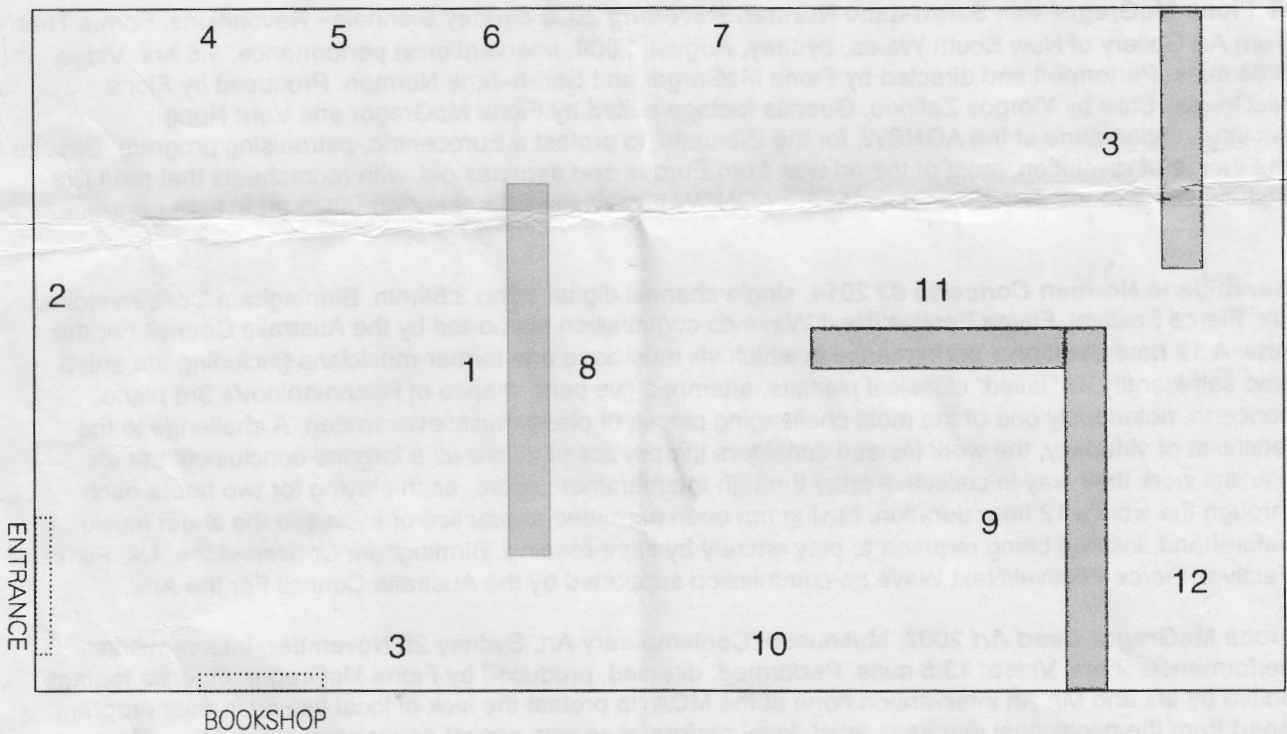


PP

PERFORMANCE.PRESENCE/VIDEO.TIME
CURATED.BY.DR.ANNE.MARSH

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AUSTRALIAN.EXPERIMENTAL.ART.FOUNDATION

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PP/VT has been supported through an Experimental Arts Grant from the Australia Council. AEF is assisted by the Australian Government through the Australia Council for the Arts, and by the South Australian Government through Arts SA. AEF is also supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. AEF is a member of Contemporary Arts Organisations Australia. AEF program is supported by Coriole Vineyards, McLaren Vale



1 Jill Orr *The Sleep of Reason Produces Monsters* — Goya 2002, single-channel digital video 10:19min
Photographers for Melbourne performance: Bruce Parker and Joanne Haslam. © Jill Orr

Sarah-Jane Norman *Hokum* 2009, performance for black and white film, converted to telecine 1:52min.
Camera: Sam Icklow. A work in which the artist attempts to restage the dramatic fakes of 19th century spirit photography for 8mm film.

2 Eugenia Raskopoulos *re-ma(r)king* 2010, 2 channel colour video with sound 5:15min. Online editing
Emma Watkins. Courtesy of the artists, William Wright Artists Projects, Sydney & Arc One Gallery
Melbourne.

Eugenia Raskopoulos *re-departing* 1995, single channel colour video with sound 8:33min. Courtesy of the
artists, William Wright Artists Projects, Sydney & Arc One Gallery Melbourne.

