

SALLY POTTER COMPREHENSIVE CV

All work written and directed by Sally Potter unless otherwise stated.

BIOGRAPHY

1949

- Born in London, UK.

STUDIES

1963

- Camden School for Girls, London

1964

- King Alfred's School, London
- Made first 8mm films.

1966

- Life drawing classes at Camden Art Centre

1967

- Pre-Diploma Course (Foundation Studies), St. Martins, School of Art
- Dance classes with Ernest Berk (pupil of Mary Wigman)

1968-1970

- Regular at The Arts Laboratory, Drury Lane – watched underground film work from US, Canada, Germany, inc. Warhol, Snow, Wieland
- Worked variously as kitchen worker and as a picture researcher for BBC to support film and performance activities.

1969

- Joined London Filmmakers Co-op – self-taught experience with printer processor, editing, camera, made several short films and expanded cinema events.

1971

- One year course at The Place Theatre, dance & choreography
- Joined 'Strider' as a founder-member dancer/choreographer

1972

- Extended studies at The Place Theatre for two more years

1986-1989

- Learnt ballroom dancing at Gwyneth Walsh school of Ballroom Dancing

1994-1996

- Learnt tango in Argentina

FEATURE FILMS

1983

- **THE GOLD DIGGERS**

35mm, 90 minutes, b/w. Language: English.

Festivals include:

- Berlin International Film Festival, Germany
- Sydney Film Festival, Australia
- Melbourne International Film Festival, Australia
- International Film Festival Rotterdam, Netherlands

Awards & Nominations:

- National Film Theatre as part of a season of films that inspired the film, programmed by Sally Potter -- a unique honour never given to any other director
- Berlin International Film Festival, Germany
Won: 'Zitty' Audience Award
- Florence International Film Festival, Italy
- Won: Best Film

Co-creators: Rose English & Lindsay Cooper.

Cast includes: Julie Christie, Colette Laffont, George Yiasoumi

Key reading:

- Pam Cook, "British Independents: *The Gold Diggers.*" *Framework* 24 (Spring 1984). 12-30.
- Jonathan Rosenbaum, "The Gold Diggers: A Preview", *Camera Obscura* 12 (Summer 1984): 126-129.
- Sally Potter, "Gold Diggers and Fellow Travellers." *National Film Theatre Programmes*: May 1984. London: NFT, 1984.

1992

- **ORLANDO**

35mm, 90 minutes, colour. Language: English.

ORLANDO is a bold, unsentimental re-working of Virginia Woolf's classic novel in which an innocent aristocrat journeys through 400 years of English history - first as a man, then as a woman. ORLANDO is a story of the quest for love, and it is also an ironic dance through English history. Addressing contemporary concerns about gender and identity, the film is remarkably true to the spirit of Virginia Woolf, but it also skilfully adapts the

original story to give it a striking, cinematic form. The screenplay is a standard text taught in film schools as a radical and successful adaptation of a classic work.

Festivals include:

- Venice Film Festival, Italy
- Toronto International Film Festival of Festivals, Canada
- Festival International du Cinema au Feminin, Marseilles, France
- Festival du Film Britannique de Dinard, France
- Festival International du Nouveau Cinema et de la Video de Montreal, Canada
- International Thessaloniki Film Festival, Greece
- Sundance Film Festival, Utah, USA
- Gottenberg Film Festival, Sweden
- New Directors/New Films, Museum of Modern Art, New York, USA
- Viennale, Vienna, Austria
- San Francisco International Film Festival, Australia
- Sydney Film Festival, Australia
- Agrigento Film Festival, Italy
- Donatello Awards, Italy
- Seattle International Film Festival, US
- St Petersburg International Film Festival, Russia
- Moscow International Film Festival, Russia
- British Film Week, Buenos Aires, Argentina
- Durban International Film Festival, South Africa
- Festival Internacional de Cinema Fantastic de Sitges, Spain
- International Flanders Film Festival, Ghent, Belgium
- First Shanghai International Film Festival, China
- International Festival of Films Directed by Women, Spain
- EC Film Festival, Nicosia, Cyprus
- European Film Academy Awards, Berlin, Germany
- Women in Film & Television Awards, UK
- Catalanian International Film Festival, Sitges, Spain
- The London Film Critics' Circle Annual Film Awards, UK
- Golden Bug Awards, Sweden
- Evening Standard British Film Awards, UK
- Independent Spirit Awards, LA, USA
- American Academy Awards, LA, USA
- BAFTA Awards, London, UK
- Political Film Society, USA

Awards & Nominations:

September 1992

- Venice Film Festival, Italy
 - Won: CIAK - Audience's prize for Best Film
 - Won: Catholic International Critics' Prize for Best Film
 - Won: Elvira Notari Award

October 1992

- Festival International du Cinema au Feminin, Marseilles, France
 - Won: Best Actress
 - Won: Best Film

November 1992

- Festival du Film Britannique de Dinard, France
 - Won: Audience's prize for Best Film
- International Thessaloniki Film Festival, Greece
 - Won: Golden Alexander for Best Film
 - Won: Best Actress - Tilda Swinton
 - Won: Best Artistic Contribution - Sally Potter
 - Won: International Critics' Prize (FIPRESCI) - Sally Potter

