

# LOW PROFILE ARE ~~EIGHT~~ ~~AND A HALF~~ NINE

To celebrate 9 years of working together, LOW PROFILE have produced a special one off newspaper, bringing together a collection of previously un-published and under-published texts drawn from our accumulated archive of performance texts, works for the page and associated writings.

The LOW PROFILE newspaper has been specially commissioned as part of the Hunt & Darton Café (Cambridge, May 2012) and is available (for free) to customers to leaf through while waiting for friends, to take away and enjoy on the commute to work, or as a useful prop to aid solo dinning.

LOW PROFILE are Rachel Dobbs (IRL) and Hannah Jones (UK). They have been working in collaboration since 2003 to make live art and performances. They are currently based in Plymouth, UK. LOW PROFILE are Arnolfini Associate Artists.

Rachel and Hannah met in 2000 on the first night of moving into their University Halls. They struck up a strong friendship and began an ongoing commitment to sharing. Sharing stories, nights out, concerns, beds, journeys, firsts, books, walks, jokes, ideas...

Three years later, towards the end of their degrees, they formed LOW PROFILE together; making and showing their first piece along side producing their own individual degree show work. They forgot or ignored the need to request for their collaborative piece to be assessed as part of their degrees. They didn't have a plan. They hadn't decided to continue working together. They weren't sure if it would last.

9 and a bit years on (they will be 10 on 14th February 2013), they continue to work together, developing a shared practice, in collaboration. The work they make takes various forms including live performance, video, installation, photographs, publications, ephemera and bookworks.



Hunt & Darton Café  
2-27th May 2012

100 Regent Street, Cambridge, CB2 1DP  
Open Wednesdays-Sundays 10am-6pm

Run as a fully functioning café, live art duo Hunt & Darton creatively expose the inner workings of their new business venture by considering and presenting everything as art. From the food that is served to the people who serve it, from the menus and till rolls to the profit and loss sheets, everything will be open to public scrutiny and served with a twist.

Keep in touch with LOW PROFILE on facebook &

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This newspaper is generously supported by Plymouth College of Art, Tavistock Place, Plymouth, PL4 8AT - [www.plymouthart.ac.uk](http://www.plymouthart.ac.uk)

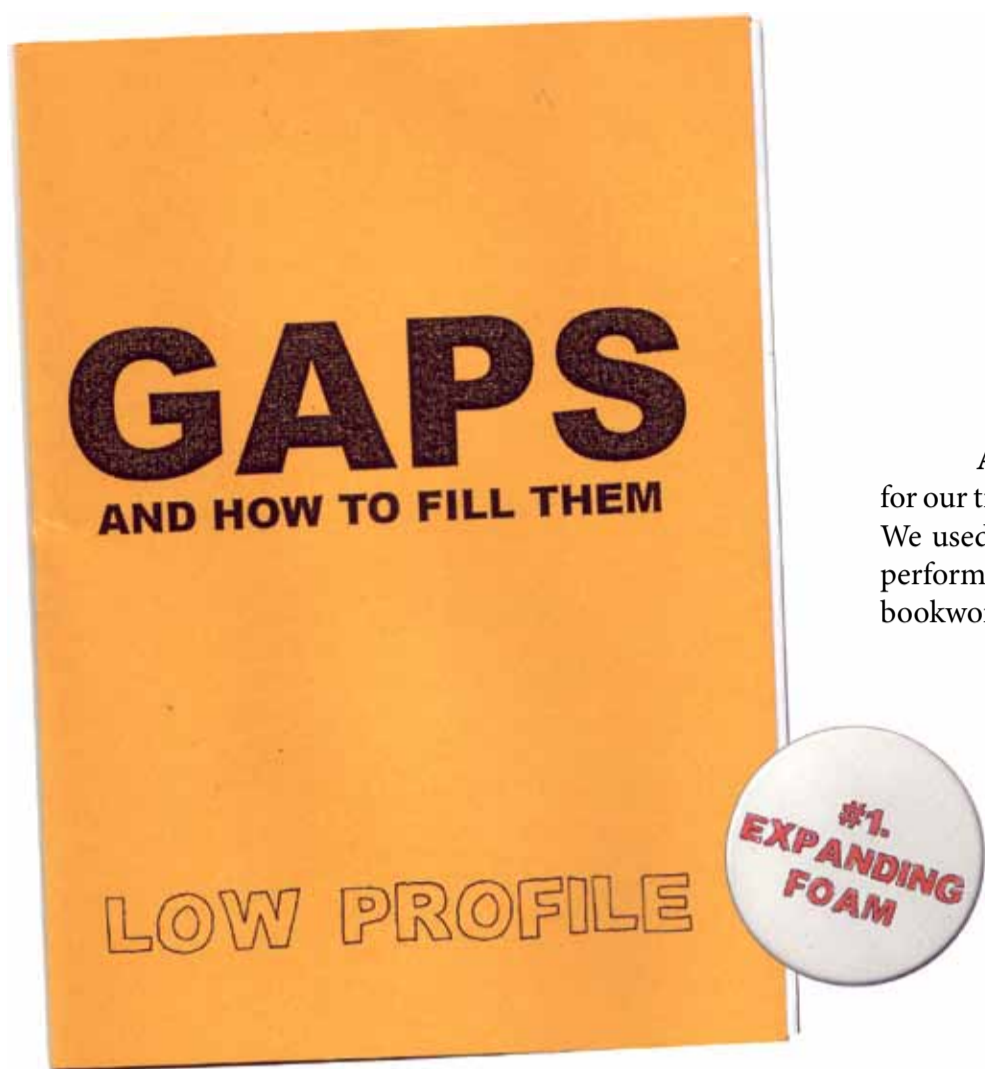
**Plymouth  
College  
of Art**

*Hunt & Darton*  
**CAFE**



# SURVIVAL SHELF

**ABOUT:** *Survival Shelf* (a continuously growing collection of books with variations of the word 'survival' in the title) was first commissioned for Hunt & Darton Café in 2012 to act as a potential resource, offering some guidance for artists and café goers. *Survival Shelf* is a continuation of our on-going investment in exploring notions of preparedness (wondering how we can be better prepared for everything and anything), recognising shifts in scale in the daily, common place moments of emergency (from the emergency of dropping the birthday cake to that of the plane crashing) and working out what it means to 'survive' in our everyday lives.



# GAPS

## (AND HOW TO FILL THEM)

**ABOUT:** *Gaps (and how to fill them)* is a bookwork developed by LOW PROFILE for our time as compères for Bristol Live Art Platform 2010 (BLOP) at Arnolfini, Bristol. We used excerpts from the bookwork as a performance texts during gaps inbetween performances at BLOP and a number of limited edition badges (utilising text from the bookwork) were produced and sold to audience members.

#1. Expanding foam

#2. Pollyfilla

#3. Crunched up newspaper

#4. I'm just waiting for that to go through, shouldn't take a minute.  
Ok, I'm just finding that information for you.  
Still waiting for that to go through..  
Bear with me while I access those details  
Ok, that's gone through, is there anything else I can help you with today?

#5. One night stands

#6. Melt a little of the solder onto the gap. Draw the soldering iron up the space between the pieces of glass smoothly and in one gentle sweep.

#7. Adopt a semi-sunny extroverted outlook and befriend the world around you. Make small talk. Slow down your gestures and move deliberately. Learn how to be funny. Embrace the gaps.

#8. Latex Wood Floor Filler

#9. Prefinished Wood Floor Filler

#10. Wood Putty

#11. Painter's Putty

#12. Lacquer Based Wood Filler

#13. Epoxy Floor Filler

#14. Bondo

#15. Sandable Spackle

#16. The following guide has been prepared

specifically to guide you through avoiding awkward gaps. In general, it is best to begin with putting up the first images on the light box and giving a 30 second summary of the history and physical. One strategy is to keep the examiner's interest and eyes on you and your x-rays.

