

Let's Make Love – a performance for one



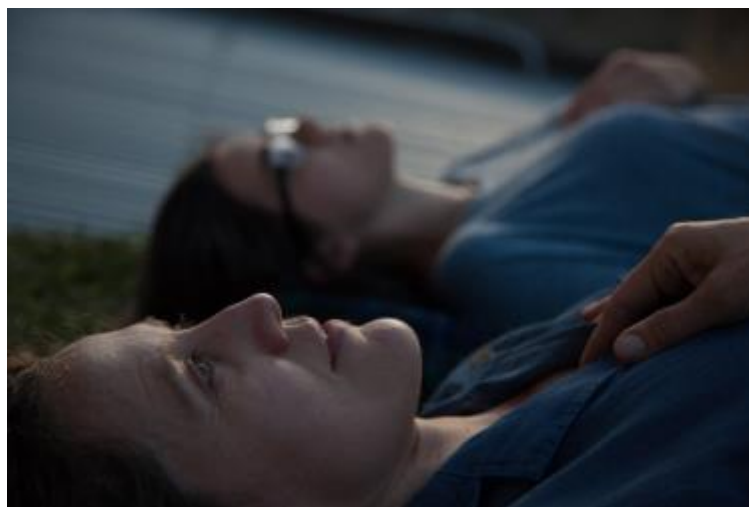
A woman approaches and asks, “are you here for love?”

You nod, maybe with hesitation and answer “yes”

The woman tells you that you’ll be going for a walk together and gestures for you to follow, she warns you that when you both get to that point over there she will hug you. She stops and turns to you and hugs you for a long time. You attempt to break the hug and realise that she is not letting go, you relax into this and your breath slows right down, all of a sudden a timer goes off, the woman tells you “that was a 1-minute hug”. You walk off together to think about this hormone called Oxytocin...

<http://www.smh.com.au/entertainment/theatre/from-hug-to-betrayal-jen-jamiesons-surprisingly-intimate-show-lets-make-love-20171016-gz1z9z.html>

Let's Make Love is a one-to-one performance work recently presented at Liveworks Festival in Sydney and Proximity Festival in Perth, a remount of the original 2014 Proximity work. It was also recently presented in Singapore at the ArtScience Museum in a gallery exhibition context. The Liveworks Festival season sold out before opening, and from that season The Australian Museum in Sydney have booked the work for presentation there next year. A theatre in Auckland is also keen to assist Jen to bring the work to Auckland & Wellington Fringe Festivals.



There was incredible media in Sydney: the above full-page feature in the Sydney Morning Herald, and a feature on experimental arts festivals:

<http://www.smh.com.au/entertainment/wild-things-how-experimental-arts-festivals-are-creating-a-new-tradition-20171009-gyx1ce.html>

SBS Online looked at the 'science' of the work:

<http://www.sbs.com.au/topics/life/culture/article/2017/10/18/power-human-touch>

Also, a RealTime review - <http://www.realttime.org.au/liveworks-can-art-make-oxytocin/>

The performance can be tailored to last between 10-25 minutes and is site specific. In Fremantle, it was staged on the roof of heritage Fremantle Arts Centre, in Singapore in the Oculus area overlooking Singapore harbour and Marina Bay Sands shopping precinct, in Sydney it was on a purpose-built scaffold tower and in Perth CDB a platform was created on a rooftop balcony next to an abandoned church.

The work is roving – artist and audience participant walk from a starting point, talking and strolling to finish at a 'magical' final location where they lie down side by side holding hands looking up at the sky around them.



ARTISTIC RATIONALE

My belief as an artist, and as a human being, is that trust can be a form of social activism, and I offer audience participants a gentle experience to reflect on that.

I want to make work that responds to and addresses the disconnect of modern life, and reacts to the current climate of fear and hatred in politics and talk-back radio land.

I'm interested in how art can be politically or socially charged, without being overly didactic, or presenting idealized futures. I am driven to speak about these things, to ask questions that we cannot answer. All that I feel is in my power is to create is a 'slowed-down' space where I, alongside audiences, can dedicate 'thinking time' to these issues.

BRIEF TECHNICAL SPECIFICATIONS

The work is a roving piece, ending at a somewhat 'magical' location separate to the starting point. The journey taken by artist and audience is a slow stroll as they talk and move through the venue location. The end point is a large blue silk 'pillow' big enough for 2 people to lay down on side-by-side holding hands. This 'pillow-bed' can be on a rooftop, platform, scaffold tower, or secluded area, ideally outdoors so that as the artist and participant lie down they are looking at the stars or clouds and sky. However, the 'pillow-bed' can work indoors if needed or in case of extreme weather conditions.

AUDIENCE/BOX OFFICE

Let's Make Love has been both a ticketed work in a festival context and a free live art installation in a gallery context.