3 Tom Nicholson *After Action for 2pm Sunday 6 July 1835* 2005/2011, pair of A1 off-set printed posters,
dual channel digital video 7:38min, Courtesy of the artist and Milani Gallery

4 Fiona McGregor with Sarah-Jane Norman *Revolt* 2008 Sydney Biennale - Revolutions: Forms That
Turn Art Gallery of New South Wales, Sydney, August, 2008. Interventionist performance: 1.5 hrs. Video:
3.54 mins. Performed and directed by Fiona McGregor and Sarah-Jane Norman. Produced by Fiona
McGregor. Stills by Yiorgos Zafiriou. Guerilla footage edited by Fiona McGregor and Vera Hong.
An intervention done at the AGNSW, for the Biennale, to protest a Eurocentric, patronising program. Despite
the theme of revolution, most of the art was from Europe and decades old, with roomsheets that read like
high school lessons. Since about 2013, the AGNSW has included local performance art in their program.

Sarah-Jane Norman *Concerto #3* 2014, single channel digital video 3:59min. Birmingham Conservatoire,
Uk. Fierce Festival. Fierce Festival/Next Wave co-commission supported by the Australia Council For the
Arts. A 12 hour durational performance in which six musicians and former-musicians (including the artist)
who self-identify as "failed" classical pianists, attempt a live performance of Rachmaninov's 3rd piano
concerto, notoriously one of the most challenging pieces of piano music ever written. A challenge to the
fetishism of virtuosity, the work instead considers the poetics of failure as a forgone conclusion: the six
pianists work their way in collective relay through the mammoth score, each playing for two hours each
through the work's 12 hour duration, having not been permitted to practice or even see the sheet music
beforehand, instead being required to play entirely by sight-reading. Birmingham Conservatoire, Uk. Fierce
Festival. Fierce Festival/Next Wave co-commission supported by the Australia Council For the Arts.

Fiona McGregor *Dead Art* 2007, Museum of Contemporary Art, Sydney 25 November. Interventionist
performance: 2 hrs. Video: 13.5 mins. Performed, directed, produced by Fiona McGregor. Guerilla footage
edited by Ms and Mr. An intervention done at the MCA, to protest the lack of local live art in their program.
Apart from the occasional overseas artist, local performance was almost never seen at the MCA. By
extension, all contemporary art institutions that disregard performance art are implicated. The gallery was
shut, the police were called, and I was removed after two hours. The performance took place the day after
John Howard was voted out. Since 2012, local performance art has begun to feature on the MCA's program.

Mira Oosterweghel *The Weight of Nobody* 2013, single channel video 2:16min. Videographer Melissa
Edwards. Performer Madison Kelley. Courtesy of the artist

5 Mira Oosterweghel in collaboration with Melissa Edwards *A Futile Response* 2014, single-channel digital video, 7:48. Courtesy the artists.

Ray Harris *Weave me into your flesh before you go* 2014, HD video 7:00min

Ray Harris *Glitter Vomit* 2010, HD video, 5:36min

6 Catherine Bell *My Furry Valentine* 2015, single-channel SD digital video, audio 2:42min. Courtesy of the artist and Sutton Gallery, Melbourne

Arthur Wicks *Chicago Cake Walk* 1981/2015, digital video 3min.

Based on a private performance in 1981 when I was artist in residence at the University of Illinois, Urbana-Champaign. The work originally consisted of a sequence of short bursts of images shot on a super 8 camera as I walked rather precariously along the iced edge of Lake Michigan in Chicago. This has been digitally transferred & finally edited in 2015

Ray Harris *Jump (for my love)* 2012, HD digital video 7:31min. Camera assistance Soma Blount. Courtesy the artist.

Arthur Wicks *Measuring Stick – from inside the Black Box* 1981/2015, digital video 3:30min.

Originally shot on super 8 camera, intime lapse in short bursts, inside the box that supported my body in a special performance, first at Durras Beach NSW then repeated at Glenelg Beach SA. Finally edited as a stand-alone work, but related to *Measuring Stick* and *Against the Tide* composite video performances.

7 Catherine Bell *Felt is the Past Tense of Feel* 2006, two channel digital video, static footage, projected 55min, hand-held footage, monitor 20min. Camera: Anne Scott Wilson. Courtesy of the artist and Sutton Gallery, Melbourne

8 boat-people *Muffled Protest* 2010, single-channel digital video 7:25mins. boat-people (Safdar Ahmed, Zehra Ahmed, Stephanie Carrick, Dave Gravina, Katie Hepworth, Jiann Hughes, Deborah Kelly, Enda Murray, Pip Shea, Sumugan Sivanesan, Jamil Yamani). Soundscape: Adam Hulbert. Independent artwork.