This technique is referred to as the "Snake Charmer"

#17. Religion

#18. Hobbies

#19. Alcohol

#20. Snack food

#21. Loft insulation

#22. Improvise

#23. PHASE ONE: Identify Gaps  
Answer each gap analysis question  
ANSWER = "YES", requirement has been met, no action required  
ANSWER = "NO", gap has been identified, remedial action should be taken

### PHASE TWO: Fill Gaps

Once you've identified all of your gaps ("NO" answers), you can begin to fill them. In general, you fill your gaps by preparing and implementing Process Development Plans using the following Process Development Forms:

1. Quality management process development form
2. Resource management process development form
3. Training and awareness process development form
4. Product purchasing management process development form
5. Design and development process development form
6. Risk management process development form
7. Work transfer control process development form
8. Production management process development form
9. Service provision process development form

10. Product management process development form
11. Customer relationship management process development form
12. Internal quality management audit process development form
13. Monitoring and measuring process development form
14. Management review process development form

#24. Try using a stick of oversized corner bead

#25. Science

#26. Speculation

#27. Caulk

#28. Pelvic Floor exercises

#29. Polycell have an advice line where you can have your queries answered. Telephone: 01753 550555. The people who answer the phones on this line are trained and do know what they are talking about.

#30. Um, err, uh, ooh, mmmh, humm, eh, like, basically, ya know, kinda, so, well

#31. Be sure to have a series of presentations on reserve, not only if someone cancels at the last minute, but also if their presentation runs extremely short. Open the floor up to questions and discussions. Ask attendees if they have any topics they could speak on. Have someone in attendance who is an experienced speaker who could pull a presentation out of the bag on demand if need be. Have one speaker who commits to being "backup", and a couple of friends in town that can sit in on a moment's notice. I'm sure you could manage to do 20 or 30 minutes on the finer points on Safari, iTunes and iPhoto.

# 32. Nailers

#33. Biscuits

#34. Facebook

#35. Press refresh repeatedly on your email inbox

#36. The product can be used to fill and seal awkward gaps, hollows and cavities. It shoots liquid foam deep into cavities and creates a lasting seal which insulates against heat, sound and moisture. It can be used inside or out and can easily be trimmed, sanded and painted, filled or plastered.

# A SORT OF PRACTICE FOR REAL LIFE

Over the last few years, the reoccurring themes of preparedness, survival, dry runs and the notion of the 'just in case', have occupied, infiltrated and consumed our making. These concerns have developed from a desire to make work that talks about our experience of the world, in the hope that our work may help to make sense of the world, for ourselves and for others. We focus in on the details of lived experience at a local, personal level, selecting themes that consume our being, informed by a view of life as a series of difficult, challenging and complex circumstances that we need to navigate, grapple with, 'survive' and understand.

**survival** [ser-vahy-vuhl]

the state or fact of continuing to live or exist, typically in spite of an accident, ordeal, or difficult circumstances : *the animal's chances of survival were pretty low* | (figurative) *he was fighting for his political survival*.

*Hannah, it would be scary to stop*

## A REFLECTION ON THE THEMATIC CONCERNS OF LOW PROFILE

Not stopping has always been important for us as LOW PROFILE - persistence, carrying on and never, never, never, never, never, never, never, never giving up. We admire those who triumph over adversity, those who are resilient and who overcome challenging situations. We want to know how to keep going in times of hardship, trouble, upset or trauma. For those of us who are born into a relatively comfortable Western European position (where our basic needs are easily catered for) and in a time of excess, surviving is no longer a simple matter of ensuring that one has the minimum

(enough), it becomes about navigating an excess (more than is necessary or desirable) – dealing with too much.

It becomes overwhelming to deal with the world on a macro scale - too many burning buildings, too many lives taken, too much heartbreak. As LOW PROFILE, we wonder if it is possible to deal with the world on a micro scale instead - to examine things that are 'close by', up close. We think about the distress, mishaps and setbacks we have encountered firsthand, and those we might need





to be ready for. We identify everyday disasters, commonplace difficulties and recurrent crises. We wonder if there is any parallel between these local or personal concerns and things that happen on a global scale.

**Dad: Hannah, have you got your keys?**

**Hannah: Yes.**

**D: You have got your keys?**

**H: Yes.**

**D: Where are your keys?**

**H: Here, in my bag.**

**D: Show me your keys.**

**preparedness** [pri-paird-nis]

a state of readiness, esp. for war : *the country maintained a high level of military preparedness.*

### **Brace Brace**

Over the last number of years LOW PROFILE have been making a series of works under the umbrella name DRY RUN. The DRY RUN series is a series of dry runs.

A dry run is a simulation of a situation, experience or event often, yet to be experienced - pre-planned dress rehearsals, 'stand ins' and practice runs for challenging, dangerous, difficult and scary situations (the 'real' thing, 'real' event, 'real' experience). A dry run (trial run) attempts to anticipate, pre-empt, reproduce, replicate and prepare you for all possible eventualities.

We (LOW PROFILE) are captivated by the endeavour of the dry run, its attempts to plan for the unknown, its determination to become ready for anything, to be truly prepared. We wonder if it is possible to apply the idea of a dry run to other aspects of life - to 'train for' other challenging situations we encounter like heartbreak, social awkwardness, loneliness, stress or financial difficulties. With no parameters or edges to this thing called preparedness, we find ourselves imagining all the various (multiple and interchangeable) scenarios that we may be faced with, whilst trying to work out the 'right' thing to do, to 'survive' each situation.

Each of our tasks in the DRY RUN series sees us examine the process of learning about survival and preparedness in a safe environment - appropriating often over-used, over-familiar and over-played sources in an attempt to reclaim elements that might otherwise be dismissed as trivial, over the top, far-fetched, unlikely, incredible or absurd. We try to learn how to save the day by watching episodes of the TV series MacGyver back-to-back for 17 hours while meticulously cataloguing 'useful' information (DRY RUN part 4). We take photographs of ourselves diving for the brick at the bottom of the pool, communicating with tin-can telephones across rooftops and taking the 'Brace Brace' position near airport runways (DRY RUN part 5). We try to map countless emergencies suggested by passers-by to create temporary 'official' scales of emergency using post-it notes and target diagrams (DRY RUN part 3).

Spurred on by our admiration for the absurdity, futility and doggedness of the motto of the international Scouting movement "Be Prepared", we too have set ourselves the challenge to 'be prepared'. However, much like the motto, which does not expand on exactly what Scouts should be prepared for, our task becomes all-encompassing. It infiltrates and applies itself to every-and-any situation, event or experience. The DRY RUN series seeks to play with, and examine, the shifts in scale and perspective (ie What constitutes an emergency?) that occur when approaching the world (and the details of lived experience) from a local, personal level.

Part of the attraction of dry runs and of the notion of preparedness (the activity surrounding being prepared), is our recognition of the simultaneously sensible, rational need for being 'ready' for all imaginable danger/challenges/difficult situations, and of the impossible, unachievable reality of ever fully accomplishing this. For us, the tussle between the/a desire to 'be prepared', alongside a realisation of the futility surrounding this endeavour is at the core of what it means to be a human in this world. It is to do with trying your best, never giving up, surviving and persevering against all odds. It would be scary to stop.

**LOW PROFILE  
2011**

# DRY RUN: PART 4

# MACGYVER'THON

**ABOUT:** Since 2008, LOW PROFILE have been embarking on 18 hour MacGyver marathons. So far, we have watched the entire first and second series of the hit 80s TV show MacGyver, back-to-back, whilst cataloguing 'useful' information (the countless rolls under a door, ways of escaping burning buildings, ways of fooling the guard, disarming the alarm system and essentially, numerous ways to save the day) in an attempt to build an alternative guide to how to be prepared for every eventuality. In a survey conducted in August 2007, MacGyver out ranked Indiana Jones, John McClane from the Die Hard films and James Bond as the fictional character Americans would most want to be by their side in an emergency situation. We hope that by watching this TV hero for so long and so avidly, we (the performers and the audience who observe us) may somehow inherit or learn essential skills for surviving our everyday lives.

