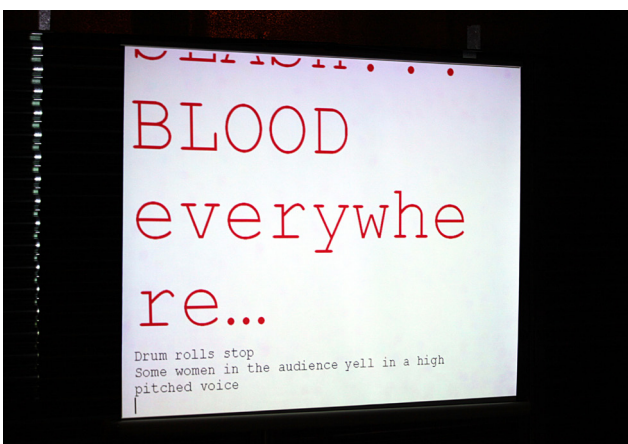


SYLVIA RIMAT

IMAGINE ME TO BE THERE

The skill of Rimat's performance lies in the way she marries the magic of the theatre with the fantasies of the virtual.

- a_n review, Mary Paterson



IMAGINE ME TO BE THERE

IMAGINE ME TO BE THERE is an inventive, participatory and humorous performance that playfully challenges the conventions of theatre, watching and our imagination. The performance explores stereotypical fragments of narration we all are familiar with (red high heels, a knife, flickering lights) and our desire to build up stories.

The audience enters a bare space. A performer, Sylvia Rimat, sits on the floor with a laptop. There's also a drum kit and a sharp knife. The performance happens in the mind of the performer whilst being typed live on the laptop and projected on a large screen for the audience to read. Audience members gradually become embroiled into the fabric of a fragmented story that oscillates between the performer in blue jeans and a woman in a brown fluffy full body bear costume and bright red high heels. Something evil is about to happen. Audience members are asked to step in and carry out simple actions to help bringing the typed story alive and soon the real interferes with the imagined.

Duration 35 mins.

Supported by Arts Council England, Battersea Arts Centre, In Between Time, Testing Grounds and Residence.

QUOTES

Really interesting in terms of being a participative piece. We were all sitting in the auditorium watching performance art but we were all very actively engaged in this. And it did feel like the choices we were making as an audience were actually affecting the outcome of the performance. [...] An aura of intrigue...
- DEBORAH DIGNAM, BRITISH COUNCIL (DEC 10)

Imagine Me To Be There brought up some interesting ideas about the exchanges in power between the author and the audience in performative experiences. The author had the power to create the universe and set the rules, the audience the ultimate power to reject them if they wished. Quiet, powerful, interesting.
- IN BETWEEN TIME LIVE (DEC 10)