May 1993

- San Francisco International Film Festival, US
 - Won: 1st Satyajit Ray Award - Sally Potter

June 1993

- Agrigento Film Festival, Italy
 - Nominated: "Efebo D'Oro" Award for 'best staging of a literary adaptation'
- St Petersburg International Film Festival, Russia
 - Won: Critics' Prize
 - Won: Audience Prize
 - Won: Special Prize

September 1993

- Durban International Film Festival, South Africa
 - Won: Best Film
 - Won: Best Performance - Tilda Swinton
 - Won: Public's Choice

October 1993

- Festival Internacional de Cinema Fatastic de Sitges, Spain
 - Won: Best Film

November 1993

- International Festival of Films Directed by Women, Spain
Won: First Prize

December 1993

- European Film Academy Awards, Berlin, Germany
Won: Felix for Best Young European Film - Sally Potter
Nominated: Felix for Best Actress - Tilda Swinton
- Women in Film & Television Awards, UK
Won: Rank Film Laboratories Award for Creative Originality - Sally Potter
- Catalanian International Film Festival, Sitges, Spain
Won: Best film - Sally Potter

January 1994

- The London Film Critics' Circle Annual Film Awards, UK
Nominated: British Film of the Year
Nominated: British Producer of the Year - Christopher Sheppard
Nominated: British Actress of the Year - Tilda Swinton
- Golden Bug Awards, Sweden
Nominated: Best Foreign Film
- Evening Standard British Film Awards, UK
Won: Evening Standard British Film Award - Best/Artistic Achievement - Sandy Powell
Nominated: Evening Standard British Film Award - Best Actress - Tilda Swinton

March 1993

- Independent Spirit Awards, LA, USA
Nominated: Independent Spirit Award - Best Foreign Film - Sally Potter
- American Academy Awards, LA, US
Nominated: Oscar - Best Art Direction - Set Decoration - Ben Van Os, Jan Roelfs
Nominated: Oscar - Best Costume Design - Sandy Powell
- BAFTA Awards, London, UK
Won: BAFTA Film Awards - Best Makeup Artist - Morag Ross
Nominated: BAFTA Film Award - Best Costume Design - Sandy Powell
- Political Film Society, USA
Nominated: PFS Award for Human Rights

Cast includes: Tilda Swinton, Quentin Crisp, Lothaire Bluteau, John Wood, Heathcote Williams, Billy Zane

Key reading:

- David Ehrenstein, "Out of the Wilderness: An Interview with Sally Potter." *Film Quarterly* 47:1 (Autumn 1993). 2-7.
- Walter Donohue, "Immortal Longing." *Sight & Sound*, III:3 (March 1993). 10-12.
- Amy Taubin, "About Time." *Village Voice*. June 22, 1993. 62.

1997

• **THE TANGO LESSON**

35mm, 97 minutes, b/w and colour. Language: English / French / Spanish.

THE TANGO LESSON is about a female filmmaker who discovers - and falls in-love with - the tango. In between bouts of writing a screenplay for Hollywood - with which she finds herself increasingly dissatisfied - she places herself under the tutelage of Pablo, an Argentinean tango dancer living in Paris. As the lessons proceed they strike a bargain - if he will make her a tango dancer, she will make him a movie star. He accomplishes his side of the bargain when they perform in a show, but her attempt to make a film with Pablo in Buenos Aires exposes the complexities at the heart of the story - how do you follow when your instinct is to lead?

Festivals include:

- BAFTA Awards, UK
- Mar del Plata Film Festival, Argentina
- Venice Film Festival, Italy

Awards & Nominations:

1997

- Mar del Plata Film Festival, Argentina
Won: Ombu de Oro Award
Won: Best Film - Sally Potter
- National Board of Review Awards, USA
Special Mention for Excellence in Filmmaking
- Sociedad Argentina de Autores y Compositores de Musica, Argentina
Won: SADIAC Great Award

1998

- American Choreography Awards, USA
Won: American Choreography Award
Won: Outstanding Achievement in Feature Film - Pablo Veron
- BAFTA Awards, UK
Nominated: BAFTA Film Award
Nominated: Best Film Not in the English Language

Cast includes: Sally Potter, Pablo Veron, Gustavo Naveira, Fabian Salas, Carolina Iotti.

Key reading:

- Geoff Andrew, "Sense and Sensuality." *Time Out*. 1421 (November 12, 1997). 25-26.
- Corinn Columpar, "The Dancing Body: Sally Potter as Feminist Auteure." *Women Filmmakers: Refocusing*. Eds. Jacqueline Levitin, Judith Plessis and Valerie Raoul. Vancouver: University of British Columbia Press, 2003.108-16.

- Franz Ulrich, "The Tango Lesson: Meditation für zwei." *Zoom*. 10 (October 1997). 28-29.