TO GET INTO AN ARMY CAMP	PRETEND TO BE ONE OF THE SOLDIERS BY STEALING ANOTHER MAN'S CLOTHES
TO RELEASE A MAN TRAPPED IN A WOODEN CAGE	THROW HIM THE PENKNIFE, STICKS IN THE BAR OF THE CAGE
TO DISARM A MISSILE IN A TENT	USE UNFOLDED PARACHUTE TO DISARM THE BOMB
TO DISTRACT SOLDIERS + ESCAPE FROM THE CAMP + GET THE GUY OUT OF THE CAGE	TIE MACHINE GUN TO TREE BEHIND, HANGING DOWN + USE BACK OF MOTOBIKE AT TOP OF STAIRS, SET ON FIRE WHEN THIS STAIRS COLLAPSE - MACHINE GUN GOES OFF
TO JUMP OFF A CLIFF SAFELY	BASH FLARE GUN + USE TO PENETRATE YOURSELF OFF CLIFF WITH A PARACHUTE
TO SEE INVISIBLE LASERS	SMOKE 3 CIGARETTES AT ONCE TO FILL LEFT SHIRT WITH SMOKE
TO DESTROY KILLER LASER MACHINE	USE LENS FROM BINOCULARS TO DIRECT THE LASER BEAM ONTO ITSELF CAUSING IT TO EXPLODE

Find out if anyone is there	Use heel of shoe to tap pipes
Save people trapped inside	Cut through fire hose, tie knot, stick end of hose into ground, turn on water - pressure ejects steel girders clearing access
to light a flaming torch	hold against hot fire door until it catches fire
to break through an air lock	tear up shirt and tie round fist - smash the glass
to start the vacuum pump	VIP control, poured oil off the wall + pull two wires off and twist together
to stop an acid leak	plug the gap with chocolate bars

TO BLOW A HOLE IN A WALL	FILL A COLD-CAPSULE WITH SODIUM METAL, THROW INTO A BOTTLE WATER, COVER WITH SAND
TO MEASURE OUT A FEW ARMS OF SODIUM METAL	USE THE TIP OF A PENKNIFE
TO DEAL WITH A BULLET WOUND	COVER WITH HANKEN
TO ESCAPE FROM CAR THAT IS ABOUT TO BE CRASHED	GET INTO THE BOOT + FORCE IT OPEN JUST AS THE CAR IS CRASHING
TO KEEP BAD GUYS OUT OF TROUBLE UNTIL HELP ARRIVES	DRIVE A FURNITURE INTO THE CAR THAT THE MEN ARE IN, THE TIEK (OF THE FURNITURE) ROPS THROUGH THE WINDOWS + LIFT IT UP INTO THE AIR
TO SIGNAL WITHOUT A TWO-WAY RADIO	TURN POWER ON AND OFF TO SPELL OUT "ALL SAFE MAC" IN MORSE CODE
TO DISTRACT BAD GUYS	TRIPLE OVER A FILE OF TYRES

TO GET SECURE BRIEFCASE FROM THE BAD GUY	USE INDUSTRIAL MAGNET IN THE JUNKYARD
Get past guard	Pole vault using bamboo - kick guard in head, knock him out
escape whilst to bamboo raft	Make friends with young boy - boy steals Mac's pen knife back from guard use knife to cut self free
to get into the explosives tent	Cut the rope with penknife to let the figs escape
To distract the bad guys	Inflate air pump on life jacket, to inflate the boat, to put the signal flare + cause explosion
To warn about the bad guys	USE signal mirror
To shoot at the bad guys	Tie string around machine gun triggers + around a fallen tree + get bad guys to pull on the tree

To signal	use bamboo flute to play tune
to get bad guys out of their jeep	tie string to ends of big log and swing log towards jeep
TO STOP BAD GUYS FROM ESCAPING	TIE CABLE ONTO WINCH + HOOK PROW OF HELICOPTER LANDING RAIL
TO RESCUE A STOLEN HORSE	LUNCH MENCHMAN + STAY INSIDE TUBS WALK INTO THE TENT WHERE THE HORSE IS HIDE OFF OF HORSE - TIE HORSE'S NOSE TO THE HELICOPTER WINCH
TO MAKE THE BAD GUYS CHASE YOU	THROW ROCKS AT THEM
TO GET BAD GUYS OUT OF THEIR JEEP	DROP SNAKES ON THEM
TO MAKE A SMOKE SCREEN	FILL BAMBOO WITH FIRE ASH + ALCOHOL + ROUTE EXHAUST PIPES THROUGH BAMBOO PIPE

TO SAVE THE YOUNG GIRL'S FAMILY	MAKE LIGHTHOUSE FLASHLIGHTS USING 2 WOODEN PLANKS + A LIGHTBULB INSIDE, PLACE THEM IN FRONT OF THE JEEP - JEEP CRASHES OVER IT
TO DISTRACT THE BAD GUYS	GET THE PRISONERS TO "GO CRAZY"
To 'create a jam'	Use credit card to jam into traffic light system - get friends to knock him whilst jamming lights using large broadcast newspapers
Get 'information' from pocket watch	Use hair pin to get into watch
To lose a cop on a motorbike	Drive your mini through a museum with a slippery floor
To blow out the police radio (for miles)	Gaffer tape police radios up to the speakers of a transistor radio + play music loud - attach to helium balloons so it floats up high
To lose the cops in a car	Drive over a weir (through the water)

To get across the barrier	Drive in a mini through a drain - just before the gate closes
To dodge bullets	run in a zig zag
To get a woman's attention	Shoot a pebble her through a rolled up map
To escape from bad guys	hit bad guy with rolled up map - with metal bar hidden inside
To escape from a locked room	Unroll map under door, use penknife to push key out of key hole onto the other side, roll map back under the door and get the key
To escape gun men	Slide down sand hill on folded out map and get into hot-air balloon
To fix punctured hot air balloon	Stick strip of gaffer tape on your shirt, climb inside balloon and tape map onto hole using gaffer tape

To bribe the soldiers secretly	Open your passport to reveal a \$20 bill held in place with a paperclip
To prevent the bad guys from killing you	Give them the wrong camera
To create a diversion	Tie the church bell up with the strap from a camera bag, gaffer tape a candle stolen from the church + fire crackers onto the strap, light the candle - candle burns strap, bell rings
To light a fire	USE a match
To crawl under electric fence	use strap from camera bag to pull wires together making space for you to get under
To fool the guards	Tie rope onto winch and onto back of truck that guards are driving
to drive bus without being seen	Hide under steering wheel and use woman's make up compact mirror to see where you are going

TO GET AWAY FROM THE GUARDS	PAINT INKED WOMAN IN ARMS, PRETEND TO HANG YOURSELF IN TO GET THE GUARDS TO HOLD THE WOMAN WHO HAS THE GUARDS IN THE FACE
TO GET THROUGH ARMY OF BAD GUYS	PUT OIL RAG INTO TOP OF OIL DRUMS - LIGHT THE RAGS + PUSH THE OIL DRUMS DOWN THE HILL TOWARDS ARMY
TO MAKE ENEMY JEEP EXPLODE	BREAK ENGINE RADIATOR TO MAKE IT OVERHEAT - COVER ENGINE IN OIL - TIE BOMB AROUND SPARKING PLUGS + OIL - BOMB + GAS FUEL - SET JEEP TO DRIVE OFF CLIFF + DOWNHILL - BOMB IT INTO ENEMY JEEP WHICH WILL EXPLODE
TO ESCAPE FROM BAD GUYS	CAUSE EXPLOSION WITH PLASTIC EXPLOSIVES - KICKED WITH LEGS FROM CAMERA FLASH + SET CAMERA IN LONG EXPOSURE - VIDEO CAMERA TAKES PICTURE, PLASTICS EXPLODE
TO GET ACROSS THE BORDER	SWIM TOWARDS WATCHING FRIENDLY BORDER GUARDS
TO CAUSE A DISTRACTION	PULL PAPER FROM JACKET LINING, TIE TO A PARACHUTE FROM PARACHUTE INTO ZIP OF JAKES' JEANS - STAND ON TIRED - WHEN JAKES WALKS OFF, JAKES FALLS DOWN
TO RIG DICE	PUR SUIT ONTO SHIRT BUTTON TO FIRE OFF SPIKE OF DICE A LITTLE BIT

TO GET TO THE VAULT	USE RIGGED DICE TO WIN TOO MUCH AND DRAW ATTENTION TO YOURSELF
TO STOP THE BAD MEN	TIE ROPE THROUGH HANDLE OF DOOR, JAMMING DOOR
To play the musical code to get into the vault	Fill four wine glasses with different amounts of wine, drink excess wine to get right note, when wine glass is played
To get into private vault	Trick bad guy into opening the door by letting a bird loose in penthouse apartment
To pick the lock	USE inside of pen
To cause a distraction	wire the electrics of the hotel to the hands of an alarm clock at 2:10pm when wires touch it will make lights go crazy
To cause a riot in the casino	Take the magnet out of a telephone receiver + hide in woman's shoe, when the lights go crazy, attach magnet to back of slotpot machine, making money pour

