

BEIGNARD

NEETH

"At first Woman was sitting indoors in a chair. Then a window-shape at the upper right established a wall and distance—but she could have been outside a house as well as inside, or in an inside-outside porch space. This state of anonymous simultaneity (not no-specific-place but several no-specific-places) is seen more clearly in the few "objects" which appeared, then-disappeared around the seated figure. De Kooning claims that the modern scene is "no-environment" and presents it as such. To make his point, he opened a tabloid newspaper and leafed through its illustrations. There was a politician standing next to an arched doorway and rusticated wall, but remove the return of the arch—the wall might be a pile of shoe boxes in a department store, or "nothing." The outdoor crowd scene with orators on the roof of a sound truck could be the interior of Madison Square Garden during a prize-fight. The modern image is without distinct character probably because of the tremendous proliferation of visual sensations which causes duplicates to appear among unlikes. The Renaissance man saw and visualized, let us say n things. Today, fed by still, cinema and television cameras, we experience n to the 100th power, and, of course, the ns become similar because our brains become numb to their differences. Distinctions weaken. Finally the environment of the modern artist—the objects which he names in his pictures—appertains to the pictures only."

(Hess, 1953)



"All true language is incomprehensible, like the chatter of a beggar's teeth."

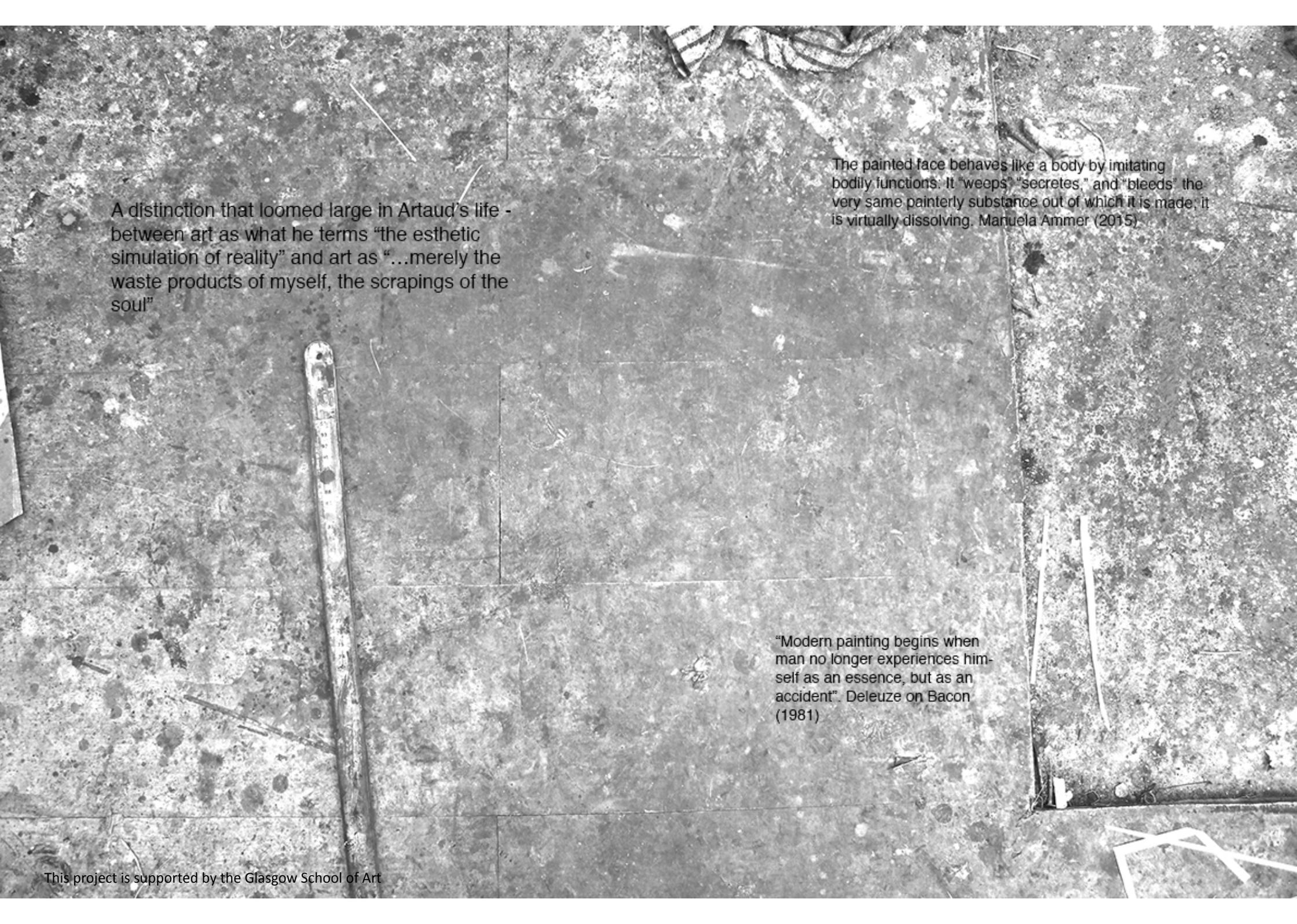
(Artaud, 1947)



"I remembered I've been here before. In this space. Had I forgotten? I performed here. What was there? There was a box, there was a magician, there was a glass of water, there was another magician, there was another glass of water. And there was a disco track. It was a trick. So now an iteration? What are the differences? "how different differences get made, what gets excluded, and how those exclusions matter."

(Barad, 2007)





A distinction that loomed large in Artaud's life - between art as what he terms "the esthetic simulation of reality" and art as "...merely the waste products of myself, the scrapings of the soul"

The painted face behaves like a body by imitating bodily functions: It "weeps," "secretes," and "bleeds" the very same painterly substance out of which it is made; it is virtually dissolving. Manuela Ammer (2015)

"Modern painting begins when man no longer experiences himself as an essence, but as an accident". Deleuze on Bacon (1981)

December 1963 (Oh what a night!) -
Frankie Valli & The Four Seasons

I'm so excited
Hot stuff
December
Frank

yellow painting as topography

Part 1/ beginning
demarcate the room

Part 2/ moving paintings

lift one painting off the wall for them carry thin lines, repeat three times. follow the pattern of lines.

this process for 2nd, 3rd, 4th audience performers, audience member Repeat all moving together to create the performance space

Part 3/ singing

translated song, belly line, according to the vocal emphasis

Part 4/ return of paintings

one by one take the from them to return will step in line with the

End

Zones for movement

thin line simple walk holding painting to front

thick line parallel jump holding painting ahead of body, side of audience

zig zag line arms out to side hand showing palms no painting/ or holding painting to front

faces whole body leaning in direction, three positions painting held as partner/ or no painting

belly line rounded walking in an arc belly

Fiona Robertson - Steven Anderson- Carrie Skinner

BeggarsTeeth 29th April 2017 - 06 May 2017

Glasgow Project Room, Trongate 103 G15 7D

www.beggarteeth.com