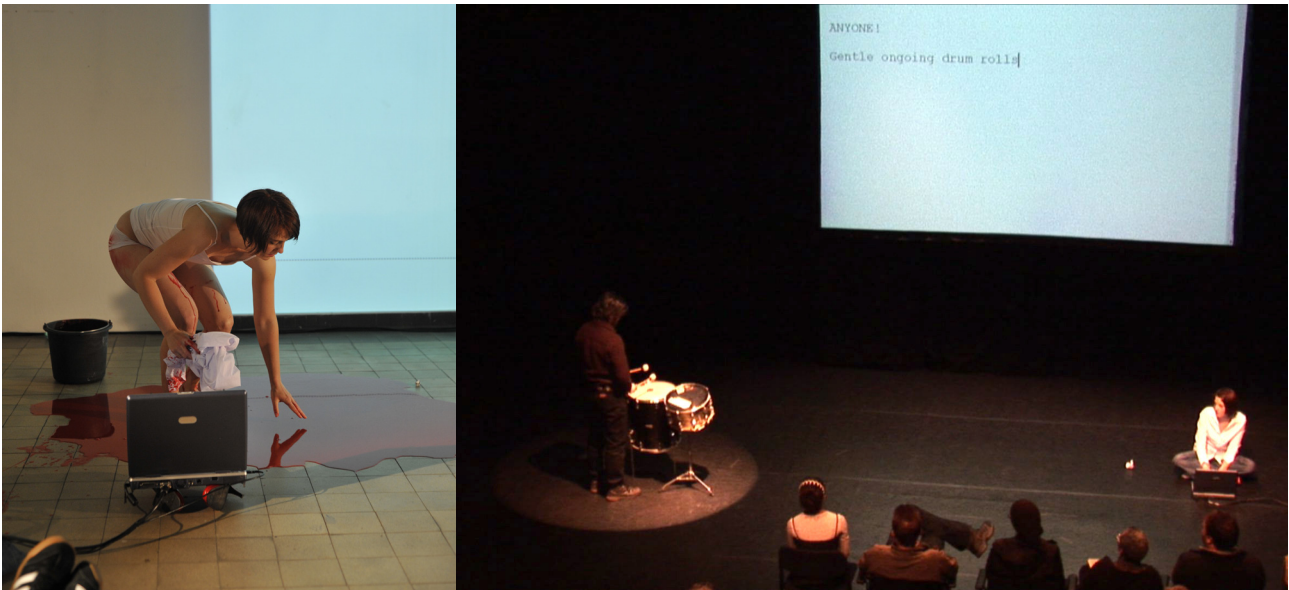
I really enjoyed the implication of the audience, the complicity that is required at some level in all performance, being re-presented and played with. Rich, layered and delightful. Thanks.
- AUDIENCE MEMBER, IN BETWEEN TIME FESTIVAL (DEC 10)

The skill of Rimat's performance lies in the way she marries the magic of the theatre with the fantasies of the virtual.
- A_N REVIEW BY MARY PATERSON (JAN 11)

VIDEO

A trailer (7min) can be watched on <http://vimeo.com/25305761>
Video documentation on <https://vimeo.com/61552083>, password: **Bearinredhighheels**

TECH SPECS



SPACE

- Stage area 5m x 3m minimum
- End on seating
- 5 litres of red paint will be poured onto the stage area. The floor can be covered with black dance floor. The paint is 100% washable and can be mopped up after the show.

LIGHTING

- General wash
- House lights
- 3 specials

SOUND

- PA
- Minijack lead to connect to i-pod (provided by artist)

AV

- A large projection screen or a white back wall to project on
- A video projector (hanging) with long VGA cable leading onto stage area

OTHER

- Two drums from a drum kit (ideally one of them a cymbal) and drum sticks

CREW

- A technician to run basic light and sound cues
- A second technician or volunteer to carry out a few basic tasks from off-stage

TECH SET-UP TIME

- Pre-rigged general wash and video screen set up in advance
- 3 hours tech set up (focus specials, briefing, full run-through)
- 1/2 hour get out

THE SHOW CAN BE ADAPTED TO NON-THEATRE SPACES AND CAN WORK WITHOUT THEATRE LIGHTING.

ARTIST BIOG

An owl tamer, a bear in red heels, a dancer from a bygone era: Sylvia Rimat creates original solo performances with a pinch of the surreal.

Rimat deftly blends theatre and live art. She encourages her audience to interact playfully with elements of video, new technologies, animals (imagined and real) and fragments of dance. Consciousness, memory and the imagination are recurring themes, coupled with a process that begins with collaboration. Her research culminates in intelligent, humorous performances that are equally entertaining and thought-provoking.

Born in Germany, Sylvia Rimat is based in Bristol, UK. She performs in theatres, galleries and public spaces. Her work has been presented throughout the UK and Europe, including the British Council Showcase at Edinburgh Fringe Festival, London's Barbican Centre in SPILL Festival, In Between Time Festival (Bristol) and venues in Denmark, Poland, Germany and Spain. Sylvia is an In Between Time Associate Artist and a member of Residence in Bristol.

BOOKING INFORMATION

PRODUCER

TANYA STEINHAUSER

E producer@sylviarimat.com

M 0044 (0)7853330995

ARTIST WEBSITE

www.sylviarimat.com



I'd recommend catching Ms Rimat if you have the opportunity, she's a unique, charming and thoughtful talent..



– Gscene Magazine (on 'I guess if the stage exploded...')