



**I AM FROM  
REYKJAVIK**



# I AM FROM REYKJAVIK

Part- Sculpture, part-Protest, part-Ceremony.

Sonia Hughes claims space in your town, by building a shelter in a day then taking it down.

The build takes 7 hours to put up and dismantle. There are points in the build where it works best as a solo effort and places where other people feel able to join in. There are times of rest and image-making.

A curious passer-by, perhaps gets the most from it. It can invite all sorts of questions about this figure, there, doing that thing. If they approach and have a chat, we ask each other questions that we don't always have the answer to.

It can appear to be about homelessness, or fleeing and shelter, clumsy choreography, low-rent Grand Designs or just a quietly defiant action.

There is no one spectacular moment. When the building is complete it has ended in a dance party, in intimate talks about healing and home, as a den for a gang of young helpers and a rush to get out of the rain.

*I am from Reykjavik* works well in the spaces where people informally meet, equally in empty landscapes. In places where people arrive or spend time. Not only do audience witness the build, they see clearly the place where they live and its inhabitants.



## PRE-VISIT

The prequel to the performance is a short visit to the locale to meet people who are somewhat like Sonia: fat, used to be a political activist, new to gardening, single mother... and between Facebook and the festival we find people who are like me. They choose where to meet which has something to do with how we are alike. Perhaps we go for a swim, or to the cemetery, their garden, a market, a church. In this way I get to know the town that isn't possible as a tourist. In this visit we can decide on performance locations.

There's something in the encounters about recognising our humanity, listening to someone and realising where we meet and how we differ. And building a small coterie of allies in the town and around the world in fact. The hope is they come to the build and I return the hospitality.



## AUDIENCE FEEDBACK

*I love the gentle trust, intelligence and softness of this work. -*

Leo Kay

*Thought provoking...many questions asked of me.*

– Audience member

*It's (name) one of the people who came to your beautiful share today. Thank you for the openness and for making space for myself and Nadia. We had a beautiful time together and with you. – Audience member*

*Such a simple and powerful thing to watch. The physical taking up of space and the labour involved in doing so. The beautiful picture of her parents looking towards her as she claimed this spot of land. But beyond the act itself, which was very moving was hearing Sonia respond to “What are you doing?” from a curious passerby. Her answer was simple and yet not literal. Unscripted and vulnerable. As with all of Sonia’s work, the conversation, the exchange of live thoughts is the heart of it all. And this conversation is held whilst she holds the straps that would hopefully stop the structure from blowing away. An urgency but somehow not feeling rushed. A reminder of the space that has been denied to so many, the challenge of claiming that space even now. Beautiful and vital. – Audience member*

*I was expecting more – audience member*

## WHO IS SONIA HUGHES?

Sonia is currently Associate Artist to Festspillene i Nord-Norge in Harstad. Previously she collaborated with Quarantine as writer, performer, co-creator including their award-winning *Susan & Darren* and *Wallflower*. She also wrote Jeremy Deller’s MIF17 opening event, *What is the City, but the People?* She has been doing this art shbizzle for over 20 years only now becoming an artist in her own right.

*What do we want?!...* Is a poster exhibition of people’s desires for a proximate Utopia, made for the Great Exhibition of the North with Lisa Mattocks. Jo Fong and Sonia’s project *Neither Here Nor There* delves into where people live, what makes them cross, what can they do and in the end what really matters. Essentially a series of questions and conversations between the audience.

These two works and IAFR mark out new territories Sonia is interested in – addressing the complexity of big ideas but close up with an active co-creative audience





## WHAT DOES IT COST?

Costs are variable depending on the number of performances but as a guide for a 2 day Pre-visit to your locale followed up with one performance at an agreed site costs around £3050 exclusive of hotels, per diems, travel and transport.

Multiple performances are possible but a day off is required following 2 consecutive performances.

We have some resources to put towards some particular costs depending on your financial position so we are happy to explore what might work for you in more detail. Just get in touch to discuss.

