

6 "KEY WORKS"

MOONRISE 1989 (Video Positive, Tate Gallery)

Using three video sources, Moonrise is a woman's song of desire, invested with fierce and conflicting emotions. Drawing on modern mythology, it acts as a parable for struggle, it is about dreams and dressing, and about the impoverishment of the dressless. It is a book for a performance (L.V.A./A.C.G.B. placement)

This work was realized in three stages, a book, a performance and an installation. The performance took the form of a reading of the text from the book, while cutting hair. This was done behind a partial screen, with two video cameras between the audience and performance, relayed live and seen on monitors. A public/private ritual. The video was recorded and then edited for the installation. Two monitors were placed where the cameras had been, and seen with the physical evidence - in the form of books scissors and hair. (K.M.)

HANNAH'S SONG 1987 (L.V.A. catalogue)

A poetic work evoking the slippage of roles in the post-partum period. A cyclical cross generational sense of loss and separation culminates in the image of the child passionately kissing her own image in the mirror. (K.M.)

...No waffle about child-care, bonding or infant learning. A serene wordless collage of close-ups, stills and negatives, with an enigmatic on screen text and haunting musical score. Ideas about language and identity lurk somewhere in the wings, if you care to look. If you don't it still satisfies. (Independent Media)

MEDUSA 1988 (B.F.I.)

...following an oblique visual style through a 20 minute narrative that meshes psychoanalysis, a feminist sense of the subjective and raw deadpan humour in a black-comic re-assessment of the smothering mother of myth. Taking the form of a mother-daughter remembrance, the tape moves between age-old archetype and its arch updating in the present as 'Medusa', seduced and abandoned and pregnant with the bastard Pegasus, first seethes at her fate, then disdains to deliver her child; refusing to yield up her space to either the man-made vocabularies of Medicine and madness. 'You the spectator must look on this story through a mirror, because the men and wild beasts among you might inadvertently be turned to stone by her gaze'... (Steven Bode)

- the first rite of initiation into adulthood - and bloodies
its death. Blood and milk become synonymous as vital juices of
life and growth... (Mering Benjamin)

MOONRISE 1989 (Video Positive, Tate Gallery)

Using three video sources, Moonrise is a woman's song of
desire, invested with fierce and conflicting emotions. Drawing
on ancient and modern mythology for its symbolism, powers and
logic, it acts as a parable for struggle. It is about dreams
and dreaming, and about the impoverishment of the dreamless. It
is the search for an anthropological dream that exists beyond a
system of exchange and use. (K.M.)

...civically licking the screen,
and by implication, the genitalia of anyone foolish enough to
sit down... (Nick Laughton)

...funny, erotic and horrific at once... (Adrian Henri)

AS SHE OPENED HER EYES SHE LOOKED OVER HER SHOULDER AND SAW
SOMEONE PASSING THE OTHER SIDE OF THE DOORWAY WITH A STRANGE

SMILE 1990 (B.B.C. Scotland)

A visual narrative of unspoken relationships between three
women: reader, dancer and musician. AS SHE OPENS HER EYES...
explores a dream space through metaphor (L.V.A. catalogue)

EAT 1992 (Arts Council/Kettles Yard)

A six source installation five suspended monitors and a
projection.

Eat video is extraordinarily powerful at a gut level, indeed it
is centrally concerned with all that is visceral, carnal and
illicit in the world of flesh and sexuality. Meynell uses the
power of food to display and contrast rituals of cleanliness
and formality that attend the preparation of food, evoking
images of the protective mother, with the taboo connections
between food, flesh and contamination. The dinner table wall
projection is eloquent in its formality, dishes are neatly laid
on a white cloth, all is pure. This is the realm of manners and
taste, of bourgeois codes of behaviour and politesse. As the
girl skips across the table, picking at the foods, the viewer
senses that a transgression is occurring, that the untouchable
is being touched....Facing away from the projection these
carnal connections are made explicit. Five monitors foreground
the five dishes ... against a background that teases out their
metaphoric connotations. Some are overtly sexual, others more
textured. The sweet potato resting on a folded pile of laundry
overlays images of fast moving trains and highlights a contrast
between the homely, feminine aesthetic of domestic quietude and
the relentless fast pace of the public sphere...On another
monitor a bottle of sterilised milk is ringed by brain-like
walnuts...behind this a child attempts to pull out a milk tooth

REWORKS

- the first rite of initiation into adulthood - and bloodies its mouth. Blood and milk become synonymous as vital juices of life and growth... (Marina Benjamin)

VAMPIRE S EAT 1992 (Kettles Yard/Arts Council)

...the artist has created a simple yet striking piece by setting a small video monitor into the seat of a chair. The image and sound are of a mouth lasciviously licking the screen, and by implication, the genitalia of anyone foolish enough to sit down... (Nick Houghton)

...funny, erotic and horrific at once.. (Adrian Henri)

DIS-ENCHANTMENT, RE-ENCHANTMENT, WOMAN IN LANDSCAPE, TECHNOLOGY

OF WAR. 1993/4

A multimedia work using two sound sources, three video sources and two light box transparencies; sited in three wooden cubes each with two faces. BOX 1: the box of the elements, air (sky), water (sea), earth (landscape) and electricity (the modern equivalent of fire). Death and renewal, as the picture sinks and rises in the water, and is lost and found from video 'noise'. BOX 2: A woman signs with semaphore flags, and (on headphones) a man reaches orgasm. This box is the interface between the external world of landscape and communications and the internal world of the body and physical reality. Communication and the lack of communication, within and between these two states. BOX 3: The box of the body. A woman's breast with a large scar and a young mouth blowing bubble-gum. The colonization of the body from within and without, but the survival of the girl/woman. The woman's breast and the girl's mouth, no longer sustaining or in need of sustenance, for this purpose take significance beyond their biological functions. (K.M.)

MEDUSA 1988 (S.F.I.)

...following an oblique visual style through a 20 minute narrative that weaves psychoanalysis, a feminist sense of the subjective and raw dehumanization in a black-comic re-assessment of the mythological figure of Medusa. Taking the form of a mother-daughter relationship, the tape moves between age-old archetype and its arch updating in the present as 'Medusa' seduced and abandoned and pregnant with the bastard Pegasus, first swathed at her fate, then diademed to deliver her child; refusing to yield up her space to either the un-made vocabularies of medicine and madness. 'You the spectator must look on this story through a mirror, because the men and wild beasts among you might inadvertently be turned to stone by her gaze'... (Steven Bode)