

# *PERFORMANCE ART*

*AND VIDEO INSTALLATION*





Rose Finn-Kelcey, *Glory*, 1983



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#### Recent Video Work

25, 26, 27, 28, 30 September  
1, 2 October

Lydia Schouten, *Split Seconds of Magnificence*, (1984 16min)

'In her most recent installation Lydia Schouten has descended from the skyscrapers of *Covered with Cold Sweat* to an underworld propped up by Greek columns and rather whorishly lit. The viewer is invited to follow her into it . . . He can witness an unnerving and completely illogical adventure with strong erotic overtones, which Schouten has concocted.'

Rob Perrée, *The Luminous Image*, Stedelijk Museum, 1984.

Mark Pauline, *Mysteries of A Mechanical Mind*, (1984 30min)

A video profile of San Francisco machine-performance artist and industrial cult-hero, Mark Pauline. Pauline first attracted attention in the USA in 1979, when he unleashed his bio-mechanical mutations in a series of free street corner and parking lot performances. A typical show includes rampaging robots, animal carcasses grafted onto rocket firing, remote-controlled vehicles and the liberal use of pyrotechnics.

Marty St James & Anne Wilson, *Visual Art Songs of the 80's*, (1984 22min)  
*A Romantic Vision*, (1985 50min)

*Visual Arts Songs of the 80's* is a video tape in four parts, each with a different theme. *True Life Romance* journeys into the world of romantic fiction, taking as its structure 27 lines of text from a Mills and Boon novel. In *Beatnik* the artists married their remembrances of the late 50s with their present situation. *Tom Boy/Tom Girl* questions the sexism of children's toys. *Footsteps on Mars* is a short, fast-moving piece employing electronic image distortion. *A Romantic Vision*, like *Visual Arts Songs*, is a four part video and adapted from three performances which took place at London Video Arts in March 1985. *Man of Teak* - followed by *Desperate Desire* - and *Scented Island*. The recordings do not strictly follow the sequence of events within the performance but instead produce a multi-faceted impression of the event.

Zoe Redman, *Modern Mythology: the Story of June*, (1984 20min)

*Seven Faces of a Woman*, (1982 25min)

'As a visual poet: receptor of the world around me I create a collage of image and sound and word using fragments from and references to the familiar stories of popular culture (the myths of the patriarchal world); the fairy tales of love, romance, marriage which whitewash the female presence into invisibility and/or subordination, and her sexuality into nothingness or male fantasy. I attempt to see through this subjugation of many women's lives and create a heartfelt scenario from a feminist stance. This being a meagre attempt at shifting the balance of seeing and evoking a pertinent image of woman/femaleness.'

Zoe Redman, *Video Artists on Tour 1984-5*, Arts Council, 1984.

Mineo Aaymaguchi, *Inner Colour*, (1984 15min)

'In this video I was exploring the use of primary colours and colour construction with the video monitor, using the human body to create coloured shadows and to create a mask from the human face. The sound of the waves breaking was to represent the flow of the life - breathing in and out.' Mineo Aaymaguchi.

Auto-Awac, *Audio Mutant*, (1982 18min)

Auto-Awac are a group of young Dutch performance artists. Their work makes extensive use of electronic visual effects and synthesised sounds.

Rose Finn-Kelcey, *Glory*, (1983 23min)

Originally a performance, *Glory* was produced for video in collaboration with Steve Hawley. The tape draws upon the sounds and images of international conflict, returning these elements to the filmic conventions from which they were extracted.

#### Recent Film Work

4 October

Ken McMullen & Stuart Brisley, *Being & Doing*, (1984 58min)

With extracts from the work of: Tibor Hajas (Hungary), Rasa Todosijevic (Yugoslavia), Iain Robertson (Scotland), Zbigniew Warpechowski (Poland), Milan Knizak (Czechoslovakia), Natalia LL (Poland), Ewa Partum (Poland), Jan Mcoch (Czechoslovakia), Sonia Knox (N. Ireland), Jerzy Beres (Poland), Stuart Brisley (England), The Haxey Hood (England), Padstow Hobby-horse (England).

Directed by Ken McMullen, Text by Stuart Brisley.

*Being & Doing* 'suggests that Performance Art is not just one of the perplexing aspects of modernism, but that its origins lie deep in the past. The relics of folk ritual in Britain, such as the Lincolnshire "Haxey Hood" and the Padstow "Hobby Horse" testify to powerful "behavioural" traditions which have survived the transition from an agricultural to an industrial society. Central to these rituals - and similar ones across Europe - is that the "acting out" of feelings and perceptions is necessary to re-assert the spirit of collective experience. . . In this film - a collaboration between one of Britain's leading performance artists and a major independent film-maker - the recordings of the performances have been extensively manipulated, the images slowed down, fragmented, details isolated to construct a filmic "memory" of the events. This process, combined with a jagged editing style, has both reinstated the original impact while giving the film the grainy rough-edged quality of a newsreel.

Rodney Wilson, *Being & Doing*, Arts Council, 1984.