Brown Council *This is Barbara Cleveland* 2013, digital video 16:42min. Written & Directed by Brown Council. Original Score by Lucy Phelan. Sound & video by Elliot Hughes

Deborah Kelly *Tank Man Tango: a Tiananmen Memorial* 4th June 2009, single-channel video 5min. Choreography by Jane McKernan, demonstrated by Teik-Kim Pok, video edit by Sumugan Sivanesan. Cinematography by the participants. Independent memorial.

Clark Beaumont *Hold On To That Feeling* 2013, dual channel HD video 3:11min

9 Kelly Doley *Cold Calling a Revolution (Adelaide Residential A-Z)* 2015, delegated performance and trace installation with audio documentation of Kelly Doley, 2015, 30:31min. Sound by Del Lumanta. Performances delegated to Ashton Malcolm SA, 2-5pm Saturdays

10 Frances Barrett *My Safe Word is Performance* 2014, single channel video 21:58min. Documentation of live performance at Alaska Projects (Sydney) on 31 August 2014, performed as part of Restaging Restaging program curated by Brian Fuata, Sarah Rodigari and Jessica Oliveiri. Editor Kate Blackmore. Video Kate Blackmore and Cindy Rodriguez

Jill Orr *The Hunger* 1998, digital video 14:11min

Fiona McGregor *You Have the Body* 2008, *This is Not Art Festival*, The Lock-Up, Newcastle, Australia, September 2008, Art Studio, Manchester, UK July 2009. Performance: 6-8 hrs. Video: 2.33 mins. Performed, directed and produced by Fiona McGregor. Stills by Amy Spiers (Aus). Video by Michael Mayhew (UK). Edited by Vera Hong and Fiona McGregor.

A tripartite performance with a one-on-one encounter at its centre, *You Have the Body* (Habeus Corpus) drew attention to unlawful detention in Australia, as it could occur after the introduction of anti-terrorism laws. These laws remain in place. Anyone deemed a terrorist threat can be incarcerated without access to a lawyer, nor even next of kin, for up to two weeks. Upon release, they may be forbidden to speak about their experiences.

11 Simone Hine *Once More* 2015, 5-channel digital video installation 107min

12 Alex Martinis Roe *It was an unusual way of doing politics: there were friendships, loves, gossip, tears, flowers...* 2014, dual channel digital video installation 10:43min. This work was made with the support of the Samstag Program Adelaide, Graduiertenschule für die Künste Berlin, Mire Cinéma expérimental et image en mouvement Nantes, Grottest Maru Berlin, Centre Intermondes La Rochelle, Centre CGCV Longeville sur Mer, France.

DOCO/ARCHIVE BOOKSHOP IMAC)

Arthur Wicks *The Avatar of the Solstice Voyeur* 1986-2015, AVI video 8min.

Traces the origins of the *Solstice Voyeur* works including the generation of the global images and relate these to the *Solstice Voyeur's Observatory* – the helicopter first used in performance at Canberra Contemporary Art Space in 1986 and subsequently on many occasions including *Woop Woop* performance festival Adelaide 1987, the *Trilogy* at TPS, Sydney 1994, and since manned by a delegated performer, the humanoid constructed from casts of my more youthful body.

Jill Orr *She had long golden hair* 1980, EAF documentation, Performance Week, Adelaide Festival of Arts, distressed tape 7min.

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31 MARCH –
15 MAY 2015

LIST.OF.WORKS
ADELAIDE.CENTRAL.SCHOOL.OF.ART

PERFORMANCE

Clark Beaumont

Show Time

Adelaide Central School of Art

Tuesday 31 March 2015

VIDEO

GALLERY:

Lauren Brincat *Mexican Standoff* 2012, documentation of an action, two-channel digital video 16:9, colour, sound, 8:26min, sculpture. Production Rafael Ortega. Sound Bree van Reyk. Courtesy the artist & Anna Schwartz Gallery, Melbourne.

Patrick Rees *Attempting to Simulate the Experience of Singing Happy Birthday Underwater Followed by a Little Bit of the Star Spangled Banner* 2014 single channel digital video 10:39min. BUILD ROOM LEVEL 1

FOYER LEVEL 1 TEACHING BUILDING:

Patrick Rees *Attempting to Simulate the Experience of Singing Happy Birthday in the Shower with a Bag Over my Head* 2014, single channel digital video 6:59min.

TEACHING BUILDING:

Jess Olivieri & Hayley *Forward with the Sydney Chamber Choir Harlequins VS Visitors* 2012, single channel digital HD video with 5.1 surround sound, 7:10min. Commissioned by Campbelltown Arts Centre for the exhibition Transmission. Recipient of the John Frieze Prize, 2013.

EXHIBITION CONTINUES AT AEAFF

OPENING: 1 APRIL 6-8PM

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