

MESSUMS WILTSHIRE

ART DESIGN PERFORMANCE EDUCATION



MATSENA THEATRE COMPANY
THE GEOMETRY OF FEAR

Live Performance – 5 September, 7pm
Online screening of “Error Code 8:46” – 19 September, 7pm
Messums Wiltshire

A ground breaking synthesis of performance and art in the recreated studio of Elisabeth Frink. Set within the largest thatched building in the country, this one off performance and film production is created in response to these challenging and creatively vital times.

The Geometry of Fear brings the audience together in front of Elisabeth Frink’s Studio where a young artist by the name of Dre wrestles with the demons of the past brought out by the numbness of humanity before finding hope and reconnection through art and performance which then expands outwards down the length of the building.

A synthesis of the legacy and output of Frink, the repercussions of COVID-19 and the Black Lives Matter movement forms the basis of this pioneering contemporary dance performance. Error Code 8:46 marks a new wave of creativity combining the movement of dance, the immediacy of handheld cameras and the artistry of shooting on multiple locations. Composed in three acts and influenced by three distinct locations, the choreography addresses ideas of Humanity, Spirituality and Nature in an attempt to crush borders within the framework of a performance, both live and online, and also those between performer

Messums Wiltshire, Place Farm, Court Street, Tisbury, Wiltshire SP3 6LW

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and audience. These two incredibly talented young brothers are adding their voices to a movement that included mass uprising, civil unrest and cries for change.

Matsena Performance Theatre is Antony and Kel Matsena - Zimbabwean born and Welsh raised brothers. Through their experience of being brought up in an Afrocentric house and having Eurocentric schooling, they have built a love and curiosity for telling stories that express themes of culture, race, change and belonging. They trained at prestigious schools: London Contemporary Dance and Bristol Old Vic Theatre School. Describing their intentions in performance they say, 'Our dream as creatives is to continue to encourage people to have conversations about the difficulties we face in our society.'

In 1952, at the Venice Biennale, an exhibition of figurative sculpture by the British Pavilion expressing post-war anxieties caught the imagination of Herbert Read who coined the term 'the Geometry of Fear'. Frink, a child of her time and much affected by life post-war, understood these sculptors' work and methodology. These visceral and tortured looking sculptures caught Frink's wider interest in the Human condition and the language of sculpture that Frink inhabited. The audience in this performance will be taken on an epic journey starting in her studio and drawing on the legacy of her work and how it can be seen as a commentary on what we are experiencing today.

Messums Wiltshire has independently funded contemporary dance since 2016, including performances by Russell Maliphant, Alexander Whitley and Ruby Portus. These shows are at the cross roads of contemporary art. This thread has found its way through the paths of the handmade, the sequences of performative arts, and the historic journeys of art, which we look back on and question. Redressing balances and re-evaluating these threads is at the heart of giving space to the responses of new voices.

"We no longer respond properly to atrocities, if I had a religion it is that every man should be free in his spirit". Elisabeth Frink

"We have taken that spirit and made it our own by using a potent mix of dance, poetry, music, dialogue and text to tell this epic journey." Anthony Matsena

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The choreographers and dancers are in the final weeks of rehearsals, working with a young and talented cast and crew, to create an accompanying film that explores the important themes contained within the performance so that they can be brought to a wider audience.

For further images and details email press@messumswiltshire.com

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Tsutseka, Sadler's Wells



A Place Apart – Elisabeth Frink's Studio



Vessels of Affliction, Sadler's Wells 2019