2000

- **THE MAN WHO CRIED**

35mm, 96 min; b/w and colour. Language: English / Yiddish / Russian / French / Italian / Romany / Romanian. Fegele (Christina Ricci), a Russian Jewish refugee working in a variety troupe in Paris just before the Second World War, is befriended by Lola, a white Russian exile (Cate Blanchett). Fegele meets Cesar, a gypsy (Johnny Depp) in the world of the opera and they fall in-love. But When the German Nazis invade Paris, Dante Domino, the star of the opera (John Turturro) betrays Fegele, and she has to escape. Under the extreme conditions of war alliances are formed and broken and question of identity become matters of life and death.

Festivals include:

- Mar del Plata Film Festival, Argentina
- Venice Film Festival, Italy
- London Film Festival, UK
- Tokyo Film Festival, Japan
- Reykjavik Film Festival, Iceland

Awards & Nominations:

2000

- Chlotrudis Awards, USA
Won: Audience Award
Won: Best Supporting Actress - Cate Blanchett
- Florida Film Critics Circle Awards, USA
Won: FFCC Award
Won: Best Supporting Actress - Cate Blanchett

2001

- National Board of Review Awards, USA
Won: NBR Award, Best Supporting Actress - Cate Blanchett
- World Soundtrack Awards, Belgium
Nominated: World Soundtrack Award
Won: Discovery of the Year - Osvaldo Golijov

Cast includes: Christina Ricci, Cate Blanchett, Johnny Depp, John Turturro.

Key reading:

- Roger Ebert, "A Powerful Voice." *Chicago Sun-Times*. June 22, 2001.
- Sally Potter, "Introduction to a Screenplay." *Script Magazine*. July/August, 2001. 24-25, 56.
- Daniel Shwenger, "The Woman Who Directed: Sally Potter on the Art of Crying." *Venice*. June 2001. 54-57.

- **YES**

35mm (shot on super-16mm), 100min, colour. Language: English
YES is the story of a passionate love affair between an American woman (Joan Allen) and a Middle-Eastern man (Simon Abkarian) in which they confront some of the greatest conflicts of our generation - religious, political and sexual. Sam Neil plays the betrayed and betraying politician husband, Sheila Hancock the beloved aunt and Shirley Henderson the philosophical cleaner who witnesses the trail of dirt and heartbreak the lovers leave behind them, as they embark, on a journey that takes them from London and Belfast to Beirut and Havana.

Festivals include:

2004

- Telluride Film Festival, USA
- Toronto Film Festival, Canada
- London Film Festival, UK
- Havana Film Festival, Cuba

2005

- Berlin International Film Festival, Germany
- Mexico City International Contemporary Film Festival, Mexico
- Istanbul International Film Festival, Turkey
- Tribeca Film Festival, New York, USA
- New York Film Festival, USA
- San Francisco International Film Festival, USA
- Minneapolis-St. Paul International Film Festival, USA
- Seattle International Film Festival, USA
- Emden International Film Festival, Germany
- Sydney Film Festival, Australia
- Atlanta Film Festival, USA
- Nantucket Film Festival, USA
- Los Angeles Film Festival, USA
- Karlovy Vary International Film Festival. Czech Republic
- Cambridge Film Festival, UK
- Auckland International Film Festival, New Zealand
- Yerevan International Film Festival, Armenia
- Wellington Film Festival, UK
- Brisbane International Film Festival, Australia
- Copenhagen International Film Festival, Denmark
- Norwegian International Film Festival, Norway
- Athens International Film Festival, Greece
- Warsaw International Film Festival
- Dinard British Film Festival, France
- Sitges Catalanian International Film Festival, Spain

- Haifa International Film Festival, Israel
- Bristol Film Festival, UK
- Bucharest Film Festival, Romania
- Taiwan Film Festival, China
- International Womens' Film Festival, Creteil, France
- Seattle International Film Festival, USA

2007

- 15 Mostra Internacional De Films De Dones, Barcelona

Awards & Nominations:

2005

- British Independent Film Awards, UK
Nominated: British Independent Film Award
Nominated: Best Actress - Joan Allen
- Emden International Film Festival, Germany
Nominated: Emden Film Award - Sally Potter
- Brisbane International Film Festival, Australia
Won: Interfaith Award - Special Commendation - Sally Potter
- Seattle International Film Festival, USA
Won: Golden Space Needle Award
Won: Best Actress - Joan Allen

2007

- 15 Mostra Internacional De Films De Dones, Barcelona
Won: Audience Prize for Best Feature Film

Cast includes: Joan Allen, Simon Abkarian, Sam Neill, Shirley Henderson, Sheila Hancock.

Key reading:

- John Berger, "Affirmative Actions" and Sally Potter, screenplay excerpt. *Vertigo* 2:8 (Spring/Summer 2005). 27-29.
- Cindy Lucia, "Saying Yes to Taking Risks: An Interview with Sally Potter." *Cineaste*. 30:4 (Autumn 2005). 24-30.
- Sophie Mayer, "She She She Shine On: An Interview with Sally Potter." *Plan B* (Aug/Sept 2005). 76

SHORTS

1979

• **THRILLER**

16mm, 34 min, b/w; Filmed in 1978, edited 1979.

