacular creates kaleidoscopic stage images – reflecting the choreographic movements of the musicians amongst a myriad of mirrors and glitterballs on stage.

www.myspace.com/theirirrepressibles

About the Fierce Festival Caravan of Artists

We thought hard about what makes a good festival. About what we've loved in the festivals we've been to. A sense of unrepeatability. A one-off collection of people and moments.

We wanted to avoid curating a festival of shows, 'cherry picking' the most in vogue on a circuit, we didn't want to present a series of preordained outcomes. Instead we sought to choose a group of artists, curating them based on their practice, for long-standing relationships we had with them or a deep sympathy for their work. Sometimes artists were introduced to us by our co-producing partners, bringing new names to our attention.

We wanted to work with these artists, to go on a journey with them, as we discovered Birmingham – we wanted to take them with us, helping us see the city through their eyes.

In other cases we knew of an idea or piece of work in development (or already in existence) that we felt would have an interesting resonance shown in Birmingham, revealing a new aspect of the city's identity or history.

This first Caravan of Artists have been spending time in the city and in conversation with us all year, since our Start Party in April 2010 when we announced who we'd be working with.

We've taken these artists on inspiration walks around the city, we've brought

them for conversations with the partner organisations we're working with and we've invited them to stay with us in Birmingham – sometimes in our home here – and continue to plot and plan and scheme over shared food and wine.

Along the way we've tried to provide access points to anyone interested in the process in action, especially on our blog, but also through occasional live events.

The works that have been created all bear traces of Birmingham in different ways. Sounds and recordings from the people, the buildings and the fabric of the city and its surroundings (James Webb, Quarantine, Lundahl & Seidl), a sideways look at some of the city's most well known places (Stans Cafe), the physical movement through roads and canals (plan b, Eitan Buchalter, Munu Luksch and Mukul Patel), a totally reimagined space (EXYZT), a smashed rose on a rat trap or a lovingly created mongrel object (Sheila Ghelani), a research process soundtracked by the vibrating walls of the post-industrial warehouses during Capsule's Supersonic Festival (Action Hero), a chance to witness a hand being tattooed in an unrepeatably performance event (Dominic Johnson).

Some ideas we have been developing with other artists are not yet ripe – these might have their moment at next year's festival, and some of the works you see in this year's festival might grow and develop further.

We are still on a journey. Thank you for being here in Birmingham this year. We hope you'll be with us again in March 2012.



Martina's Birthday (April 2010)

This image was taken by Briony Campbell at the Fierce Start Party in April 2010. This work, variously called Christer's Birthday, Martina's Birthday or James' Birthday, allows audience members to give verbal orders to two performers who follow their instructions via wireless headphones. Cameras attached to the head of the performers, or more accurately 'avatars', allow the 'controller' to see from the perspective of the avatar and the impact of their instructions. Martina's Birthday is an earlier work than 'Symphony of a Missing Room' and can be seen as a bridge within Lundahl and Seidl's pieces between earlier hermetically sealed works (in constructed worlds distinct from everyday life) and those performed in the public realm.

Symphony of a Missing Room Lundahl & Seidl

Tuesday 22nd – Sunday 27th March
1hr slots, 10.15am-3.45pm (times vary)
Birmingham Museum and Art Gallery, £12 (£9)
Great Charles Street Entrance

This work is a guided tour for six at a time, both a collective but extremely personal journey around the museum. Via wireless headphones a voice takes visitors, led by performers, on an itinerary that traverses layers of physical and imaginary architecture. Through the use of multi-sensory illusions and binaural sound recordings the visitor's attention is steered away from the visible and tangible world and diverted into a new perception of the self, time and space.

Please note: the performance involves a walk through the museum you are advised to wear comfortable shoes. You must be over 16 unless accompanied by a guardian.

Co-presented with Birmingham Museum and Art Gallery. Commissioned by Weld; development and European tour supported by Fierce and Birmingham City Council.

www.lundahl-seidl.com

Thoughts from Fierce Festival Artistic Directors... This work has appeared in four museums to date... Stockholm, Gothenburg, Leuven and now Birmingham; each time the work is reconfigured and remade, creating a fluid dialogue between the past and contemporary notions of virtual space. The soundscape includes recordings made when Birmingham Museum and Art Gallery was empty: early in the morning or evening. Lundahl and Seidl are metaphorically seeking to hear the building itself – as though it might be a sentient entity or vessel. The evocation of themes of loss and retaining traces of things past are particularly complementary to the museum's internationally recognised collection of Pre-Raphaelite painting.





Silent Walk Kira O'Reilly

Friday 25 March, 11.30am
Starting point at VIVID (The Dirty End)
Free (booking required)

The Silent Walk is an aimless wondering through local space and environment.

It's not about the singular or authorship; rather it's an emergent congregating, conjugating, perambulation of randomly shifting navigation made together as a non verbal flock. It's origins are from an exercise set by the former Chicago based performance group, Goat Island, it has since gone through slight changes as I've introduced it to groups at the beginnings of workshops or as an event in itself.

BURNING
HAM



Burningham EXYZT

Tuesday 22nd-Sunday 27th March 12pm-10.30pm
Feast on Saturday 26th March

Burningham is a playful intervention on Eastside Green conceived and constructed by acclaimed French architecture collective EXYZT. The site is in the shadow of Birmingham's abandoned Curzon Street railway station and on the route of the proposed HS2 high speed rail link. You are invited to drop in and help EXYZT in their process of 'urban psychoanalysis' of the city. Does Birmingham have low self-esteem? Does Birmingham have multiple personality disorder? Should Birmingham be renamed? Visit throughout the week, and join us for a public feast at dusk on Saturday 26th March.

