

UOS MUSIC PRESENTS

PEOPLE POWER VS POWER PEOPLE

MONDAY 31 JANUARY 1PM 2022

Yshani Perinpanayagam piano

PeoplePower vs. PowerPeople is a multimedia musical event weaving together personal experiences and political critiques of several contemporary conflicts and oppressions around the world. Three artists combine their voices in one performance work for pianist and projection; each composer zooms in on a struggle close to their heart, fleshing out an individual reality, while the complete performance articulates the connections between the different injustices.

Uri Agnon's *Anticipating* is focused on the occupation of Palestine, and more specifically on the policing of the Palestinian neighbourhood of occupied East Jerusalem, Issawya. Issawya, is home to 20,000 Palestinians. For decades it has been the target of police harassment and violence with armoured vans strolling down its narrow streets, heavily armed men searching passersby, checkpoints mushrooming on its junctions, and at times complete closures imposed on its main entrances.

This intensified when, in 2019, the police embarked on an intensive and violent "operation" in Issawya, which included hundreds of arrests, most of which led to no charges, enormous physical pain and mental

stress, and the killing of 20 year old unarmed Mohammed Obeid.

At the same time Israeli activists from the 'Free Jerusalem' activist group, Uri included, held shifts every night to show solidarity with the residents and to film the police. This piece is a product of these shifts, composed mostly from material shot in them; it examines both the power and the limits of solidarity and focuses on the mental state of waiting for violence to erupt.

Video credits: Yuval Avraham, Guy Tepper and Uri Agnon

Anjelica Cleaver's Suite is inspired by climate justice, the major role corporations have played in climate breakdown, and the activists fighting back for their right to clean water, clean air, and a liveable future for their children.

Movement 1 - Water Defenders

Around the world, indigenous communities are fighting for their land against pollution by the fossil fuel industry. The footage features protesters against the Line 3 pipeline in North America, as native communities fight to protect their water from contamination by inevitable oil spills.

*Movement 2 - I Can't Br******

London Air research suggests that air pollution causes almost 10,000 additional deaths a year, and due to economic inequality and environmental racism this especially affects communities of colour. Another aspect of structural racism is police violence, and 'I Can't Breathe' became a rallying cry for the Black Lives Matter Movement as the last words of Eric Garner, and more recently repeated by George Floyd. It also represents the choking effects of structural racism.

Movement 3 - Return to the elements

As climate breakdown creates more extreme weather events, scientists predict the earth will become uninhabitable for organised human civilisation. This graphic score illustrates how

the elements of land (earthquakes), fire (forest fires), wind (hurricanes) and water (floods) will make the earth uninhabitable for mankind due to mankind's own abuse of nature, but nature shall remain unscathed without man.

Yshani Perinpanayagam's Power Games explores the ways malevolent authority can use its power to manipulate people, situations, and the truth. Manoeuvring is everything, humanity is irrelevant, and control over airspace is an obsession. Musical material is subjected to manipulations, re-framings and erasures of mindless insistence and increasing force. How long can we sit and witness an unfair game? At what point do we have to take the responsibility as individuals to stand up and take action?

'If you are neutral in situations of injustice, you have chosen the side of the oppressor. If an elephant has its foot on the tail of a mouse and you say that you are neutral, the mouse will not appreciate your neutrality.'

~ Desmond Tutu, 1931

The Red Button: Blake Troise
Additional Direction: Susan Harrison
With thanks to Uri Agnon and Olly Sellwood

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