Festivals include:

- Edinburgh Film Festival, UK
- London Film Festival, UK
- Berlin International Film Festival, Germany
- Rome-Florence Film Festival, Italy
- Taiwan Film Festival, China

Cast includes: Colette Laffont, Rose English, Tony Gacon, Vincent Meehan

Key reading:

- Valentina Agostinis, "Interview with Sally Potter." *Framework* 14 (1981). 47.
- B. Ruby Rich, "Femicide Investigation", *Chicago Reader* (March 1980). Reprinted in *Chick Flicks: Theories and Memories of the Feminist Film Movement*, Durham NC: Duke UP 1998. 227-232.
- Gillian Swanson and Lucy Moy-Thomas, "Interview with Sally Potter." *The Undercut Reader: Critical Writings on Artists' Film and Video*. Eds. Nina Danino and Michael Mazière. London & New York: Wallflower, 2003. 194-97.

1986

• **LONDON STORY**

35mm, 15 min, colour.

Festivals include:

- London Film Festival, UK
- Berlin International Film Festival, Germany
- Montreal World Film Festival, USA

Cast includes: Lol Coxhill, George Yiasoumi, Jacky Lansley, Dennis Greenwood

DOCUMENTARIES

1986

• **TEARS, LAUGHTER, FEAR & RAGE**

Video; 4x30 min; colour.

Screened in four parts: 19/09/1987; 26/09/1987; 3/10/1987; 10/10/1987, Channel 4, 6.30pm.

Festivals include:

- Quebec Film Festival, Canada
- Taiwan Film Festival, China

Interviewees include Michael Powell, Hanif Kureishi, Paul Boateng and Barbara Windsor.

Four part series examining emotional expression through the eyes of people of different ages, backgrounds and cultures.

1987-88

- **I AM AN OX, I AM A HORSE, I AM A MAN, I AM A WOMAN**

Video; 60 min; colour with b/w film excerpts.

Screened 9/4/1990. Channel 4, 11pm. As part of the "Women Call The Shots" season

Festivals include:

- Quebec Film Festival, Canada
- Taiwan Film Festival, China

Interviewees include directors Lana Gogoberidze and Kira Muratova, and actress Ina Churikova.

From an idea by Renny Bartlett and Sian Thomas

EXPERIMENTAL SHORTS

1963

- Several 8mm short films - 'film poems' shown to family and friends

1969

- **JERK**

8mm; 3 mins; b/w.

Screenings include:

- The Arts Laboratory', UK
- London Film Festival, UK
- Amsterdam Film Festival, Netherlands
- Rotterdam Film Festival, Netherlands

Cast: Mike Dunford, Hilary Dunford, Sally Potter, Susan Bocking.

Film shot one frame at a time, of three faces, including a brother and sister, which merge to become one, followed by a short sequence of minimalist gesture.

1970

- **PLAY**

16 mm; 10 mins; colour and b/w.

Screenings include: 'The Arts Laboratory', London, and toured the Netherlands.

Cast: twins living nearby

Double screen film of six children playing on the street below (three sets of twins). Filmed through two adjacent cameras, one with colour film and one with black and white. When presented, two projectors are used so that the images appear side by side allowing the children to move 'through' the frame lines.

- **BLACK & WHITE**

8mm; 10 mins; b/w; double screen.

Screenings include: 'The Arts Laboratory'; National Film Theatre, London; toured the Netherlands.

A formal, simple and "highly-constructed" piece.

- **HORS D'OEUVRES**

16mm; 10 mins; colour.

Screenings include: The Place Theatre, London and toured the Netherlands.

Cast: Student dancers from The Place.

8mm footage of dancers each performing a single movement was projected onto a ground glass screen and refilmed on 16mm to create layered new sequences.

EXPANDED CINEMA/MULTIMEDIA PERFORMANCE

1968

- **DAILY**

8mm; 14 mins; four-screen; colour.

Performances include: 'The Arts Laboratory'; National Film Theatre, London; toured to Netherlands.

Cast: dancers at Ernest Berk's class (2 men, 2 women)

Each performer was filmed in his or her home doing something they did every day (making a bed, tidying a room etc). Each film is projected three times, shown on double screens, in various combinations. During the first iteration, performers enter and stand still, while tape plays of them discussing their actions on film. During the second iteration, each performer mimes in exact synchronization with his or her image on film, and during the third iteration, the mime is simplified and abstracted. Finally, each performer re-enacts his or her own movements without film to connect with others.

- **THE BUILDING**

8mm; 35mins.

Performances include: 'The Arts Laboratory'; National Film Theatre, London as part of a program of expanded cinema

Cast: Mike Dunford; Leda Papaconstantinou.

Combined film/live action piece. A double screen film shows the activities of the performers before and after the live action event, which was based on male/female stereotypes and sexuality and involved, amongst other activities, the deconstruction of several layers of costume, and the construction of a large ambiguous structure in primary colours.

1972

- **COMBINES**

Triple-screen film for combined film/dance work, choreography by Richard Alston

Performances include: 3 week run at The Place Theatre, London

Cast: Siobhan Davies; Paula Lansley; Ross McKim; Stephen Barker; Celeste Dandeker; Anthony van Laast; Micha Bergese.