Commissioned and produced by Fierce Festival in partnership with Birmingham City University. Funded by Birmingham Cultural Partnership and the Working Neighbourhoods Fund. Supported by Arts Council England, Birmingham City Council, Birmingham Metropolitan College Young Apprentice Programme 14-16, Birmingham Hippodrome, Culture France, CLP Cultural Leadership Programme, MADE and Stans Cafe @AE Harris. Timber from Arnold Laver & Co.

www.exyzt.net

Prayer

James Webb

Tuesday 22nd–Sunday 27th March, 12-8pm
The Old Library, Free (no booking required)

In this installative sound work, James Webb presents a city with a portrait of itself, as a place of diverse religious faiths and beliefs. For Birmingham, Webb will take recordings of prayers donated by faith groups across the city – including Greek and Russian Orthodox Christianity, African Zionist, Baha'i, Wicca and Eckankar. His contemplative installation brings together separate recordings of prayers fusing voice, melody and language to weave a multi-layered sonic tapestry that subtly envelops the visitor.

Also installed during Fierce Festival

There's No Place Called Home

Tuesday 22 March–Monday 30 May
mac (trees in Cannon Hill Park), Free

There's No Place Called Home is a recurring worldwide intervention whereby specific foreign bird calls are broadcast from speakers concealed in local trees. Examples include calls from non-migratory Nigerian birds broadcast from speakers hidden in Johannesburg trees, bird distress calls relayed from parks in Buenos Aires, Caribbean bird calls in Yorkshire trees, and the barks of geese transmitted from trees near the site of the Temple of Juno, Rome.

www.theotherjameswebb.com



Thoughts from Fierce Festival Artistic Directors... The making of this work has been genuinely enlightening. Like Liz Hingley's photography project 'Under Gods' (a series of portraits taken along Birmingham's Soho Road), Prayer has emphasised Birmingham's incredible cultural diversity. The work is an invigorating acknowledgement of Birmingham as a porous place – home to an huge number of practising faith groups.

Right now, in their own way, at one stage or another, the following works and guilty pleasures have meant something to me.

- "The War of the Worlds," radio broadcast, Orson Welles, 1938
- "Music for airports," album, Brian Eno, 1978
- "A Zed & Two Noughts," film, Peter Greenaway, 1985
- "Encyclopedia of Pon Chak," album, Epaksa, 1996
- "Bakgat," album, David Kramer, 1980
- "Husbands & Wives," film, Woody Allen, 1992
- "Ya Habib," album, The Sabri Brothers, 1990
- "The Dreaded Batter Pudding Hurler (of Bexhill-On-Sea)," radio broadcast, The Goons, 1954
- "Light bulb to simulate moonlight," installation, Katie Paterson, 2008
- "Chungking Express," film, Wong Kar Wai, 1994
- "F for Fake," film, Orson Welles, 1974
- "Coin Locker babies," novel, Murakami Ryu, 1980
- "Collapse," book, Jared Diamond, 2005
- "Wing sings all your favourites," album, Wing, 2005
- "Air Ratio," album, Eric LaCasa, 2006
- "Untitled (Johannesburg)," live performance, Francisco López, 2005
- "Good Feelings in Good Times," intervention, Roman Ondák, 2003
- "Unagi," film, Imamura Shohei, 1997
- "L'Audio-Vision. Son et image au cinéma," book, Michel Chion, 2005
- "Hillbrow/Dakar/Hillbrow," intervention, Stephen Hobbs & Marcus Neustetter, 2007
- "Viva hate," album, Morrissey, 1990
- "Pierre," intervention, Roxy Kawitzky, 2010
- "A Lover's Discourse," book, Roland Barthes, 1979
- "Pom Poko," film, Takahato Isao, 1994
- "Enough Rope," poetry collection, Dorothy Parker, 1926



Quarantine The Soldier's Song

Tuesday 22nd-Sat 26th March, 12-8pm
'The Cube' Moor street station
Free (no booking required)

The Soldier's Song is a video installation developed over an 18 month period of questions and conversations. The Soldier's Song offers an intimate screen karaoke liaison with a currently serving soldier. The piece examines our preconceptions about soldiers and asks us to consider our connection with them, inviting us to duet with an individual who might fight in our name. A simple, quietly provocative piece that asks us whether we're willing to remain an audience.

Presented by Quarantine in association with Fierce Festival and Warwick Arts Centre. Supported by Chiltern Railways. Originally commissioned by Leeds Studio Met with support from the Nuffield Theatre, Lancaster.

www.qtine.com

Thoughts from Fierce Festival Artistic Directors... Quarantine are interested in people and their work frequently involves individuals with no experience of performing. The Soldier's Song is a deceptively simple piece that gently jolts you into considering your personal position as you decide whether to sing along in a karaoke duet (or choose not to). For this installation at Fierce Festival and Warwick Arts Centre we have recorded an additional song for the installation with a soldier from the West Midlands.

"I am curious, grateful, sober.
And it's happening whilst singing
along to an achingly big pop song.
Just like life then, when the
going gets tough, it's not clever
you want, but obvious, unashamedly
heartfelt gestures, sentiments
and music."

Someone we know, a performer in Quarantine's Make-believe, wrote this about her experience in The Soldier's Song karaoke booth in Manchester Art Gallery. But you could say it about our pieces White Trash (Angels) or Eat Eat (Baby One More Time) or Make-believe with its air band rendition of Guns N' Roses' *Paradise City*.