# WHAT DO WE BRING?

Sonia – Lead artist  
Solomon – Photographer  
Greg – Production and Technical

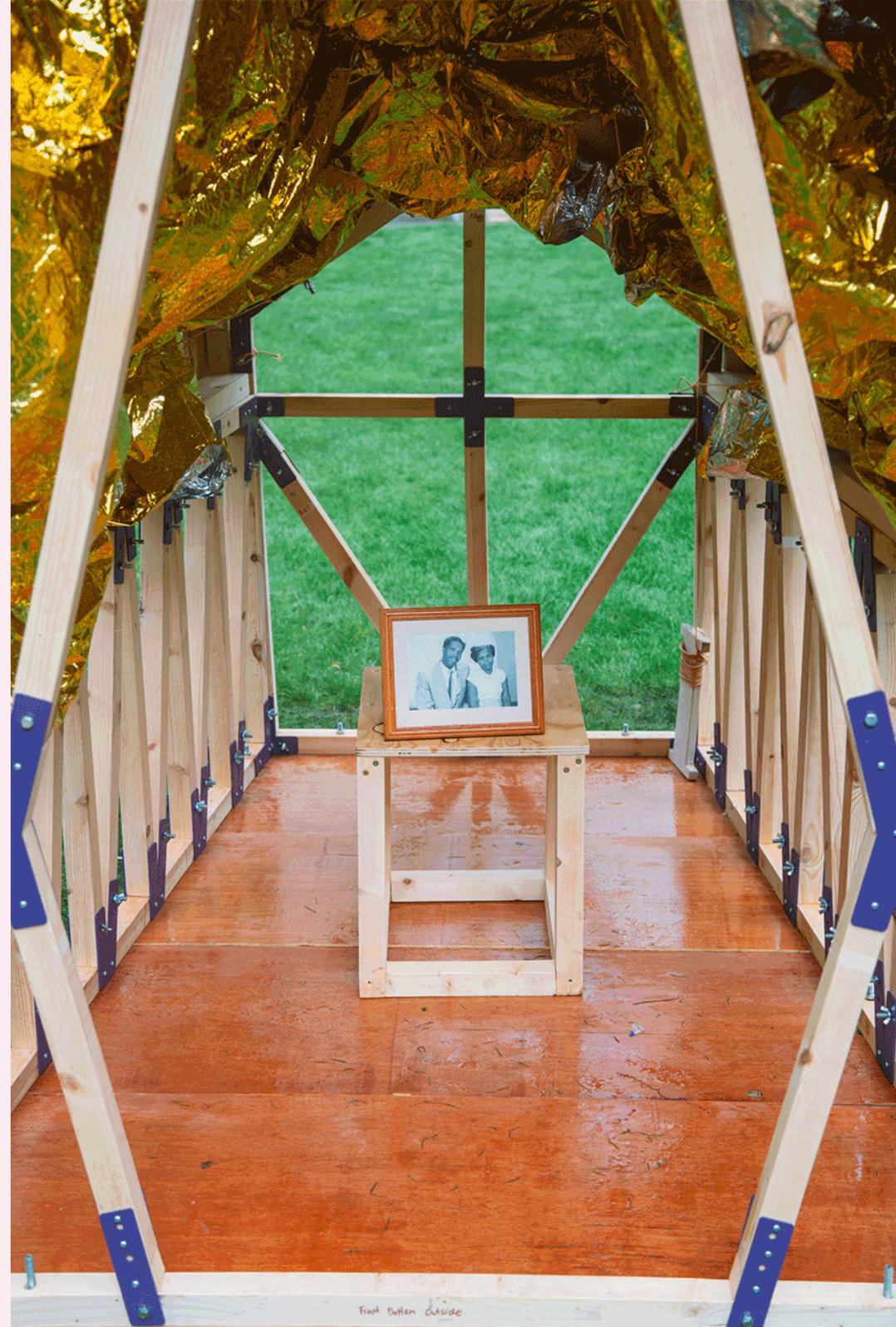
Complete structure, costume, props for the production brought in a LWB (3m) van used on location close to the performance site – please see alternative arrangements for performances outside the UK below.

Full risk assessments for the performance together with Structural Engineers report on the use of the structure in outdoor locations.

NB risk assessments available for the most up to date COVID 19 legislation/guidelines at the time of performance.

We provide a business card with QR codes to signpost curious audiences to the Promoter and Artist websites for more information

On performance days we upload photos to the



# WHAT DO WE NEED YOU TO PROVIDE ?

A level relatively smooth surface, area of approximately 8m x 8m in an urban or rural location - park, town square, pedestrian junction/meeting point etc. Final locations will be discussed and agreed with you.

6 conventional stage weights (or equivalent) for ballast

the use of a wheeled, 1000kg flatbed trolley with turntable steering (specification can be provided) for the duration of the performance.

Access to a nearby café/bar/restaurant throughout the day for comfort breaks, possible temporary refuge from inclement weather or to change costume.

A dedicated parking space for the van to use throughout the day which is no further than 50m (level access) from the performance site.

Low key front of house team throughout the day (including a nominated security person and a nominated qualified First Aider) who would preferably not be uniformed. They would be required to monitor audience safety from a short distance and be ready to guide/advise the public where appropriate. This can be a combination of paid staff and volunteers. Further information can be provided.

Please note that power, lighting equipment, sound equipment is **not** required

Assistance (one or two persons) with the final loading of the structure into the van at the conclusion of the performance (approx. 30 mins).