To confuse bad guys	Slap bad guy in the face with diamond ring on inside of hand
To escape from an aeroplane	Attach parachute to sports car + drive out of back of plane
To disguise self	hook towel onto penknife and raise into tree, use towel to disguise yourself
To get diamonds out of hotel	break part off a fancy light, use this to stir the diamonds down the drainpipe where woman is just in time to catch the diamonds into the car boot with a piece of tape
To stop the bad men	Set off fire extinguishers, use pressure to send bodycase flying towards bad men
To call attention to yourself	bend a wire coat hanger and gaffer tape a mirror to one end - hook mirror over security camera so that mirror blocks camera lens
To fool the hotel security system	Take plastic tube and fit to laser sensors on both sides of the door wiggly so you can crawl under

To escape from bad guys chasing you in a dinghy	Pull barbed wire across river, bad guys boat floats into wire and bursts
To stop yourself being followed	Pour oil from oil lamp onto rope, tie rope round yourself + abseil down cliff, then set the rope on fire
To make a welding machine	Clamp 2 \$ coins into jump leads and attach to generator
To lift a heavy cannon trapping a woman	throw a rope over a part of a building to make a loop, push loop under cannon, use bamboo pole to twist rope loop upwards + free the woman
To disarm the bad guy	pull bad guy off horse and throw gun into river
To build a flame thrower	Gaffer tape together a pipe, a hose + a tin can, attach to gasoline tank + pump - light the end
To signal for more water	Fire gun into the air

[illegible]

# ALL OUR OWN WORK

Imagine if you will, how these words (this text which has been authored by LOW PROFILE) that you are reading now have been formed. Consider the process of jointly deciding how to approach writing this piece, agreeing content, propositions or structure and working out which words will articulate most accurately the ideas that swirl in our heads. We are two people, sitting beside each other, deciding on each line, working out the ideas, the strands, the lines of enquiry. We are also two people who sit at separate desks, starting at different arbitrary points, trying to get words on paper. The same people who then begin a process of swapping, re-writing and re-editing until it makes some kind of sense, until it says what we want it to and until it is very hard to decipher whose words are whose. We talk as much as we write - discussing, trying to understand and making new discoveries as the work takes shape. This process takes patience, trust, energy and time.

Our particular collaboration as LOW PROFILE is built on the foundations of shared experiences, shared histories and friendship. As a result of working so closely and so intimately, together with and alongside each other, for a sustained period of time (9 of the 12 years of our friendship), we have developed a language of shorthand, quick reference points, inside jokes, knowing glances, coded phrases and subtle exchanges. Sometimes we finish each other's sentences.

Over the years, we have developed a shared vocabulary (serendipitously) formed by the discourse that weaves in and around our friendship and our practice. This vocabulary (linguistic, aesthetic or otherwise) incorporates our shared concerns, the ground rules for how our work operates, the mottos we try to adhere to, the contexts we wish to work in and the words we use to explain, describe and analyse our work. It also runs in parallel with an ever-growing, honed collection of agreed/sanctioned material (and ways to employ this material) that allows us to make and show work together. As artists, we (LOW PROFILE) are purposeful magpies. We actively seek out and collect material from our lived experience and the world at large, always on the lookout for things to sample, steal and rework, as the fabric of our art practice. We store and share a vast 'bank' of texts, formats, aesthetic details and devices, pulled from the world to later be embedded somehow into our work (by various processes of editing, transformation, reframing, reformatting, being 'made use of', or otherwise drawing attention to).

This methodology of 'active sampling' has been refined and enhanced through the simultaneous development of our shared vocabulary and a specific set of concerns that surround our practice, centralising around an ongoing investigation into notions of preparedness. Like any artist who invests time in understanding, questioning and actively selecting the raw materials (art materials) that they work with, we carefully scrutinise, test, analyse and experiment with the 'cultural material' that we work with so as to gain a fuller understanding of its qualities, what it can

## AN EXPLORATION OF LOW PROFILE'S METHODOLOGY AND APPROACH

be used for and how it might react in different conditions and/or circumstances.

We take great care in how we handle our raw materials, considering all possible associations that this material already holds, as well as those that we can allude to through our specific treatment of the material. Isolating often commonly recognisable source material from the world and re-presenting/ re-formulating/re-framing it draws attention to the material's history (its status as some 'thing' pre-existing), currency (the fact or quality of being generally accepted or in use) and its multiple denotations and connotations. In this way, we are reclaiming things that would otherwise be overlooked or forgotten about, as well as things that are over used, over familiar and over played.

In whatever way we treat the material (re-formatting, re-framing, re-working, re-wording, re-presenting) it is important that the material can still be identified as something pre-existent.

It is made evident that we are not attempting to plagiarise or pass this raw material off as 'our own work' (although we are purposefully inconsistent in referencing and directly crediting our sources). We take steps to ensure that this material cannot be misunderstood as something new, it must always remain recognisable, as its potency relies and depends on recognition and the audiences potential to see that this is something that has been extracted from the world<sup>1</sup>.

The testing out and analysis of the raw materials (the process of bringing 'this stuff' into the studio and working with it) happens through conversation (spoken and written) and a continuous process of checking-in with the other, that allows us to jointly sanction and approve what is 'picked', worked with and made public. As part of this process (and to make the process more efficient), we develop shorthand to describe or allude to the specific characteristics of material (in terms of both form and content) that we are drawn to. This process of 'naming' the material is part of building and maintaining a set of mutual reference points – both a symptom and method of the continuous

<sup>1</sup> For example, while making one part of the performance *3 Short Essays On The 3 Fictional Characters That America's Would Most Like By Their Side In A Situation Of Emergency*, LOW PROFILE compiled all of the screams that Indiana Jones makes in the first two films in which the character appears. Hannah stands to the left of a mic stand wearing an imitation fedora hat. Rachel (who stands next to her) holds a dictaphone up to the microphone and plays the screams one by one into the mic. After each scream has been played, Hannah steps up to the mic and attempts to replicate the scream to the best of her ability.

Indiana Jones is a well-known fictional character (who features in a series of films directed by Steven Spielberg). The archaeologist-come-action-hero is known for his dry humour, fear of snakes, whip and brown fedora hat. For us, referring to Indiana Jones during this element of the three-part performance tells a story about the fragility of all human beings (whether they are action heroes or not). Simultaneously, we imagine how 'learning' the screams off by heart might act as a 'useful' training, for emergency situations.