We love this, the banal and the beautiful, the ordinary and the once-in-a-lifetime side by side. Whatever we make, whoever makes it, whatever form it takes. We don't really do irony or arch. We're very serious about the brash cheesiness of what's right for that moment. Maybe it's too many tearful nights in nightclubs. Maybe the torch was lit in Alain Platel's Bernadetje with the soul-rousing, hilarious, heartbreaking karaoke version of The Bangles' *Eternal Flame*. Maybe we should cite George Perec and his ideas about the infraordinary. Whatever – something in all of Quarantine's work approaches this...

Eitan Buchalter will position himself between a wall and automatic sliding doors that will inevitably crush him as people enter or exit the building. This work is part of an ongoing exploration into how people behave, and their natural responses to unexpected situations.

Recent interventions by Buchalter have included standing at the top of an escalator in Tate Modern (Conveyor, 2009) and blocking a door so that he is repeatedly slammed by people trying to enter (Stopper, VIVID, Endurance 2008).

Veer, 2011

On Saturday 5th March, 2011 Eitan Buchalter used crowd control fencing to divert the flow of pedestrian traffic through the VIVID on Heath Mill Lane in Birmingham's Eastside. This intervention was scheduled to coincide with football fans attending the local derby between Birmingham City FC and West Bromwich Albion.

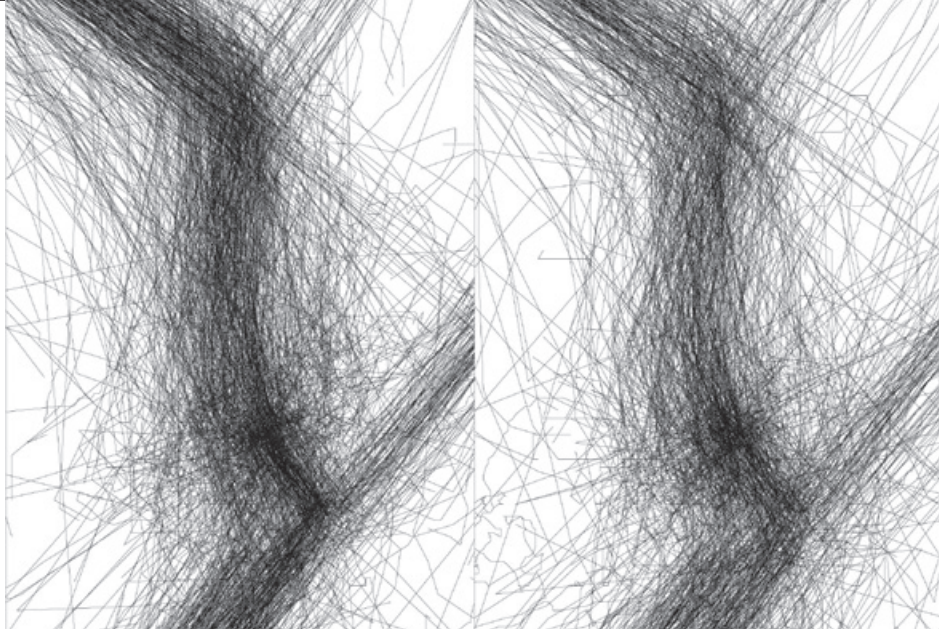


Automatic Eitan Buchalter

Wednesday 6.30pm-10pm
Venue to be announced
Free (no booking required)

Automatic is supported by Arts Council England.
Veer was co-produced by VIVID and Fierce. Supported by Arts Council England.
Eitan Buchalter is a 'VIVID' In Association with... Artist

www.eitanbuchalter.com



Narrating Our Lines plan b

Wednesday 23rd March, 7pm
mac (Hexagon Theatre), £7 (£5)

Daniel Belasco Rogers and Sophia New (plan b) have been recording everywhere they go with GPS tracking devices – Dan since 2003 and Sophia since 2007. For Fierce they have begun creating a living map of Birmingham in a project called 'A Day in the Life: The Walkers of Birmingham' (collating donated GPS data of people's daily movements around the city). The artists will present the animation as it stands on that day, along with interviews from the walkers of Birmingham who have participated.

In this lecture performance plan b will contextualise this project within their ongoing practice of tracking their own movements in GPS, keeping every text message they send to each other and logging their moods.

Also: an installation of animated GPS trails and prints of a 'year in the life' of Dan and Sophia will be on display in the mac foyer.

Commissioned by Fierce Festival and mac. Supported by Arts Council's Digital Content Development scheme. This work is in collaboration with the Mixed Reality Lab at The University of Nottingham, and is supported by Horizon Digital Economy Research through the Research Councils UK grant EP/G065802/1 and by Mixed Reality Lab.

www.planbperformance.net

Thoughts from Fierce Festival Artistic Directors...

plan b take the data detritus of contemporary existence and mould it into shapes that provide us with a meta-vision of ourselves and the lives we lead. 'A Day in The Life: The Walkers of Birmingham' and the accompanying performance lecture is helping us understand the rhythm of the city – capturing insomniac wanderings alongside dawn milkrounds and the paths of dog walkers along the River Rea or pub crawlers in the centre of Birmingham. The fact the project deals with people's movements on foot feels important in the context of a city that has such a long standing love affair with the motor car.

Now we have a record my love, a record of times apart and time together. We always knew which we found easier. We have always felt a longing and make plans to try to close the physical gap between us. But if I am honest the occasional separation helps us too, an emotional urgency arises that is not always there when we are together. So a text message to you when we are not together suddenly becomes a little more condensed, at times desperate, dare I say, with every word reassessed to squeeze my day into 160 characters. Now we can see that there is a silence in our togetherness – the record shows that the texting stops. But there is a record, because if we step outside together we draw a line – not the same line but one beside, accompanying and that is important, as we cannot walk exactly the same path however close we are. Although I only decided to switch on a GPS in 2007, to see what drawing I am making of my life next to you, we had decided to embark on a journey together seven years earlier to all sorts

of places and adventures. Sometimes these journeys took us to the other side of the world, sometimes to the corner shop.