One of the earliest events to combine dance on film projected in juxtaposition with live performances by the same dancers. The films included rehearsals of the sequences being danced in their final form on stage;

portraits of individual dancers, and different interpretations of the same segment of choreography by different dancers intercut with images of them preparing to come on stage. Also included blown-up Polaroid close-up portraits of dancers. Choreography by Richard Alston, for the London Contemporary Dance Theatre. Technical support from Mike Dunford.

1973

- **BRIAN**

Slide show for dance work by Robert North

Performances include: London Contemporary Dance Theatre.

Cast: Robert North and Stephen Barker

Posed wedding photographs, projected as a slide show with fades, used superimposed images of the two male dancers, both dancing the schizophrenic title character, to show his mental disintegration.

COMPANIES

1967

- Member of 'Group Events' performance company (founded by theatre director Thom Osborn). Performed with 'Group Events' company at The Arts Laboratory, Slade School of Fine Art and provincial art colleges (Coventry, Canterbury, Maidstone) Chelsea School of Art, as well as urban spaces/street locations for Haringey, City of London and Camden Festivals.

1972

- Member of 'Strider' dance company (directed by Richard Alston) as a founder member.
- Performed at The Place, The Edinburgh Festival, "British Thing" Exhibition in Oslo.

1974-1978

- Founder of 'Limited Dance Company' with Jacky Lansley.
- Touring Europe & USA, site specific work, commissioned theatre pieces, teaching workshops, collaborating with other artists including Rose English.

1988

- Formed development company 'Sally Potter Films' with Producer Christopher Sheppard.

1989

- Formed film production company 'Adventure Pictures' with Producer Christopher Sheppard in order to make **Orlando**.

DANCE (PERFORMER)

1967

- Dancer in several of Ernest Berk's choreographies

1972

Dancer in several Richard Alston pieces including **THUNDER** (Piece for four women, set to three versions of the song 'Stormy Weather').

Performances include: The Place Theatre, London; Edinburgh Festival; the Institute of Contemporary Art, London; and the Sonje Henie Centre, Oslo as part of an exhibition called 'British Thing'.

DANCE (CHOREOGRAPHER)

1971

- **SUPPORTS**

Choreographer

- **ACTION / BELFAST / ULSTER**

Choreography and text based on the idea "Northern Ireland is our Vietnam".

1972

- **HUNDREDS AND THOUSANDS** (with Strider)

Co-choreographer, with Jacky Lansley and Diana Davies. Design concept by Sculptor: Barry Flanagan.

Performances include: The Place Theatre, London; Edinburgh Festival, the Institute of Contemporary Art, London as part of "The Body as Medium of Expression," and the Sonje Henie Centre in Oslo, Norway as part of an exhibition called 'British Thing'.

Two men shovel heaps of sand backwards and forwards across a stage to a tape of the same activity. Three women in sporty white clothes wielding Indian clubs move in callisthenic formation and carry each other about the space, to accompaniment of conceptual artists' orchestra Portsmouth Sinfonia interpreting the 'Sugar Plum Fairy'.

- **WINGS** (with Strider)

Choreographer.

Performances include: The Place Theatre, London; and on tour with Strider.

Cast: Jacky Lansley, Maedee Dupree, Nanette Hassall, with Raymond Cook. Other casts on tour.

Piece for student workshop, later performed by Strider. A large man in full parachutist costume is suspended in mid-air by a harness throughout the piece. At intervals, three birdlike girls in white zoom through the space, reacting with a series of balances to the sudden violent swinging of the parachutist.

- **BOX**

Director/ Choreographer.

Performances include: The Place Theatre, the Swiss Tavern and The Soho Theatre, London.

Cast includes: Jacky Lansley, Diana Davies, Dennis Greenwood.

Piece performed in a boxing ring. Several simultaneous activities synchronized in three minute 'rounds' – a pianist in boxing gloves interpreting his score of a film of a boxing match, a woman in military combat gear cooking a meal from

assorted incompatible ingredients, a conductor conducting an orchestra of alarm clocks and two women dressed as chefs circling the ring learning instructions about boxing from a tape. Pianist: Michael Finnessy.

1973

- **SWING**

Performer.

Performance: London Contemporary Dance Theatre.

Dance piece devised for student workshop, set to Time Life demonstration record, couples moving to scratched and unscratched versions of swingtime tunes.

- **INTERIOR**

Performer for section of large site-specific piece directed by Richard Alston.

- **LEAVE**

Choreographer.

Performance: The Place Theatre.

Cast: Craig Givens, Francis Rozelaar-Green, chorus of 14 women.

One of the earliest romantic duets to be choreographed for two men. Dressed as romantic heroes (Romeos), the dancers help each other tenderly through sequences of lifts and falls usually reserved for male/female partnering. Set to 'Greensleeves' arranged by Vaughn Williams.

- **PARRY RIPOSTE**

Choreographer.

Performance: The Place Theatre

Cast includes: Jacky Lansley, Terry Berman, Francis Rozelaar-Green, plus chorus of 14 women.

A duet with movements drawn from fencing, the girl angrily giving instructions, the man breaking away from time to time to catch a gentle half dressed Japanese man in mid-jump, juxtaposed with a 'negative' alternative corps de ballet of 14 women in black plastic knickers advancing from backstage to the music of a Zulu tribe dancing in Wellington boots.