TV SHOWS, FILM CHARACTERS, BOOKS, THE ROLE OF THE PROMPT IN A THEATRE, THE SHAPE OF SMITH&JONES ON STAGE, FACTS ABOUT SWANS, ANT & DEC, PUB ETIQUETTE, SPORTING TEAM PEP TALKS, THE PRE-MATCH ENTRANCES OF DARTS PLAYERS, A COLLECTION OF ALL OF INDIANA JONES' SCREAMS, TV ADVERTS, TOMMY COOPER, LEARNING AND RECITING LINES BY HEART, GILBERT & GEORGE, EMERGENCY DRILLS, SURVIVAL ADVICE, BREAK UP SONGS, TOP 10'S, THE PHRASE 'JUST IN CASE', LONELY HEARTS COLUMNS, MACGYVER, LONE TWIN, HUNT & DARTON, THE SHIFTING BETWEEN REALITY AND FICTION IN THE FILM 'LE DONK AND SCOR-ZEY-ZEE', THE FINAL DIALOGUE SPOKEN BETWEEN KATE AND LEO IN THE FILM TITANIC, CUPOLA BOBBER, THE DANCE ROUTINE TO THE POP SONG 'LET'S GET READY TO RHUMBLE', A LIST OF LOVE SONGS, MORECOMBE AND WISE LYING IN BED TOGETHER, THE TV GAME SHOW WIPEOUT, LOST CAT/DOG POSTERS, THE FINISH LINE OF A MARATHON RACE, PACKED LUNCHES, THE BRICK FROM THE BOTTOM OF THE POOL LIFESAVING TEST, TIN CAN RADIOS, BOXING MATCH ROUND GIRLS, BOB MONKHOUSE, GALLERY COMMENTS BOOKS, SURVIVAL GEAR, THE BRACE BRACE POSITION, INSTRUCTIONS ON HOW TO FILL GAPS, NAME TAGS SEWN INTO CLOTHES, ALL OF THE DIE HARD FILMS, DOTTED LINES WITH SCISSOR DIAGRAMS, TELEPHONE BOXES, MESSAGES LEFT ON ANSWERING MACHINES, JOHN MCCLANE, LIFEGUARDS, THE TASK OF WRITING LINES ON A BLACKBOARD, FOOTBALL CHANTS, BREAK UP LINES, SCHOOL SPORTS DAYS, SEARCH PARTY, THE FILM COOL RUNNINGS, ADAM & JOE, BROWNIE BADGES, THE PHIL COLLINS SONG TITLE 'AGAINST ALL ODDS', COMPETITION ENTRANT FORMS, LOUD HAILERS, THE THEME TUNE FROM CHEERS, BOB & LEE, KENDAL MINT CAKE, ROSETTES, THE SONG LYRIC 'GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU', THE BOOK OF SURVIVAL, INSTRUCTIONS FOR LIST MAKING, DISASTER BOXES, DOUBLE ACTS, BUZZERS, RAY MEARS, BEN & HOLLY, THE OPENING VERSE OF THE SONG 'ROAD TO NOWHERE', HIP FLASKS, MOTTOS, CLIPBOARDS, PEOPLE COUNTERS, CLUB MEMBER CARDS, CHALK, RUBBER BRICKS, GARY CARRYING GREGG ACROSS THE RIVER, A THREE LEGGED RACE, LISTS, GAFFER TAPE, ACTION HERO, MASTERS OF CEREMONY, FAUX PAS, PUB CRAWLS, THE ERASURE SONG 'A LITTLE RESPECT', BAD JOKES, BAD DANCE MOVES, MATHS GCSES, FIRST KISSES, PHOTOCOPIERS, KITKATS, ALARM CLOCKS, IKEA STOOLS, PAPER, MASKING TAPE, WALKIE-TALKIES, BETTING ODDS, WIKIPEDIA, THE 180 DEGREE RULE, LEARNINGTOLOVEYOUMORE.COM, SURVEYS, BADGES, SEESAWS, PIGGY BACKS, TANDEMS, POST IT NOTES, DRY RUNS, ANT & DEC PERFORMING THE PJ & DUNCAN POP SONG 'LET'S GET READY TO RHUMBLE' AS ADULTS ON THEIR LAST EVER SHOW HOSTING SMTV LIVE, CORPSING, THE BIT OF DIALOGUE IN LETHAL WEAPON 2 WHERE ROGER IS SITTING ON A BOOBY-TRAPPED TOILET, SIGNS HELD UP IN AIRPORTS, FIRE ESCAPES, BADGE MACHINES, PLEDGES, DIAGRAMS, ZINES, THE FORCED ENTERTAINMENT PERFORMANCE QUIZoola, THE LIVE PRESENTATION OF PEGGY PHELAN'S PAPER/ESSAY 'ON SEEING THE INVISIBLE: MARINA ABRAMOVIC'S THE HOUSE WITH THE OCEAN VIEW', SANDWICH BOARDS, GOLF SIGNS, THE SONG 'JUST THE TWO OF US', EMERGENCY SILVER BLANKETS, BULLDOG CLIPS, CONVEYOR BELTS, THE TV PROGRAMME 999 WITH MICHAEL BURKE, THE TV PROGRAMME 999'S THEME TUNE, THESAURUS, OVERHEAD PROJECTORS, TRUE IMAGE PROJECTORS, TORCHES, INSTRUCTIONS FOR BEING PREPARED, UNDERGROUND CAR PARKS, BRISTOL CREAM SHERRY, THE RECOMMENDED DAILY WATER INTAKE, ROSIE DENNIS, POPCORN, EMAIL TITLES, FINGERLESS GLOVES, DOUBLE AIR BEDS, DOUBLE SLEEPING BAGS, TWIN ROOMS

### LOW PROFILE ART MATERIALS (RAW MATERIALS) 2003-2011 (AN INCOMPLETE LIST MADE ON NOVEMBER 25TH 2011)

re-negotiation that goes on in our practice (in search of mutual understanding and the creation of new meaning). This shorthand is not about simplifying (or making things simplistic) but rather acts as an important way to allow for a more complex investigation of ideas.

We are not discriminative in our approach to where we search (or undertake our 'magpying') for our raw materials. The cultural material that we encounter, discover, share and accumulate as LOW PROFILE is part of our individual (Hannah & Rachel's) particular lived experience. Therefore, the material is also particular to the cultural products

that we have access to and come in contact with on a daily basis, the things that we are aware of and can experience easily and freely.

When Bob Whalley and Lee Miller (who prompted us to write this text) made comments on an early draft of this essay, they were intrigued by the ways in which we move from talking about (or making reference to) high-cultural products and low/popular culture reference points with 'ease' in our work, our writing and our conversations. In our minds, in our shared discourse and in our co-developed values there is no such rigid separation or hierarchy. For us, there genuinely is not the distinction between 'high' and 'low', between worthy and undeserving of attention. We are, of course, aware that cultural products are read by others (and by society at large) through these lenses of 'high' and 'low' and are placed by consensus somewhere on this continuum. We have the ability to read these

use will always rely on the authority of the original (its history, currency, denotations and connotations as something pre-existent in the world), our intention is never to solely be nostalgic, to be 'referential' for the sake of it, to be retro, ironic or kitsch. In fact, we become annoyed with tactics that solely reward 'knowing' appreciation as these serve to foreground a hierarchy of knowledge (which assumes, expects and demands homogenous cultural knowledge and experience).

For us (and evident in the work we make/show), it is not important whether you have seen/heard of *MacGyver*<sup>2</sup> before. We know you might have. We know that elements of this cultural product have filtered into popular culture more widely, linguistically<sup>3</sup> or via semi-oblique references in *The Simpsons*<sup>4</sup>. But, for you, as someone encountering the piece of work *DRY RUN part 4: MacGyver'thon*<sup>5</sup> you don't need to have seen/heard of the TV series we use during the performance prior to that moment.

By viewing everything and anything as holding equal potential weight, possible usefulness, promise or capacity, we (quite casually) refuse established ideas of a hierarchy of knowledge of cultural products. In this way, our 'ease' and ability to dip in-and-out of the worlds of 'high' and 'low' cultural reference points (without apparent difficulty or effort, without rigidity or discomfort) and doing so with poise (in an elegant or graceful way) should not come as such a surprise. We do not expect (or demand) that those who encounter our work will have the same knowledge or experience of our selected cultural material as we do. Instead, we create situations where our audience can quickly (with ease) engage with what we are doing. We 'show' our audience what we are doing and why we are doing it BY doing it - the rules of the game/task/performance are laid bare. At the forefront of our decision to make a work 'public' is the question of how an audience will engage in, understand and experience the work that we produce. Throughout the process of selecting, re-formatting and re-framing the cultural material we select, we carefully consider, examine and test its value, meaning, resonance and relevance for others.

These notions of 'ease' or poise may seem at odds with the work that we make and show. In the situations we construct for the public elements of our practice (and the tasks we set ourselves), there is often an element of awkwardness or perseverance/

<sup>2</sup> MacGyver (lead character in the American TV series of the same name, created by Lee David Zlotoff, originally running between 1985-1992) is a laid-back, optimistic and extremely resourceful American secret agent who favours brain over brawn – always making the most of his scientific knowledge, the inventive use of everyday objects and his trusty Swiss-Army knife to escape (often extraordinary) life-or-death situations. In a survey conducted in August 2007, MacGyver out ranked Indiana Jones, John McClane from the Die Hard films and James Bond as the fictional character Americans would most want to be by their side in an emergency situation.

<sup>3</sup> MacGyver/Macgyvering/McGyvered/MacGyverism - Through the popularity (and widespread reception) of the TV show, the name 'MacGyver' or phrases to incorporate the name Macgyver, such as 'Macgyvering', have been adopted and used as terms to explain a certain resourcefulness, creative problem solving or the use of something in an inventive or unusual way.

<sup>4</sup> *The Simpsons* is an American animated TV series, (created by Matt Groening and aired around the world since 1989, becoming the longest running American prime time scripted TV series) which has mass popularity and a family friendly appeal. The programme frequently references popular culture by depicting famous bands/musicians, politicians as well as other fictional TV characters, including MacGyver. MacGyver becomes a re-occurring reference in the series, used by spinster sisters Patty and Selma as a generic heart-throb/idealised 'man'.