In opening up what we do to other people I am amazed and comforted by the honesty and generosity of others about their lives and how much we learn about a person through the simple act of walking. So we can try to make the world flat again, a two dimensional line standing in for a whole wealth of images, sights, smells and sounds. We all know experience cannot be reduced to this, but there is an odd beauty in the simplicity of a line, its reduction and repetition can define a city, and at times sum up a life.

"Indeed the line, like life, has no end. As in life, what matters is not the final destination, but all the interesting things that occur along the way. For wherever you are, there is somewhere further you can go"

Tim Ingold, Lines – a brief history,
Routledge 2007, p170



Rat, Rose, Bird Sheila Ghelani

Wednesday 23rd March, 8.30pm
mac, £9 (£6)

Rat, Rose, Bird is a meditation on farewells, departures, long journeys and the hunt.

The hunt (possibly with a rifle gun) for a better life, a better love, a place to drop anchor or a space to claim as one's own.

Roses are proffered.
Champagne is sipped.
The clock ticks.
Exits are made.

Sheila Ghelani makes visually rich performance work that engages with ideas surrounding hybridity, migration and love.

A BAC Scratch Commission. This project is supported by Arts Council England.



Covet Me, Care for Me

Sunday 27 March 4pm-8pm
TROVE, Free

(booking not required – come and go within the performance times)

Will you wear me? Will you care for me? Will you covet me? Will you love me? Will you let me be part of this history of yours, this so called history of yours, this history you own, the history of the world?

Sick to death of being placed 'outside', 'Covet Me, Care for Me' offers a series of covetable 'mongrel' objects, with the intention that they will be wanted, taken home and looked after by the viewer... objects to be talked about, placed in pride of place and above all else desired.

Originally a SPILL commission

www.sheilaghelani.co.uk



Covet Me Care For Me and Rat Rose Bird

Two sides of the same coin.

Two pieces about the same subject. The same period of time. The same events.

Two different approaches. Two different outcomes.

Moving in opposite directions.

Bookends.



Covet Me Care For Me was made in 2007 in the middle of a maelstrom. It involved a short focused making process and took me to some precious places:

Into the glass-makers studio and up-close with alchemy. Over to Farringdon to explore the local jewellery quarter. Into the wholesale shops of East London's watch-sellers. And over to Angel to an engravers stall.

Stationers, haberdashers, junk shops, picture-framers.

I bought the hammer in a local DIY store. The long rubber audience gloves in a very conveniently placed plumbers.

*

Rat Rose Bird has been its opposite in every way. Although begun in 2008, it will only just be finished in time for Fierce (2011).

A long, lengthy, drawn out process, involving short bursts of making, interrupted by long periods of forgetting.

Perhaps to make it possible for me to:

Keep going into wedding shops. Smile sweetly whilst buying roses and champagne (to waste and smash). Discover a gruesome freezer at the back of all pet shops. Spend hours and hours reading about colonialism. Pretend my house has rats in order to buy traps. Ignore supermarket lights as I queue for small pots of cream.

Sift through toys in pound shops. Sift through thoughts at bus stops.

Carry a chest of drawers up the hill in the rain. And up the stairs. And up the steps. And into the van. In the middle of the night.

To drive through traffic, with a stranger making me explain.



*

Several times whilst trailing from shop to shop I've wondered to myself what it's all about.

Once this piece has been shown for the first time, I think something new is going to start: A new phase of work. A new interest. A new type of looking. A new love.

*

I am going to spend my coin.



I am going to buy a glass of something nice. To raise towards the future To start something new.

My arms are going to be wide open.

I am going to be smiling.

I am going to be looking forward.

I am going to be looking towards you.

*

I will be starting again.

*

Fingers crossed eh?



Kayak Libre Manu Luksch & Mukul Patel

Thursday 24th March, 6-8pm: Artists' talk at 6.30 pm
Screenings at The Dirty End (VIVID) at 9pm

Grand Union / The Dirty End, Free
(to book a kayak ride contact Grand Union at info@grand-union.co.uk
More info on Grand Union website)