1974

- **WHO IS SYLVIA - 3 CLUES**

Choreographer.

Performances include: the Garage Gallery, The Place Theatre; Holland Park Theatre; Garage gallery and Oval House Theatre.

Cast includes: Jacky Lansley, Michael Finnessy, George O'Brien, Terry Berman, Belinda Neave.

A piece for fifteen performers structured around the song set by Schubert, consisting of three episodes linked by a man asking the question: Who is Sylvia? What is she? In one of the episodes, two men push a piano around the stage whilst the pianist tries to play the accompaniment to the song. In another, a chorus of women in evening dress appear and open their plastic luncheon boxes whilst a solitary woman slowly drags a line of cushions across the back of the stage before falling to her knees and beating another cushion with her fists.

Throughout the last episode a woman in pyjamas sits motionless in the middle of the stage until the very last moment when she throws herself onto the ground to pick up a key, hidden in a sandwich.

- **WHEAT**

Serial choreography / performance piece over two nights with accompanying booklet and art work.

Performances: Institute of Contemporary Art, Borough Market, Southwark and Green Dragon Court, Southwark, London.

Cast includes: Dennis Greenwood, Richard Alston and twelve dancers.

Based on 'The Firebird', interweaving Stravinsky's music and the image of a burning bird with the evocations of burning fields of wheat in the United States and the lives of farmers and famine in the Great Depression.

1980-83

- **CROWD SCENES** and **AS SHE BREATHES**

Choreographer

Cast: Maedee Dupres.

The pieces, commissioned by Dupres, considered the solo form and the place of virtuosity, with a contrast emerging between the shapes and minimalist moves of early modern dance – by Mary Wigman and others – in choreographic argument with a more balletic vocabulary.

MOVEMENT EVENTS (DIRECTOR/DEVISER & PERFORMER)

1973

- **AUK** and **FALLEN ANGELS**

Co-deviser and performer of two pieces based on scripts by Mick Banks of the John Bull Puncture Repair Kit 'physical theatre' group.

Performance: four day workshop/festival at the Birmingham Arts Laboratory, culminating in a collaborative performance with JBPRK.

Collaborators: Jacky Lansley and Diana Davies.

AUK - A man carrying suitcases tenderly encourages a suspended chicken to fly and talks to it of his mother, a seagull, while three women in underwear appear from paddling pools and perform routines drawing from cabaret, pornographic images and seaside activities. Slides of oil polluted birds and holiday adverts contribute to the central imagery of pollution.

FALLEN ANGELS - Three women at a tea party wearing surrealistically elaborate hats, engage in a dialogue with an angel in a sack.

- **ALL DAY PIECE**

Performance: Fluxshoe exhibition, Oxford Museum of Modern Art.

Collaborators: Jacky Lansley; Fergus Early; Su Braden. Processional movement following constantly changing patterns, made by flour shaken onto the floor and repeatedly swept away. Eight hour performance.

- **EPISODES**

Performances: every Friday lunchtime over a period of five weeks, using the central stairway and public restaurant at The Place Theatre.

Collaborators: Jacky Lansley and sixteen additional performers.

Serial piece with recurring elements, and an accumulative visual and sound structure using as image material 'archetypes' drawn from stages in two women's lives from childhood to old age. The images were developed in relation to the physical properties of the spaces used (e.g. sequences were related mathematically to the number of steps in each flight, etc).

1974

- **WHY FILM**

Performances include: Stedelijk Museum, Amsterdam; Utrecht; and Groningen.

Multimedia performance structured as if it were a film, in two halves, black and white and colour, with an interval (when ice-cream boxes containing optical devices were handed out). The first section used black and white costumes and props and was about film processes; the second section used Technicolor costumes and props, and was about audience experience. The piece was lit by film projectors - all images being set up in rectangles of light. Sections included a lecturer talking about conflicts between ideas and imagery being interrupted as theatrical images were set up around her, to another building a huge 'camera' structure from junk found locally. This piece changed from a visually 'pure' statement to a 'vulgar' and chaotic one during the performance and was based on an analysis of current conflicting schools of thought in independent cinema.

- **Edinburgh Arts 74**

A teaching and performing event coordinated by the Richard Demarco Gallery. Several works came out of the workshop directed by the Limited Dance Company (LDC) for a six week arts festival throughout Scotland. Including:

- **TARTAN INTRODUCTION (LDC/EA)**

Performed in: Edinburgh University canteen.

The piece juxtaposed three main elements - a series of scripted questions about artistic and political standpoints, tap dancing sequences, and pre-recorded interviews with the group about their fears and expectations of the five weeks ahead. LDC were dressed severely as men in dark suits with tartan ties.

- **LOCHGILPEAD (LDC/EA)**

Performed in: a small town on the coast of Scotland: on its main street, in a central area with a paddling pool and in the sea.

Collaborators include: the group of students that LDC were teaching in a performance workshop.

In coordination with the in-coming tide, Sally Potter and Jacky Lansley emerge from the sea dressed in black evening dresses with flippers on their feet while simultaneously two corresponding figures dressed in white move down the main street assembling litter. Both couples converge on a scene of moving tableaux of black and white groups on the sea front. The two couples step into the paddling pool where the collected rubbish is dropped over the two in black, who then float amongst it.

