



## **Visions Programme 1 Tina Keane First Thursday Performance Evening**

Programme 1 is led by multi-media artist Tina Keane, whose work and teaching has had a profound influence on the development of performance and digital art. Themes that are poignant to Keane's work – such as movement, gender, the search for identity and obsession – run throughout the programme's works. To celebrate Frieze Week's First Thursday, *Visions* presents seven performances that probe these themes.

### **Running Order**

**7pm** Emily Whitebread *Smooth and Rough* (20 mins)

**7.20pm** Liene Steinberga *Cesar Free Viv* (10 mins)

**7.40pm** Alexandra Davenport, *Circuit Training (exercises in self-doubt)* (15 mins)

**8pm** Interval with Laura Greenway's *Weight* (10 mins)

**8.30pm** Marcus Orlandi *Iron Man* (10 mins)

**8.40pm** Bea Haut *Drag* (5 mins)

**8.50pm** Rosie Gibbens *Trying it on for size* (15 mins)

### **Programme**

**7pm** Emily Whitebread *Smooth and Rough* (20 mins)

A performative stream of consciousness, a mixture of reminiscence and evasion, an all embracing impulse, a surveying and mapping of something yet to come.

*Smooth and Rough* is a manifestation of writings about the artist's tongue and her experience of returning to the town where she grew up. How does it feel to try to write a text or create an art work that was borne from the same maddening frustration that comes from re-inhabiting a place that is in a state of flux and played a significant part in early adulthood.

**7.20pm Liene Steinberga Cesar Free Viv (10 mins)**

Free Viv was originally performed as part of Turner Contemporary's *Journeys with the Waste Land*, a series of works that reflected on T. S. Eliot's renowned poem. The work is the artist's interpretation of the lines in poem that start "At the violet hour..." describing the scene of a typist and clerk having a sexual encounter.

Cesar interprets these lines as speaking of Eliot's unsuccessful marriage to Vivienne Haigh-Wood that seems to have lacked any desire or pleasure. She attempts to free Vivienne from her marriage to Eliot and break down the institution of marriage with its symbolism of controlled female sexuality.

**WHAT DO YOU KNOW ABOUT THE FEMALE DESIRE?**

*Handwritten notes:*  
 - The woman in the poem is...  
 - Why would anyone have an affair (especially a woman)?  
 - Are you having an affair?  
 - Is it about you Tom, isn't it?  
 - Your marriage your sex life.  
 - Are you THE TYPIST OR CLERK TOM?  
 - Tommy, there is no need to hate her...  
 - It is just desire.  
 - It is just sex.

*Printed text from 'The Waste Land':*  
 At the violet hour, when the eyes and back  
 Turn toward the desk, when the human engine waits  
 Like taxi-cabs thronging the square,  
 Tiresias, though blind, knobbing the street between,  
 Had seen the women and their ghosts that strive  
 To see the violet hour, the moment that strives  
 To break and bring the sailor home from sea,  
 The typist home at teatime, clerks for breakfast, light  
 Her stove and lays out food in tins,  
 Out of the window periscope-like spread  
 Her drying combinations touched by the sun's last rays,  
 On the divan are piled (at night her bed)  
 Stockings, slippers, camisoles, and stays.  
 I Tiresias, old man with wrinkled dugs  
 Perched on a throne, as if to stool the rest—  
 I too watched the expected guest.  
 He, the young carter, arrives  
 A small house on the left, with one cold stare  
 One after the low dusk assurance sits  
 As a hat on a chin, for mill hair  
 The time approaches, looks for a question  
 The man is tired, it is long and tired  
 Endeavours to engage her in caresses  
 Which still are unrequited, if undesired.  
 Flushed and decided, he assaults at once;  
 Exploring hands enclose her breasts:  
 His vanity requires no response,  
 And makes a welcome of indifference  
 (And I Tiresias have foreseen your  
 Enacted on this same divine instance  
 I who have sat by Thebes below the wall  
 And walked among the lowest of the dead.)  
 Bestows one final patting his kind  
 And gropes his way, finding the stairs out . . .  
 She turns and looks a moment in the glass,  
 Hardly aware of her departed lover;  
 Her brain allows one half-formed thought to pass  
 "Well now that's done: I'm glad it's over."  
 When lovely woman stoops to folly and  
 Faces about her room aghast alone,  
 She smooths her hair with automatic hand,  
 And puts a record on the gramophone.  
 The Waste Land by T.S. Eliot  
 Lines 215 - 256