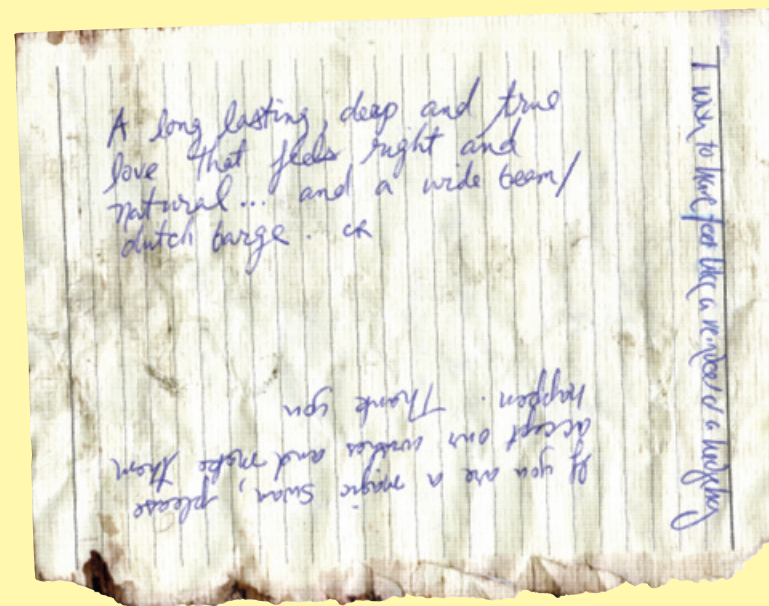
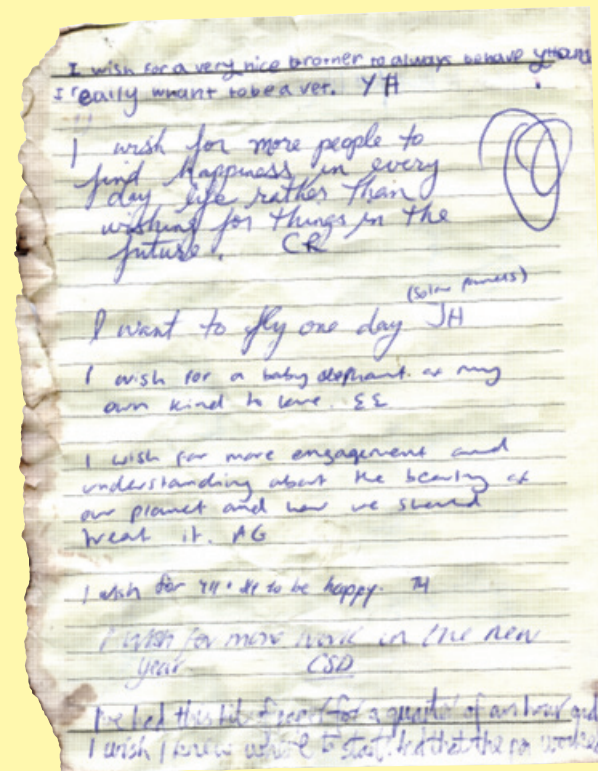
Kayak Libre creates a temporary experimental infrastructure for Digbeth in the form of a water taxi service along the canal network. The fare is a conversation: reflections about alternative modes of transport and possible futures of the canal infrastructure.

Manu Luksch and Mukul Patel will be in residence at Grand Union as part of the Search Engines project during which they will develop an interactive and participatory website for Kayak Libre, run workshops and show material and videos related to the canal rides and the development of the project. In The Dirty End there will be a screenings of selected earlier works by the duo.

Supported and developed by Grand Union and Orbits as part of Search Engines Residency Programme.

www.ambienttv.net

Thoughts from Fierce Festival Artistic Directors... Kayak Libre is a tributary of a larger work — Function Creep; described as a 'tactical fiction film project'. Set in 2030, it will represent youth of a post-industrial society embracing of progressive narratives and modes of living sustainably, be they 'off-grid 1960s' communes or hives of hackers. Birmingham's canals are an apt place to begin research. Proliferating in the 19th century, they were integral to the industrial revolution; ferrying us to today's current socio-economic landscape, that which Luksch and Patel encourage us to seek alternatives to.





Stan's Cafe

The Commentators

6pm-6am
 The Dirty End and online
 (www.thisistomorrow.info / www.wearefierce.org)
 Free (no booking required)

Two men in the guise of 1970s sports pundits comment on daily life as though it's a football game. Thursday they'll be broadcasting from Broad Street (Birmingham's equivalent of Leicester Square). On Saturday they'll be resident in Selfridges, roaming the store from opening at 9am till closing at 8pm. Sections of the broadcasts can be heard in Thee Dirty End at special listening posts, or you can follow the commentaries in their entirety online.

This project is supported by Selfridges.

www.stanscafe.co.uk

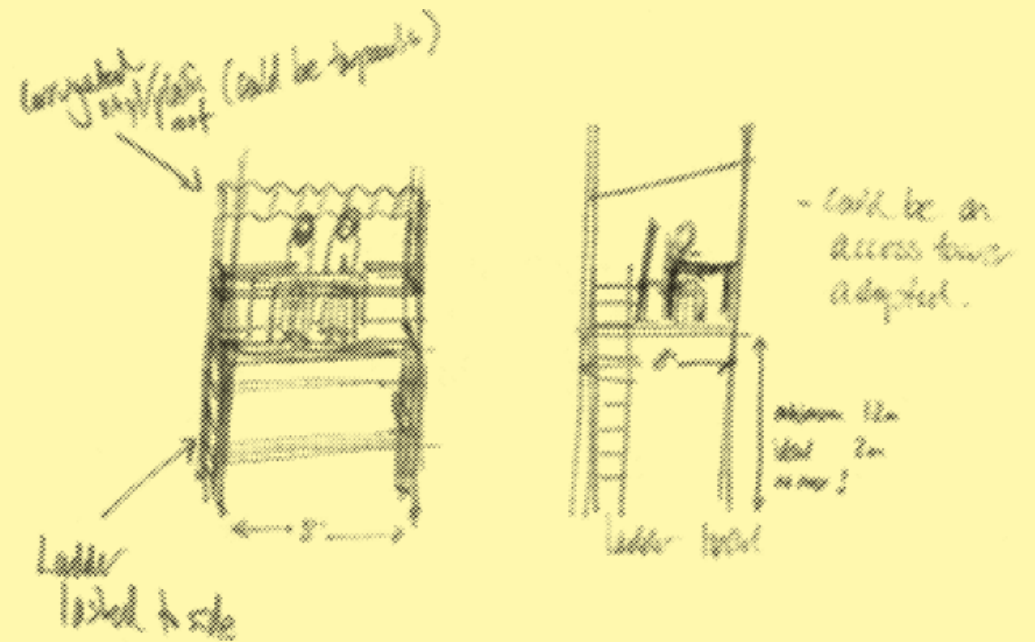
Thoughts from Fierce Festival Artistic Directors... The genesis of this work was a 24hr commentary on Scalextric set (a model electric car racing game). This commentary unexpectedly caught the attentive imagination of anonymous web-surfers and those who wanted to be there but couldn't. These festival commentaries mark a shift from the world of toy cars to the public realm; revelling in the hustle, bustle, crudity and poetry of daily life. In particular Birmingham's shopping and drinking culture (implicit in Stan's Cafe choice of locations). In doing so, these long-time residents of Brum turn an anthropological eye on their own home city with Hogarthian wit and empathy.