<sup>5</sup> In *DRY RUN part 4: MacGyver'thon*, we (LOW PROFILE) embark on an 18 hour MacGyver marathon where we watch an entire series of the hit 80's TV show MacGyver, back-to-back, in front of an audience. As we watch, we attempt to catalogue 'useful information' including the countless rolls under a door, ways of escaping burning buildings, ways of fooling the guard, disarming the alarm system and essentially numerous ways to save the day. We deliberately do not view any of the TV show in advance of presenting the work to an audience, so that we are watching the footage for the first time together. We present/perform each series in chronological order and do not repeat series/performances that we have already presented.

perspiration (of graft/hard-work/doing things in clumsy ways/going about things in the 'wrong' way or in ways that might appear ridiculous or excessive). We make conspicuous choices to use lo-tech (employing less advanced, relatively unsophisticated or semi-redundant technology) and lo-fi (a more raw, lower quality finish or surface appearance) approaches and aesthetics over those that may appear to be more refined or slick.

Working as a 'two' (a collaborative duo) poses a challenge to the norm of solo artistic practice (where artworks have one author) that facilitates easy commercial exchange and the continuation of the myth of artist-as-solo-genius (virtuoso). The move towards a first person plural, this 'we' (as employed by LOW PROFILE), may also necessitate a shift in attitude and allow for a different thematic focus for the work produced. Assuming the position of a 'we' might signal a practice that is less concerned with the 'me, me, me' of late-capitalist consumption and more about exploring the notion of what 'us' might mean - the complexities of many different types of human relationships, the pitfalls of communication with 'an' other, the ties that bind us, and about how self-sufficiency might not be about isolation or individualism.

The notion of authorship becomes willfully confused in the work, not just because there are two of us, but also because of the 'massive cast' of LOW PROFILE that we draw into our work through the shorthand references we make to cultural products authored by others, each of which is steeped in (and exudes) its own cultural capital. We are involved in setting up situations (in which elements of our practice are made public) where we assume the position of nonvirtuoso - choosing not to reinforce a divide between artist and audience in terms of hierarchy (a gap to be filled or a ground to be made up), but instead reinforcing an equality of intelligences<sup>6</sup>. In the work that we make/show, the recognition (the action or process of recognizing, or identifying elements from previous personal encounters or knowledge) that goes on in the mind of an audience member is not reliant on (or rewarded by) 'getting' the references or allusions we are making. The sources (the individual logoshperes of both artist and audience member) are clearly not 'owned' by us (as LOW PROFILE) but are instead drawn from the world at large. They are common, both in the sense of being familiar (often encountered or experienced) and in the sense that they are shared by, coming from, or done by more than one person/place/locus. In our work, these sources are presented without much decoration or ornamentation and have the potential to be recognized with 'ease', but are not simple. Rather, they are compound – composed of more than one element and full of accumulated connotations, making it bewilderingly complex to identify a true locus of origin. In this way, our practice poses further challenges to the (comparatively) simple situation of identifiable authorship that facilitates easy commercial exchange and consumption by an audience.

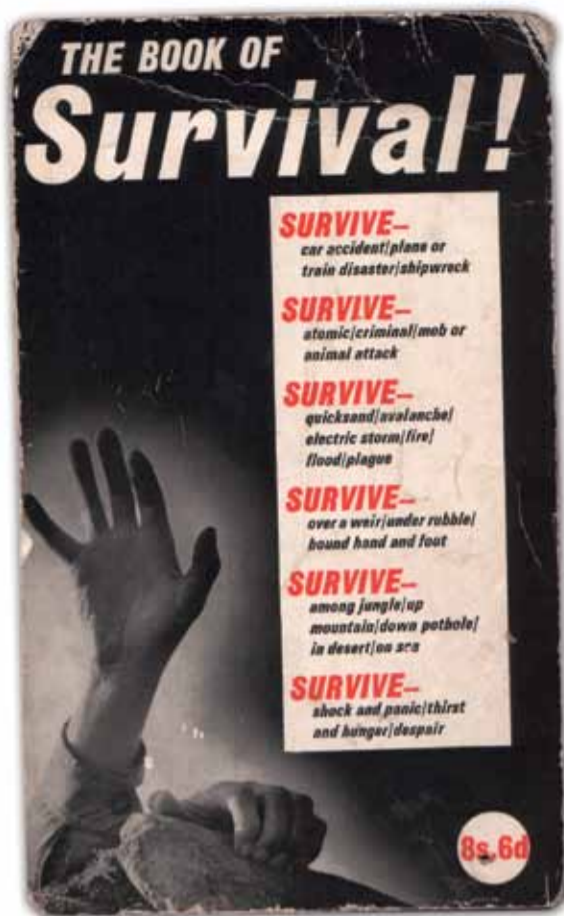
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<sup>6</sup> For further discussion of the term "equality of intelligences" see Rancière, Jacques (2007) 'The Emancipated Spectator' *Artforum International*, March 2007, pp 271 – 280 and Dobbs, Rachel (2010) *Untidy, Unwieldy, Unphotogenic: the novirtuoso artist and non-spectacular (live) artworks*, MA Thesis, Dartington: Contemporary Arts Practice and Dissemination, University College Falmouth incorporating Dartington College of Arts [online] Available at: <http://rachel.we-are-low-profile.com>

# A LESSON IN LOVE

**ABOUT:** The performance *A Lesson in Love* is formed by a set of instructions for a game revolving around compiling a list of at least 100 song titles and then attempting to learn the list ‘by heart’ in front of an audience, so that the list can be said out loud, without hesitations, or stumbles. Through our public learning of this ‘script’ (involving a large-scale projection of the text, yellow trawlerman’s smocks and loudhailers) we try and fail, test ourselves and get it wrong. The task insists upon the language of song titles being heard, being memorised, being repeated, being said out loud. This creates a space in which new layers of meaning can be made within the found language of love songs through the process of collecting, re-ordering, memorising and performing these words.

				
Quit playing games with my heart	Why can't I wake up with you	I only want to be with you	You're the one that I want	Don't go
Tears on my pillow (I can't take it)	The man I love	Let's spend the night together	I will always love you	Here you come again
The beat that my heart skipped		How deep is your love	Baby I love your way	All by myself
Every time we say goodbye		Loving you (is easy cause you're beautiful)	When I fall in love (it will be forever)	Crazy for loving you
Like I love you		Love me do	Only love can break a heart	Always something there to remind me
Tainted love		Never gonna give you up		Crazy little thing called love
Walk on by		The look of love	I'm left, you're right, she's gone	Tears dry on their own
I know its over	Saving all my love for you	First love	We've only just begun	Remember the time
Love ain't here anymore		Show me the meaning of being lonely	I never loved a man (the way I love you)	I just don't know what to do with myself
Heartbreaker				
It's too late baby (it's too late)	You made me want to love again	All my love all my kissing (oh boy)		It's great when we're together
Where I end and you begin		Always on my mind	You don't have to say you love me	I believe in a thing called love
Let's do it, let's fall in love	Old flames (can't hold a candle to you)	I'll never fall in love again		Do you love me (now that I can dance)?
Don't go breaking my heart	As long as you love me	You're all I need to get by	Do I ever cross your mind	Only the lonely
Take another little piece of my heart	I left my heart in San Francisco	It must have been love (but it's over now)		
Back for good		Why does my heart feel so bad?	You give love a bad name	I can't stop loving you
You made me love you (I didn't want to do it)		Never can say goodbye	I want you, I need you, I love you	I'll never let you go
Suspicious minds		D.I.V.O.R.C.E		For once in my life
I wish I were in love again		Dedicated to the one I love	To know him is to love him	Real love
Breaking up is hard to do	Since you've been gone	When will I see you again	Are you there with another girl?	I want you back
				
I can't help falling in love with you	It started with a kiss	I'll never break your heart		Never forget
I wanna be yours		Love will tear us apart	You need love like I do don't you	Please stay
Will you still love me tomorrow?		Are you lonesome tonight?		I lost my love in the search for loneliness
I don't want to fall in love with you		I can't live if living is without you		Bye bye baby, baby bye bye



# EXCERPTS FROM THE BOOK

(page 7)

## PREFACE

THIS BOOK is about how to survive. How to live through almost every conceivable accident or disaster that our dangerous world can produce. Accidents and disasters, of course, can't happen to you. But they do. Every day. To thousands of people like you whose only really nightmarish experience was their last.

