

## LEAFLET FOR VIDEO PROGRAMMES AT FREE WORD

To mark the 30th anniversary of the Women's Liberation Movement, Free Word has organised two public screenings of artists' films and videos.

The videos, all by women artists, have been selected to celebrate this anniversary rather than to illustrate the history of the movement. None of the works were made with the political movement specifically in mind but neither could they have been made without barriers being broken down in 1970 and since.

The two programmes are divided into *You and Me* and *Work and Play*.

*Work and Play* looks at women as they undertake repetitive tasks of manual skill, dance, imitate horses, crawl round the room without touching the floor and undertake classes in self-assertion. *You and Me* contains works that look at some of the roles played by the mother, the daughter, the lover and the self.

Each programme is selected to keep a balance between poetry, wit, tenderness and home truths and the categories are very loose. The artists come from Britain, The United States, Portugal, Norway, Serbia and Beirut but all are based, at least part time, in Britain.

### **Work and Play, 1 March: running time 52 minutes, 3 seconds**

**1. Carey Young, *I am a Revolutionary***, 2001, single channel video; colour; sound; 4mins 8 seconds; looped. A Film and Video Umbrella / John Hansard Gallery co-commission

Lent by Arts Council Collection.

The artist is seen undergoing a presentation and communications skills session. She repeats the phrase "I am a revolutionary" in a variety of ways. It is never clear whether she is aspiring to business leadership or, political agitation; making an avant-garde statement or delivering a personal manifesto.

[www.careyyoung.com](http://www.careyyoung.com)

**2. Lucy Gunning, *Climbing Round My Room***, 1993, Betacam SP video, 7minutes 30 seconds

**3. Lucy Gunning, *The Horse Impressionists***, 1994, VHS, 7 minutes 30 seconds

[www.mattsgallery.org](http://www.mattsgallery.org)

Lent by Arts Council Collection.

Each video tells of nostalgia for childhood and early adolescence. Like a heroine in a fairy tale or for a crazy dare, in ***Climbing Round My Room*** the artist does just as she promises, never touching the floor.

For ***The Horse Impressionists***, women impersonate the horses and ponies that they loved or rode, or simply often pretended to be, when they were young.

**4. Breda Beban, *The Walk of Three Chairs*, 2003, DVD, 9 minutes, 53 seconds**

A Film and Video Umbrella / John Hansard Gallery co-commission

Lent by Arts Council Collection.

The Serbian born artist as she grows in confidence and prowess dancing from chair to chair on board a boat down the Danube, accompanied and supported by a gypsy band. The joyousness and risk of the dance is underscored by the love song that they play.

[www.fvu.co.uk](http://www.fvu.co.uk)

**5. Nicola Naismith, *Finger Collars*, 2003, DVD, 14 minutes**

**6. Nicola Naismith, *Video Triptych*, 2003, DVD, 2minutes 30 seconds**

The artist writes: "*Finger Collars* has been called 'tedious' which is the point of the work, with repeated hand movements trying to thread a needle with a progressive number of finger collars on my fingers. I've always really enjoyed it. Often people get the impression I'm trying to make the finger collars but actually I'm just threading a needle and tying an end knot.

*Video Triptych* focuses on needles, (no hands), performing to camera so to speak. I was really interested if the images were 'produced using human or mechanical means'."

[www.nicolanaismith.co.uk](http://www.nicolanaismith.co.uk)

Lent by the artist

**7. Tracey Emin, *Why I Never Became a Dancer*, 1995, Betacam SP video, 6 minutes, 40 seconds**

"As naive teenager she thinks she has found in sex a simple way of gaining fulfilment until she discovers her real calling – dancing. Soon, however, she suffers the crucial trauma that explains why she never became a dancer." [ Source: catalogue International Video Art Award 1997, ZKM Karlsruhe]

Lent by Arts Council Collection.

[www.whitecube.com](http://www.whitecube.com)

**You and Me, 8 March, running time: 42 minutes, 20 seconds**

**1. A K Dolven, *The Kiss*, 2000, DVD 7 minutes 44 seconds**

Starting with a painting by from her fellow Norwegian artist, Munch, the artist adds movement and sound but bleeds away detail to create a haunting and poetic set of images.

Lent by Arts Council Collection.

[www.akdolven.com](http://www.akdolven.com)

2. **Susana Mendes da Silva**, , **Polaroid**, 2004, DVD, 1 minute 40 seconds

3. **Susana Mendes da Silva**, **Did I Hurt You?**, 2006, DVD, 3 minutes 31 seconds

Lent by the Artist.

In **Polaroid** the artist emerges, like a figure for a myth or memory, from the white square of a Polaroid blooming to full colour and life.

Of **Did I Hurt You?**, the artist writes “the use of a simple pin that trespasses and pierces irreversibly the sheet of paper has as much of violent as of beautiful - for the word that is written, for the percussive sound, and for the strange crossing of light.”

[www.susanamendesdasilva.com](http://www.susanamendesdasilva.com)

4. **Liliane Lijn**, **Look a Doll**, [date tbc] DVD, 2 minutes 40 seconds

Lent by the Artist.

The sub title of this work is My Mother’s Story. The artist writes “My work with text, since the 1960’s in unique objects, live performance and books, explores how language acts as a mirror of our society.”

[www.lilianaelijin.com](http://www.lilianaelijin.com)

5. **Margaret Salmon**, **PS**, 2002, DVD, 8 minutes 13 seconds

The sound track and the images are at odds and so it appears is the couple whose conversation we hear as fireworks explode.

Lent by Arts Council Collection.

[www.en.wikipedia.org/wiki/Margaret\\_Salmon](http://www.en.wikipedia.org/wiki/Margaret_Salmon)

6. **Denise Webber**, **Clay**, 1998, Betacam SP video 4 minutes 30 seconds

Lent by Arts Council Collection.

7. **Mona Hatoum**, **Measures of Distance**, 1988, Betacam SP video, 15 minutes 26 seconds

Lent by Arts Council Collection.

[www.whitecube.com](http://www.whitecube.com)

**Measures of Distance** describes through image, word, and text the separation of the artist and her mother during the eruption of the civil war in Beirut in 1975.

**Gill Hedley, Programme Selector**  
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