**7.40pm** Alexandra Davenport, *Circuit Training (exercises in self-doubt)* (15 mins)

Interpreting the body as material to be manipulated as apparatus, *Circuit Training* sees two figures fragment and join in a choreographed exploration of body language. It is a live choreographic work, which focuses on fragmented parts of the body via delineated exercise-style segments:

The body (elbow joints, knee levers, hip-bones, jawlines, shoulder sockets)

— fractious fragments

The circuit (winding, weaving, coiling)

— suturing them back together

*Circuit Training* was originally performed at the 2018 Royal College of Art Degree Show, accompanied by three essays written by Davenport: *Morphology of the Hit*; *Circuit Training*; and *Body Language*.

**8pm** Laura Greenway's *Weight* (10 mins)

An interactive performance piece, in *Weight* Greenway walks around in circles inviting the audience to fill the buckets she carries with black water-filled balloons. The piece is a metaphor for depression and how the illness can make people feel like they're physically being weighed down. Here, the audience takes up the role of the illness, constantly fuelling those afflicted with negative thoughts and intrusions.

**8.30pm** Marcus Orlandi *Iron Man* (10 mins)

*Iron Man* is part of an ongoing series where Orlandi uses and misuses objects to re-contextualise them into something new. *Iron Man* is a direct reference to masculinity and the struggle for non-binary people to not fit into the gender specified boxes provided.

In the performance, Orlandi actively tries to mold himself to/with/around/despite of one of the world's most mundane yet frustrating items, the domestic ironing board. The visual pun is a man struggling – and failing – with this heavily gendered item – also alluding to the title, which references the larger-than-life macho comic book superhero. In reality, the object is an excuse to play, and an opportunity to explore the artist's misgivings of grace, balance and athleticism in front of an audience.

*Iron Man* is also part of the Programme 1 exhibition, as a film and installation.



### **8.40pm** Bea Haut *Drag* (5 mins)

In Haut's black and white 16mm film, performance and film come together to present a physical and poetic response to an old sofa abandoned on the street. In a 'theater of the overlooked', Haut transforms the discarded into action, comedy and pleasure. A road test of materials, bylaws and nerve.

### **8.50pm** Rosie Gibbens *Trying it on for size* (15 mins)

In performances and videos, Gibbens combines bodies with manufactured objects to investigate issues around desire and power in relation to gender performativity, sexual politics and consumerist identity. Absurdity is used to destabilise societally constructed rules about how to behave as a woman, worker and consumer.

In this performance, Gibbens manipulates a man's tailcoat, combining it with her body in multiple ways. Some are absurd, some romantic and some sexual. The poses reference art history, pornography and advertising as an exploration of different representations of the female body.

Gibbens' installation and film *Professional Body* is part of the Programme 1 exhibition.

## **Forthcoming Events**

### **Wind, Rewind: Women Behind the Lens**

**Wednesday 24 Oct, 7pm, Queen Mary University of London, £6/4**

Inspired by one of the exhibition's lead artists **Tina Keane**, the Nunnery Gallery and Queen Mary University of London (QMUL) present an evening exploring women's – and in particular Keane's – influence on the development of moving image and film art. Beginning with a screening of one of Keane's films, a panel discussion will follow led by the QMUL film department. Chaired by **Dr. Jenny Chamarette**, panellists include artist **Diann Bauer** and **Richard Dyer**, co-author of *Electronic Shadows: The Art of Tina Keane* (Peter Wollen & Richard Dyer & Jean Fisher).

Visions Programme 1 runs until 28 October. Tina Keane's work is presented in partnership with England & Co Gallery.

Programme 2 Melanie Manchot runs from 30 October to 25 November.

Programme 3 Bedwyr Williams runs from 27 November to 16 December.

*Visions in the Nunnery* has been selected by Tessa Garland and Sophie Hill.