Fires, floods, earthquakes, out-of-control cars, crashing trains, sinking ships ask no questions. Winds, rain, snow, ice, burning sun make no exemptions. Lost in a mountain mist, wandering thirst-crazed in a desert, freezing to death in a blizzard, the fact is that it can't happen to you makes no difference. It is happening.

When it does happen, you probably won't have this book in your coat pocket. You'll be lucky

if you have a coat at all. But after reading this book you will be mentally equipped. Equipped to escape the immediate danger. Equipped to stay breathing until help arrives. Equipped to survive.

To live through an impossible situation, you don't need the reflexes of a Grand Prix driver, the muscles of a Hercules, the mind of an Einstein. You simply need to know what to do. The Book of Survival is the first of its kind. The first textbook of what, in an increasingly complex and dangerous world, has become a new science.

The book contains nothing but information. Tight-packed, factual information. No cheap thrills. No heroes. No heroics. Just hard facts. Which, we hope, will enable many youngsters to live to be parents, many parents to live to be grandparents and many grandparents to live out, peacefully, their natural life span.

(page 35)

## WOMAN BEING FOLLOWED

At sign of persistent footsteps behind. . .

1. WALK FASTER.

If footsteps still follow

2. RUN.

If footsteps follow running

3. SCREAM.

If attacked give your resistance everything.

Screaming is often sufficient deterrent. But if not, fight like hell. The object is to stay alive, so don't use half measures. Think ahead when followed and choose some weapon to have in hand if grabbed, from whole arsenal you carry - from high heels to hat pins.

a. Umbrella stabbed forward.

b. Comb with teeth dragged across underneath nose.

c. Matchbox held protruding from thumb side of fist - struck hard on assailant's temples.

d. Nail file/hairpins/safety pins/finger-nails/ballpoint pens/hairbrush handle - all useful jabbers and gougers.

e. Key ring held in palm with keys sticking through slits between fingers.

f. Face powder blown or hair spray sprayed into attacker's eyes.

g. Coins slipped between fingers of clenched fist in advance.

h. Handbag with hand and wrist slipped through strap ready to swing as a club or wield stiletto heel like a battle-axe.

If approached suddenly by man, and no time for running - TALK.

And in meantime prepare defences as above. Say - looping hand through handbag strap.

SHOULD  
YOU  
PANIC?

Should you  
ever give  
up?

What is the  
only hard  
and fast  
rule?

WHAT SHOULD  
YOU DO WHEN  
ALL ELSE FAILS?

What is  
the Golden  
Rule?

Should you  
look back?

WHAT IS  
VITAL?

CAN  
CIGARETTES  
HELP?

What does  
everything  
depend on?

WHAT DOES  
A CLOSED  
DOOR OFFER?

WHEN SHOULD  
YOU EXPECT  
THE WORST?

When is  
the danger  
time?

# BOOK OF SURVIVAL

**ABOUT:** In the 12 hour durational performance *DRY RUN part 2: How to save your skin when disaster strikes without warning* (known also as 'Book of Survival'), LOW PROFILE read, try to learn from and test each other on the survival advice offered by the 1960s publication, "The Book of Survival" by Anthony Greenbank. Once read, the book offers the promise to leave its readers mentally equipped 'to survive'. Throughout the 12 hours of the performance, the artists and audience navigate the strange content of "The Book of Survival", repeatedly putting this promise 'to the test'. Questions are composed from the facts, information and guidance read out and the reader is repeatedly interrupted with these, expected to answer them to the best of her recollection. As the room fills with questions stuck to the walls, it becomes increasingly difficult to remember the 'correct' answers to questions composed hours earlier.



6th place - 6 dogs ran.



QPR 4 - Sheffield 0



Care 9th of 10 horses.

Manny Back! - Johnson did not play.

# THE UNDERDOGS

**ABOUT:** *The Underdogs* was developed specially for the final exhibition of Project Space 11 (an artist-run space based in Plymouth City Market). Each selected artist was invited to invest a percentage of PS11's remaining budget (£171) to consolidate the future of PS11. We decided to invest our £17.10 wisely by placing a single bet each day that the gallery was open to the public, in an attempt to raise funds to support PS11's future, as well as to help finance our own practice as self-employed artists. Each day a trip was made to the local betting shop and £1.90 was placed on the rank outsider of a selected sport/race/game that was running that day. Our unwavering belief in underdogs, (those least likely to win against all odds) paid off when on the last day of the exhibition the horse '7 Year Itch' won the 2:00 race at Catterick on 13th April 2011.

# WOULD YOU LIKE THIS BADGE?

**ABOUT:** *Would You Like This Badge?* was commissioned as part of the artist-driven programme *Come to Ours*. The project took an alternative, personal and handmade approach to typical slogans and taglines used to promote and brand a city.

LOW PROFILE developed a new badge series in response to our experiences of living and working in Plymouth, thinking about how people view the city (from the inside and outside) and reflecting on what is distinctive about this place. The badges were sold behind the bar at 5 of our favourite Plymouth pubs (during Sept-Dec 2011), with a map showing visitors which pubs to go to to complete their collection. Alongside this, LOW PROFILE devised a new performance work (a 5 hour-long part-pub crawl/part-guided tour/part-performance) which allowed a small audience (30 people) to collect the 'final' limited edition PLYMOUTH THE SPIRIT OF DISCO badge (only available via this event).



**EXTERIOR:** Courtyard outside B-Bar, Plymouth, UK — Friday 28th October 2011, 11:05PM. Dark, dry autumnal night, circa 8°C

[RACHEL & HANNAH, wearing yellow trawlerman's smocks, hand out small plastic 'shot glasses' to the gathered crowd of 30. Pouring from 2 hipflasks, each engraved with the words "Ready to go?", HANNAH & RACHEL make sure that each person has a nip of Spiced Rum in their glass. Each person is given a wrapped piece of fudge.]

**RACHEL:** [quietly but clearly so all can hear]

Gather round everybody.

Firstly - in the next stretch we will be facing some hills. You're going to need these small gifts. This [holds up shot glass] is for keeping our spirits up and this [holds up fudge] is for making sure we get to the top.

I was going to save this for the end, but I figured it's getting late and it's quite a story of how we all got here...

**HANNAH:** [quite deadpan, looking the crowd in the eye]

We've been through a whole heap together - and we haven't come this far to forget who we are and where we have come from.

We have walked the streets of this great land together and have been welcomed into each public house that we have visited.

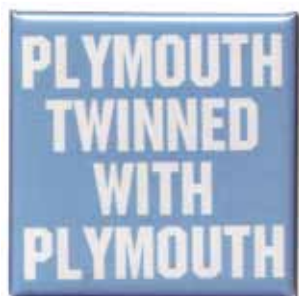
We have been served by the brave and the mighty. We have looked out for each other. We have sought new connections. We have seen things that we didn't know were possible. We didn't see it coming. It came out of nowhere...but we have fallen for this place... this great underdog city. We have been taken in... and now it seems we are here to stay.

**RACHEL:** [pausing between each line, becoming more energised, as though delivering a pep-talk]

This place is for people who go to the edge and then beyond. This place is for people who are trying to be the best they can be. This place is for people who aren't worried about looking good out there.

This place is for people who aren't concerned with what others think, or with copying other people's style. We have our own style. We've got it all. We are world class. We didn't come all this way to get our butts whipped. This is our time. We know everything there is to know about this game - and we're ready. We've been ready for this day our whole lives. We want it.

It's our turn. We are a shock in the making. We are the wild cards. We are high odds. Watch out world. Here we come!