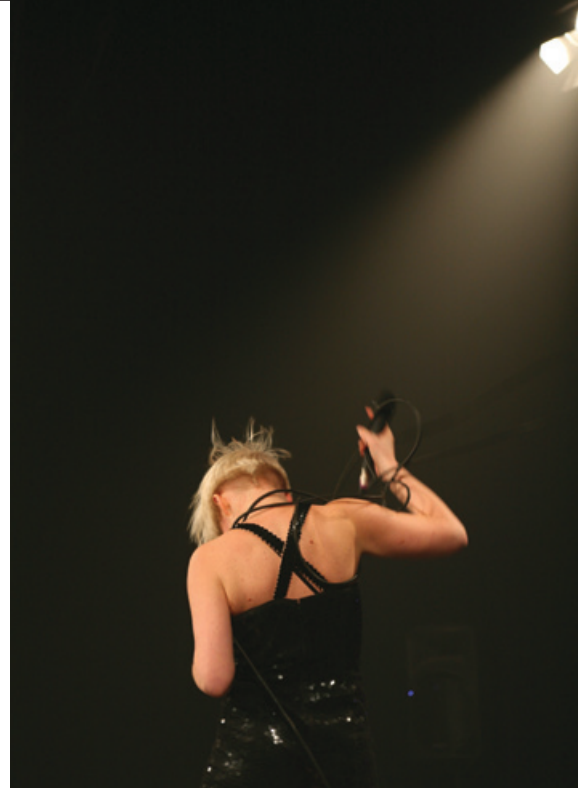
For us there's no Art/Sport divide, we love both. We have memories of European Cup nights on the radio, listening, tucked up in bed, to the commentators above the roar of the crowd: sounds from another world.

To a casual observer Stan's Cafe's work may seem eclectic but close inspection reveals obsessions, links and returning themes. The wordless, plotless Simple Maths is staged act of 'people watching'. The rice installation Of All The People In All The World counts everyone on the planet. Home of the Wiggler tells

the stories behind the stories of a car plant's closure. The 'rock musical' Lurid and Insane toured with its own analogue Radio Station, People's Radio Freedom (commissioned from the ebullient Hamfisted!), which in turn prompting the recording of a music CD - Comfort Hour. Tuning Out With Radio Z, embedded a radio format in an improvised theatre show co-authored by its audience and webcast.

24 Hour Scalextric introduced The Commentators who are now freelance, see everything as sport and call it as they see it.





Action Hero Frontman

Thursday 24 March 8pm
The Rainbow, £9 (£6)

In a half-cut lament for a faded fantasy, your Frontman performs a defiant, brazen, raucous reproduction of lip syncs and all night gigs through a fog of dry-ice and furious noise. She dances and sings for you in sequins, sparkles and spangled hotpants. She turns up the volume and humps the speakers. She gets louder and louder and LOUDER until she gives way, lost in the dazzle, drowned out in electronic screen and white light.

As the volume increases and the lights get brighter, the possibility emerges that this wasn't how it was supposed to happen.

Backed by an analogue synth and a tambourine, the frontman transmits hazy replicas of rhetoric, love and noise. She re-masters, re-works and re-releases her back catalogue with vacant gaze, drifting off into an endless reverie of b-sides and noisy echoes that could replay all night...

Frontman is the third piece in an unintentional trilogy of performances dealing with the iconography of masculinity and the complicity of an audience in the creation of an epic.

Frontman is commissioned by Fierce Festival and Inbetween Time Productions. Its development was supported by Forest Fringe and Residence. Sound support by Alex Bradley. Action Hero is the collaboration of Bristol based artists Gemma Paintin and James Stenhouse. They are Arnolfini Associate Artists and Chelsea Theatre Associates.

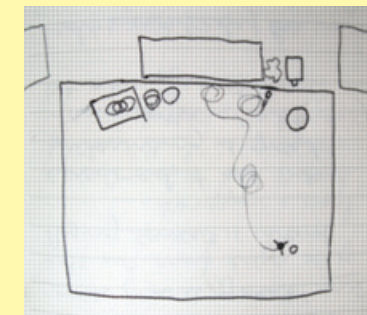
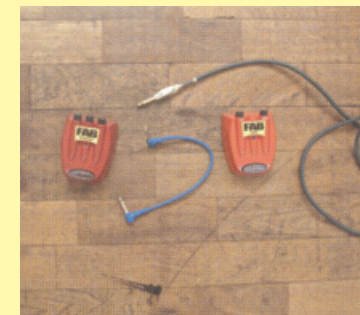
www.actionhero.org.uk

Thoughts from Fierce Festival Artistic Directors... Action Hero transform spaces and crowds with bold acts of imagination. They celebrate the act of performance as they deconstruct it, evoking epic, daredevil and rock and roll moments with a minimal production aesthetic. The bathetic deftly becomes heroic and vice-versa... ketchup as fake blood or a bicycle for a horse. Action Hero's Frontman is infused with the stagecraft of bands in the Supersonic Festival lineup after a weekend spent in Birmingham in October 2010.