Travel costs, hotel accommodation (single occupancy), and per diems for the team according to the agreed schedule.

Transport costs for the structure to and from the site.

Secure parking overnight for the van.

Travel, hotel accommodation (single occupancy) and per diems for the Lead Artist and Photographer for the Pre-visit.

All schedules to be agreed in advance with the Promoter and in accordance with any COVID-19 guidelines/legislation.





## FOR PERFORMANCES OUTSIDE UK

In addition to the above we require Promoter to cover cost of visas/work permits/ any additional COVID testing requirements applicable in Promoters country

### **Freight:**

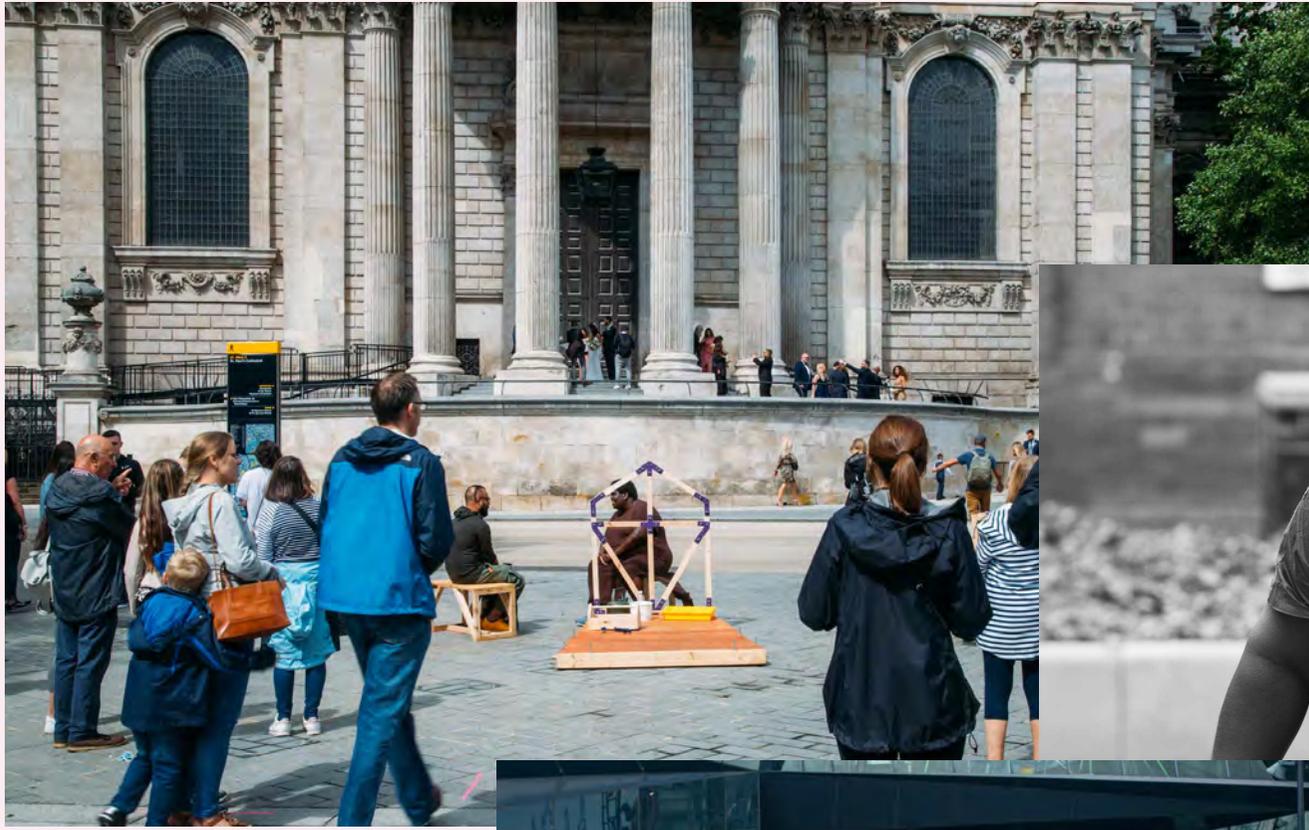
We are open to discussion and negotiation on freight arrangements – we can freight the joining brackets, costume, props etc. a low cost or potentially as hand luggage.

We are looking to have a structure made in Europe which can be road transported to your site, we would then need a van and parking (as above) for the duration of the performance schedule.

Please contact us at the earliest opportunity to discuss freight arrangements.

EU Freight costs, import/export taxes etc. are not included in the performance fees and are agreed separately according to Promoters requirements.





## FOR FURTHER INFORMATION

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