## LOW PROFILE – 1st – Terms and Conditions of Entry

1. Entry is open only to paying audience members of the Inbetween Time festival 2010 (the “Festival”). Directors, management and employees (including artists performing at the Festival) of the Festival or the agencies or companies associated with this Festival including the hosting venue are ineligible to enter.
2. To enter, Entrants must cross the marked line (“Threshold”) on the first day of the Festival as observed by the official Adjudicator. A photo-finish device will be on hand to assist the Adjudicator in making her decision. The Winner will be the Entrant whose foot crosses the marked line first (with or without the assistance of a mobility aid).
3. The Competition will begin at 10:59am on Thursday 2nd December 2010 (“Competition Period”) and is subject to availability.
4. The Promoter (LOW PROFILE) accepts no responsibility for late, incomplete, incorrectly submitted, corrupted or misdirected entries, claims or correspondence whether due to error, omission, alteration, tampering, deletion, theft, destruction, transmission interruption, communications failure or otherwise.
5. Once the Winner is announced, the Competition Period will end.
6. The Adjudicator’s decision is final.
7. A prize will be awarded to the Winner. The Winner will be photographed (with their consent), and this photograph will be displayed in the Arnolfini foyer or Dr Roberts’ Bus (adjacent to the Arnolfini) throughout the Festival. This image may also be used by the Promoter at any time in the future for marketing and documentary purposes.
8. The Festival and its associated agencies and companies will not be liable for any loss (including, without limitation, indirect, special or consequential loss or loss of profits), expense or damage which is suffered or sustained (whether or not arising from any person’s negligence) in connection with this competition or accepting or using the prize, except for any liability which cannot be excluded by law (including personal injury, death and fraud) in which case that liability is limited to the minimum allowable by law.
9. The Prize is not transferable or exchangeable and cannot be redeemed for cash or any other form of compensation. In the event for any reason the prize winner does not take an element of the prize at the time stipulated by the Promoter, then that element of the prize will be forfeited by the winner and neither cash nor any other form of compensation will be supplied in lieu of that element of the prize. If for any reason the prize is not available, the Promoter reserves the right to substitute another prize for it, in its sole discretion, of equal or higher value.
10. If for any reason any aspect of this competition is not capable of running as planned, including by reason of technical failures, bugs, tampering, unauthorised intervention, fraud or any cause beyond the control of the Promoter which corrupts or affects the administration, security, fairness, integrity or proper conduct of this competition, the Promoter may in its sole discretion cancel, terminate, modify or suspend the competition, or invalidate any affected entries.



# 1ST

**ABOUT:** *1st* is part of a series of announced and unannounced activities and actions that explore (urban) festival survival tactics, commissioned for Inbetween Time Festival 2010 (Bristol) under the collected title *Making Your Way In The World Today Takes Everything You’ve Got*. *1st* is an unannounced performative action (employing official adjudicators, a rosette, terms and conditions, installed vinyl tape and a polaroid photograph) which honoured the most punctual member of the Inbetween Time Festival audience.

# PACKED LUNCH CHALLENGE

**ABOUT:** As part of the series of works *Making Your Way In The World Today Takes Everything You've Got* at Inbetween Time Festival 2010 (Bristol), festival-goers were invited to enter their packed lunches in LOW PROFILE's daily *Packed Lunch Challenge*. Points and prizes were awarded for extravagance, effort, portability, innovation and resourcefulness. The events brought together experienced and non-experienced packed lunch eaters in a sociable setting - asking participants to consider how preparedness, practicality and necessity could shape urban survival tactics.



**LOW PROFILE**  
PACKED LUNCH CHALLENGE : : IBT 2010

ENTRANT # \_\_\_\_\_

Overall Appearance	1	2	3	4	5	6	7	8	9	10
Extravagance	1	2	3	4	5	6	7	8	9	10
Effort	1	2	3	4	5	6	7	8	9	10
Portability	1	2	3	4	5	6	7	8	9	10
Innovation	1	2	3	4	5	6	7	8	9	10
Resourcefulness	1	2	3	4	5	6	7	8	9	10

**TOTAL**



**LOW PROFILE**  
PACKED LUNCH CHALLENGE  
IBT 2010

ENTRANT # \_\_\_\_\_

**LOW PROFILE**  
PACKED LUNCH CHALLENGE : : IBT 2010

ENTRANT # \_\_\_\_\_

How much money would you estimate that you have spent on the ingredients / elements of this packed lunch?

How long (approximately) did your packed lunch take you to prepare?

Are there any special circumstances under which this packed lunch has been prepared?

low profile are rachel dobbs & hannah jones. they have been working in collaboration since 2003 to make live art, performances and associated ephemera. they are currently based in plymouth, uk.  
www.we-are-low-profile.co.uk  
for more information, pictures and details of other performances

see also:  
**HAVE-YOU-SEEN-OUR-WORK.CO.UK**

# HAVE YOU SEEN OUR WORK?

**ABOUT:** *Have You Seen Our Work?* is an on-going and ever-growing compendium of creative responses, recollections and partial rememberings made by audience members, peers, friends and strangers in response to the work of artists LOW PROFILE, compiled and published on a work-in-progress website. LOW PROFILE are currently seeking funding to develop an interactive, intuitive, bespoke website to fit the needs (and realize the true potential) of this project, but in the meantime we would be very excited to hear from you if you have seen or encountered any of our work to add to the collection at [www.have-you-seen-our-work.co.uk](http://www.have-you-seen-our-work.co.uk)



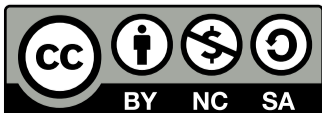
Were you there near the beginning, when LOW PROFILE were just starting out? Did you see them present *an introduction* to their practice, through an overview of the practice of list making in places like TENT (Rotterdam), Oxford Brookes, Exeter School of Art and eXpo 05 (Nottingham)? Do you remember the song that was playing before they began? Or who Hannah crossed off her Christmas list?



You might have seen LOW PROFILE set up their portable game show *One of Us* and invite people to play at the opening of OVADA (Oxford), a multi-avond at TENT, the after-party for the launch of The Exchange (Penzance) or One.c Goes To The Cavern (Exeter).

Did you step up to guess which statement belonged to which performer? Did you help someone out who was playing or watch from afar? What did you get out of 20?

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Were you there for the first *I am Your Worst Nightmare* event at the Arnolfini in 2007? Did you witness the nightmare that was LOW PROFILE presenting their version of PJ & Duncan's 1994 hit 'Let's Get Ready To Rhumble'?



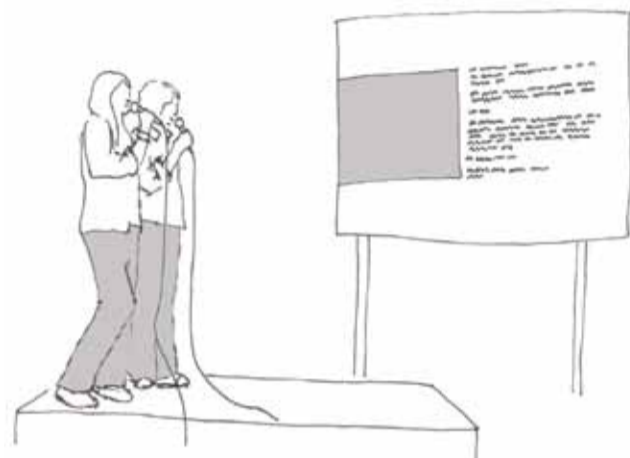
Did you turn up at TENT (Rotterdam), OVADA (Oxford) or TIL (Giessen) to meet LOW PROFILE and set off on their performance *Just in Case*, a guided walk through the public and private spaces of the city?

Did you sign up and receive a warning to wear sensible shoes? Do you remember seeing a group traversing fire escapes, side passages, residential streets, the basement of a gallery, or appearing through a trapdoor in the gallery floor? Do you remember anything from the endless script of things they 'had' 'just in case'?



If any of these scenarios sound familiar, or you have encountered any of the other works we have made over the last nine years (including this newspaper and performances we will be making in Cambridge during May 2012) you can make a pledge to contribute to the *Have You Seen Our Work?* project via the website.

Send your recollections of 'what went on' to LOW PROFILE at [lowprofilepresents@hotmail.com](mailto:lowprofilepresents@hotmail.com) and via [www.have-you-seen-our-work.co.uk](http://www.have-you-seen-our-work.co.uk)



Maybe you saw one of the many scratch versions of LOW PROFILE's work-in-progress performance *Double Acts* at Exter Phoenix or The Royal Standard (Liverpool)? Did you watch as they tried out (and quickly scrapped) material, then re-worked and added new bits?

Did you catch the bit where they blew up a double airbed, or rode on stage on small bicycles? Did you offer them one of your own double acts for the 'Who Am I' guessing game or step up to blow the England football horn?



Did you go to watch Marina Abramovic, Ron Athey or Tesching Tshigh speak at *The Pigs of Today are the Hams of Tomorrow* in Plymouth?

Did you hear a special announcement and reach under your seat to find a secretly installed package of LOW PROFILE's *DRY RUN* series postcards? Did someone send you one of the postcards after the event?