- **CURTAINS COURTESY (LDC/EA)**

Performed in: a theatre space and surrounding derelict rooms in one of the 'Demarco' gallery buildings. Edinburgh Festival.

The audience enter the theatre where two usherettes perform a static ballet in Degas skirts on a small, dingy stage, and then lead the audience out. From then on, the audience move freely amongst performers set up as exhibits in small spaces, endlessly repeating cyclical sequences using eggs and small dolls dropped into the aprons of two women in the hallway and courtyard outside, a figure playing cards and washing her hands in a basement dungeon area, and another pacing a darkened room to a tape of seagulls.

- **LIVING ROOM (LDC/EA)**

Performed in: a room in the Demarco Gallery, set up as an installation to be watched from the door. LDC filled the room with an apparently random collection of black, white and pink objects (including, for example, a heap of peat, a large door, a pile of pink nightdresses, etc) and over a period of twenty four hours arranged the objects to make some kind of 'sense', occasionally typing messages to spectators, passing objects through the door, or sleeping. The piece was intended to expose the processes usually hidden from an audience, and to break down expectations of 'theatrical time'.

- During Edinburgh Arts LDC also collaborated with members of the Visual Arts Faculty on several works and performed the closing 'cabaret' piece at the Festival club.

- **HURRICANE (LDC)**

Performance: Oval House Theatre, main stage.

Cast: Jacky Lansley, Sally Potter.

Minimal narrative using many entrances and exits, curtains opening and closing, with a partially-hidden narrow set, continuous lighting changes and a tape collage of dramatic film music excerpts, woven round the central image of an unmade bed. The action consisted entirely of variations on the theme of taking curtain calls after the 'phantom' performance.

- **FOOD - A NIGHTLY SERIAL (LDC)**

Performance: Birmingham Arts Laboratory; three performances.

Cast: Jacky Lansley, Sally Potter.

The theatre was turned inside out, and the space arranged as six minimal sets with twelve plush theatre seats facing each set. The audience were mobile. One of the 'sets' was a lighting board and another the sound system. The piece was based on three 'found' images from the area - a children's book about hotel managers, a dead mouse, and a broken door surrounded by heaps of wet leaves. A series of actions was performed involving each set. The sequence of activities was then repeated exactly with the performers breaking down verbally the origin of the images and exposing various underlying theatrical devices, leading into a return to the 'narrative'.

- **FRAMED (LDC)**

Performance: Women's Day, during the festival to help the Chilean Resistance; held at the Royal College of Art, and organised by Artists for Democracy.

Cast: Jacky Lansley, Sally Potter.

A piece designed to be seen from above and from a long distance. A sequence was performed in the courtyard where dressed as two men, the performers alternatively carried a large white frame, 'framing' the

gradual construction of two female effigies; forming a circle of black stockings, and posting messages to women through a letterbox, finally drawing a red line from a red flashing light beneath the effigies to one in the centre of the black circle.

- **BRIEF ENCOUNTER (LDC)**

Performance: Oval House Theatre; serial performed and developed over three nights.

Cast: Jacky Lansley, Sally Potter; Caroline Potter.

A small set was built around the central imagery of trains. One performer dressed in a drab cream men's suit sits on a bench on a dimly lit miniature train station platform, and gradually develops an increasingly dangerous and impossible physical performance (including cartwheels, running up the wall, pirouettes of the platform, etc), doggedly interrupted by the other performer, dressed in a long white nightdress and coming through a floodlit door to the strains of a live soprano, and carrying two telephones at a time whilst phlegmatically analyzing the structure of the piece and the possible meaning of the ever increasing line of telephones.

- **AIDA (LDC)**

Performance: Oval House Theatre.

Cast: Jacky Lansley, Sally Potter, Fergus Early, Craig Owens, Janet Kengel, Colin Wood.

Dressed in outside men's tartan dressing-gowns, which were then removed to reveal almost identical dressing-gowns underneath, LDC sing a duet from the opera of the same name, accompanied by a solo cello. Meanwhile, a nude woman sitting on a plinth, quietly reads Karl Marx's "Das Kapital" whilst two dancers dressed in jockstraps, headscarfs and black satin ballet shoes repeatedly practice pirouettes and circle the stage and the rooftop above, walking en pointe. These actions were captured on video and relayed by closed circuit television.

- **PARK CAFETERIA (LDC)**

Performed in: Hyde Park, London

Cast includes: Lynn McRitchie; Silvia Ziranek; Jacky Lansley, Rose English, Sally Potter.

Installation during a short residence in and around the Serpentine Gallery, LDC, now including Rose English, invited a group of performers to create a small orchestra. A daily sequence of events and tableaux around the theme of music, consciousness and fights, including long improvised monologues by Sally Potter.

- **DEATH AND THE MAIDEN (LDC)**

Performances include: De Lantaren, Rotterdam Festival, Holland.

Cast: Jacky Lansley, Rose English, Sally Potter.