1. 2 morro morro Land - Lightning Bolt
2. Thats Alright - Elvis Presley
3. Welcome to the Jungle - Guns'n'Roses
4. 1MD - Holy Fuck
5. Yeah Yeah Yeahs - Gold Lion
6. Kyaaaaa - Nisennenmondai
7. No Worlds/No thoughts - Swans
8. CSS - Fuck off is not the only thing you have to show
9. Shotgun Party - Pickled Eggs
10. Melt Banana - Shield your eyes, a beast in the well of your hand
11. Wold Eyes - Rationed Rot
12. Dolly Parton - 9 to 5

And here is some verbatim text from Anton, the frontman for Brian Jonestown Massacre which was a big inspiration in the process:

oh yeah thats so cool you're gonna like sit there and hide? Hide in the darkness and throw fucking fruit at me? Seriously don't hide in the back and throw fruit when we're trying to play music ok? Come on up here in the light where we can all see your fucking cowardice. We can see your fucking shaky little hands. Are you gonna stand back, don't you just throw a glass or something? Do you got a gun? Why don't you shoot us?



Departure

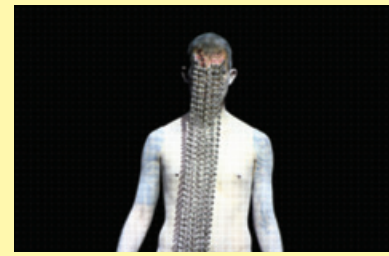
Dominic Johnson

Friday 25th March, 8pm
TROVE, £12 / £9 concessions
(the purchase of a ticket includes free entry to Human Salvage)

Departure (An Experiment in Human Salvage) is a performance event in two parts. Departure involves live tattooing on my body, carried out by the renowned tattoo artist Alex Binnie, in an immersive performance context. I will be tattooed on the left hand at Fierce, and the right hand in a further event in London. The twin tattoos function as permanent archival documents of performance, and art works in their own rights. Pain and the wound are therefore incidental to the production of a powerful, permanent image on the body – in Departure as well as in tattooing as a traditional cultural practice more generally. The event includes live sound design commissioned from Mark Peter Wright, and a performance installation involving the invited performers Lauren Barri Holstein, Dickie Beau and Leo Hedman. Departure segues into a procession, leading to a club performance event, Human Salvage, including further performances, a live band, and guest DJs.

Supported by Arts Council, Chelsea Theatre and QMUL

www.dominicjohnson.co.uk



The artist's body is often put at risk in performance. As such, performance sometimes asks what kinds of risks we – as artists and audience members – feel comfortable bearing witness to. In our identifications, we may also call into question the social and cultural conventions that seemingly prevent us, inevitably, from claiming full ownership of our own bodies. The use of tattooing complements and extends my use of the wound and of pain in previous works as eventualities in the service of producing a lasting image. Tattooing is, by definition, the careful production of a wound, utilising ink as a residue that augments the production of a scar in the skin, and this relates closely to my uses of scarification, piercing, and the decoration of wounds (often using coloured glitter) in performance.

Body modification has served many functions for contemporary urban subjects, sometimes as an expression of social dissatisfaction. Permanently altering the body has often proved an effective means of marking one's difference from the social body, while also potentially connoting membership in an alternative community. Body modification demonstrates a commitment to staking a claim to one's own body. While some have expressed concern for the ways that body modification appropriates from and exploits non-Western cultures, I am interested in the indigenous European histories of tattooing, especially the ways in which these histories privilege exhibition and display. Such recent histories include the little-known figure of Jean Baptiste

Cabri, a French sailor who exhibited his heavily tattooed body around Europe at the turn of the eighteenth century, after being tattooed in the Marquesas; or John Rutherford, an Englishman who was exhibited as a living specimen in aristocratic circles in the 1820s.

More recently, body modification has been a fertile site of cultural experimentation in the West, at least since the development of the Modern Primitives movement. In the 1970s, the commercial possibilities of piercing, scarification, flesh-tunnelling, and other modes of body modification were pioneered by Fakir Musafar and enterprising colleagues including Jim Ward and Doug Malloy in the US, and Mr. Sebastian in the UK (Mr. Sebastian was one of the 15 men convicted in the trial that followed Operation Spanner in 1990). Artists have followed suit by appropriating body modification techniques into the practice of performance, often though the use of temporary piercings and highly controlled bloodletting. I extend this history by introducing live tattooing into the lively contexts of performance and visual art. The hands are taboo sites for tattoos, and frequent instruments of creative expression. The hands therefore and therefore heighten the potential for body modification to continue to produce cultural and political effects.

I am attracted to the spectacle of bodies on the brink of disaster. I take liberties in the excesses we pose. I celebrate the fraught postures in which we inhabit such intimate crises.



Fierce Talk Eitan Buchalter

Wednesday 23rd March, 2pm
The Dirty End
Free, no booking required

On 5th March 2011, Eitan Buchalter created an intervention among the Birmingham City football fans on their way to the stadium to watch the Blues v West Bromich Albion. Eitan will talk about this project and how it relates to his practice in general, while showing documentation of the intervention.

This intervention was co-produced with VIVID and supported by Arts Council England. Eitan Buchalter is a 'VIVID In Association With...' artist.

Fierce Workshop Eitan Buchalter

Thursday 24th March
11am-1pm
The Dirty End as a meeting point
Free (booking required)

Join Fierce Festival Caravan Artist, Eitan Buchalter as he shares his method of developing site-specific interventions through this two hour long workshop. This workshop is suitable for anyone and does not need specialized training or experience.

www.eitanbuchalter.com

Fierce Talk James Webb

Thursday 24th March, 2pm
The Dirty End
Free (no booking required)

Fierce Festival Caravan Artists James Webb, has spent this month in Birmingham recording prayers of a multitude of faiths for his sound installation Prayer, sited in the Old Library in Digbeth. James Webb will talk about the process behind the work, how this piece relates to his general practice and how the work has differed from city to city.

www.theotherjameswebb.com

Fierce Workshop While No One is Looking, James Webb

Friday 25 – Sunday 27 March,
10am-4pm, whole
weekend workshop
mac
£40 / £25 concessions
(limited capacity – advanced
booking essential)

South African artist, James Webb, will conduct a master class on sound as an interventionist practice. The workshop will cover historical and theoretical aspects of sound in art and focus on the practical elements of this style of work Including field recording, editing and installation). Participants will work together to create new public sound interventions around the mac and its environs.

Artists and musicians, with an interest in collaborative, site-specific and unconventional work should apply. Computer literacy is encouraged.

www.theotherjameswebb.com

Fierce Talk From Queerfest to Fierce

Friday 25th March, 2pm
The Dirty End
Free, no booking required

In 1998 Mark Ball founded Queerfest, which later became Fierce Festival in 2000. This panel discussion brings together the founder and first artistic director of Fierce, with the director of the Live Art Development Agency Lois Keidan and a number of artists who featured in the first line-up to discuss the context in which the festival first emerged and where it might go next.

Fierce Talk The Pram in the Hallway

Saturday 26th March,
1pm-2.30pm
The Dirty End
Free, no booking required

“There is no more sombre enemy of good art than the pram in the hallway.” wrote man of letters Cyril Connolly in his book Enemies of Promise (1938). This provocative statement is refuted by many of the artists in the festival who have young children. Join us and Fierce artists for a discussion about how children inspire and affect your artistic productivity and work.

Funders



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Media Partners

this is tomorrow

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Gemma Thomas

Associate Producer (CLP Peach Placement)

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Associate Producer

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Thanks

Pip, Ian, Selina, Sam, Annabel, Tegid and the whole of Team Flatpack; Yasmeen, Laura and Marian at VIVID; Helga Henry, Mark Ball, Kevin Isaacs, Hildegaard Derby; our board and the amazing PA's of our board Kate Warnaby (Stuart) and Joanne Mason (Alan); Alison Gagen and Ros Robins at Arts Council England WM; Birmingham City Council – especially Ginnie Wollaston, Sophia Tarr, Symon Easton, Val Birchall, Sandy Taylor and Nigel Edmonson; Jill Robinson; Shonagh Manson at the Jerwood Charitable Foundation; Nicola Turner and Rebecca Coletto at CLP; Marie Foulston and Jason Hall at Screen WM; Kaye and Sian from Companis; Ben and Phil from Juneau Projects; Sara at Squisito; Jo Birch, Charmaine Stint, John Butler, Alessandro Columbano, Gregory Sporton at BCU; Sarah Allen and Stuart Griffiths at Birmingham Hippodrome; Jonathan, Jude, Sarah, Rebecca, Morgan and all at IKON; Anna Douglas; Simon, Lyle and Jess at THSH; Dan, Amanda, Amy, Louisa, Craig, Silas and the front of house team at mac; Lee at The Rainbow; Alan Rivett, Julie Moore, Katie Anderson and the team at Warwick Arts Centre; Andy Horn at BMAG; Charlie at TROVE; Charlotte and James at Stans Cafe; Seona Shuttleworth at Chiltern Railways; Emily Righton at The Old Library; Laura Sayer and Rachael Smith at Selfridges; Jane Puzey at MADE; Susan Royce; Helen Jakeways; Lee Corner; Ed Hart; The Davids, Rich, Shelley, Liz, Lynn and all at BAC; Lois, C.J, Andrew, Season, Aaron and all at Live Art Development Agency; Neil, Richard, Ellie and Amanda at Marketing Birmingham; Dee Hollinshead at City Nites; Maggie Roche at StayBirmingham; Sarah Basset at The Paragon Hotel; Jenny, Lisa and all at Capsule; Gavin, Ruth, Liz and all at Eastside Projects; Debbie, Amy, Alex, Marcia and Sadie and all at Brightspace; Nicky Getgood; Pete Ashton and Fiona Cullinan; James Smith and Elly Clarke – for putting up with the Kings Heath art palace; our landlord for the amazing wallpaper; Michael Smythe for the Rorschach glove; the Hare and Hounds; New Lotus; the inimitable Gary Campbell esq, Jeannine and the nascent Campinglisbellhall jnr; Jackie and Danny at the Forge Tavern; Patrick Lacey; Kate Rowles; Daniel Lickiss and Kate; Gerv at Mission Print; the team at Brown Paper Tickets; Steven Vandeveld, Anna Koch; Helen, Tanuja, and all at Inbetween Time; Robert Pacitti; Sally Rose; Helen Legg; Harminder and Holly; Orit Azaz; Kate Organ; Andy Field; Moira and Peter McDermott; Helen Walker; Marialaura Ghidini; Olivia Winteringham; Mehul "MJ", Surya "Sam" and Jeet; Chris and Wardie, Katie (Bride to be), Tom (Bridegroom) & 'the bump' for their patience with the bridesmaid; Tony, Ruth and the rest of the Rosenau's; and all the friends and family of Team Fierce for their ongoing support.

www.wearefierce.org

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