Performance using the music by Schubert of the same name to play with the genre of film noir on stage. In one sequence, Rose English pushes spotlights around the stage on wheels, Jacky Lansley appears with a gun, and Sally Potter plays the silent film heroine about to be shot.

1976

- **RABIES (LDC)**

Performances include: Roundhouse, London, week-long residency; Institute of Contemporary Art, London.

Cast: Jacky Lansley, Rose English, Sally Potter.

Piece for voice, guitar, a female nude and a card-dealer. Song, speech, image, made in the hallucinatory long hot summer of 1976.

- **BERLIN**

Co-devised by Sally Potter and Rose English.

Cast: Sally Potter, Rose English, chorus of six men and one boy.

Series of performances over a period of four weeks. The first episode took place in a private (squatted) house in London, the second was on an ice rink, the third in a swimming pool and the fourth back at the house. The audience grew over the weeks as it followed the 'on site' soap opera- based on the four elements: fire, water, earth and air – using a chorus of six men and a boy, featuring monologues by Sally Potter about the silence of the female nude.

- **ONEMAN SHOW (sun apr 18)**

Improvised show. ICA. Sally Potter in improvised monologue about 'empty' theatrical space, lighting herself with lighting board on stage.

- **AUDIO ARTS PROJECT**

Hyde Park Corner. Improvised speeches on a soap box in Hyde Park Corner, about art and politics.

1977

- **MOUNTING (LDC)**

Performances: three shows at MOMA, Oxford.

Cast: Jacky Lansley, Rose English, Sally Potter.

Improvised interaction with exhibits at Frank Stella exhibition. The themes of the performance were blood, memory and sharks (including those from "West Side Story"). Improvised monologues about art and show business, fear and politics. The performances were accompanied by 'Mounting', a book of text and images created by Sally Potter, Jacky Lansley and Rose English.

MUSIC (PERFORMANCE)

1977-1980

- **FEMINIST IMPROVISING GROUP**

Performer. Toured France, Italy, Netherlands, Portugal, Germany, Switzerland, Iceland.

1978-81

- Performances with Fred Frith, Paul Burwell, Steve Beresford and others in improvised music festivals.

1981

- **MARX BROS**

Musical performance group with Lindsay Cooper, Georgie Born. Sally Potter wrote lyrics. Toured USA.

1984-85

- **FILM MUSIC ORCHESTRA**

Singer and lyricist for musical performances in Switzerland, Austria, Germany, including the Berliner Ensemble. With composer Lindsay Cooper

1986-89

- **OH MOSCOW**

Song cycle. Lyrics by Sally Potter, music by Lindsay Cooper.

Performances include: major European cities, US, Canada, Russia and many jazz and new music festivals; concerts East Berlin and West Berlin on successive nights, just months before the wall came down.

Performers: Sally Potter (lead voice), Lindsay Cooper. Musicians Phil Minton, Chris Cutler, Hugh Hopper, Elvira Plenar, Marilyn Mazur.

Subject was the deeper emotional links between a divided Europe and America through the long chain of emigration.

DANCE & LIVE PERFORMANCE (KEY READINGS)

- Emilyn Claid, *Yes? No! Maybe...: Seductive Ambiguity in Dance*. London & New York: Routledge, 2006.
- Stephanie Jordan, *Striding Out: Aspects of Contemporary and New Dance in Britain*. London: Dance Books, 1992.
- Sally Potter, "On Shows". *About Time: Video, Performance and Installation by Women Artists*. Eds. Catherine Elwes, Rose Garrard and Sandy Nairne.

MUSIC (RECORDINGS)

1981

- **RAGS**

Singer and lyricist, music by Lindsay Cooper. Arc Records, UK

1983

- **THE GOLD DIGGERS soundtrack**

Singer and lyricist, music by Lindsay Cooper. Recommended Records, UK

1986

- **MUSIC FOR OTHER OCCASIONS**

Singer and lyricist, music by Lindsay Cooper. No Man's Land, Germany

- **LETTERS HOME (News from Babel)**

Singer and lyricist, music by Lindsay Cooper. Recommended Records, UK

1991

- **OH MOSCOW**

Singer and lyricist, music by Lindsay Cooper. Victo Records, Canada

1993

- **ORLANDO soundtrack**

Original music co-composed with David Motion, lyrics for "Coming," contributed wordless vocals to original score. Varese Sarabande, USA.

1997

- **THE TANGO LESSON soundtrack**

Original music co-composed with Fred Frith, lyrics and vocals for "I Am You." Sony Classical, USA.

2000

- **THE MAN WHO CRIED soundtrack**

English lyrics for "Close Your Eyes." Sony Classical, USA

2005

- **YES soundtrack**

Original music co-composed with Fred Frith. Deutsche Grammophon, Germany

PUBLISHED SCREENPLAYS (AND OTHER WRITINGS)

- **MOUNTING**, Museum of Modern Art (MOMA), Oxford, 1977
- **ORLANDO** introduction and screenplay, Faber and Faber, London, 1994
- **THE TANGO LESSON** introduction, notes, story and screenplay, Faber and Faber, London, 1997
- **THE MAN WHO CRIED** screenplay, Faber and Faber, London, 2001
- **YES** screenplay, notes and original short script, New Market Press, New York, 2005