

2HB

2HB *vol.17*

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VALERIE NORRIS



A prolonged gaze or fixed look, full of gentle salutations and soft responses,

In the spring of 1831, a small, subterranean stone building (like a store, oven or kiln), was uncovered at some depth on Camas Uig, Isle of Lewis. 'HE' proceeded to break into it and was astonished to see (SEE) a collection of gnome like figures, later christened the *Lewis Chessmen*.

The Berserkers within this set were depicted wildly biting down on their shields, a frenzied application of teeth to material.

This material experience can in some way be articulated by a tool called a Siromastes; a probing device used to check that only the quoted material was stored in the silo, with no contraband hidden underneath. This was a way to see into the store, and a method to experience the unseen authentic.

I pressed a modern, plastic replica of an 800 year old Lewis Chessman into 400 year old clay I prepared in 2013. This was a way to see into the store, and a method to experience the unseen authentic.

look briefly, gleam, flash or strike a surface or object obliquely.

ACT ONE

At the far end of the room there are two women – CARE and RAGE – there are with two tables pushed together to form a square, one woman at either side, (computers and papers and books). Two projectors - one facing the walls on either side of YOU, OR one facing the wall in front of YOU, one partially obscured, wrapping around the wall next to YOU.

There is a man in black (INVIGILATOR) helping YOU find a chair from the piles around the walls. YOU puts the chairs in a place where YOU can see. YOU ends up facing yourselves, looking at one another, some of YOU quite close to CARE and RAGE.

CARE and RAGE are dancing and singing. "what started out as a simple altercation, turned into a real sticky situation... mama mama mama, I just shot a man down" "abhhhh ooowwww abhhhhiiiiiyyy." "mother!"... PROJECTOR1 shows the words "INVISIBLE LABOUR" in almost missable light grey. PROJECTOR2 shows the youtube video of Rihanna's Man Down amidst a cluttered computer desktop. this is the water we live in, this is the air we breathe CARE and RAGE are holding clenched fists up to their faces and bouncing on the spot and around YOU. Sometimes they are punching the air with various force. At one point, CARE hits the table with the palm of her hand at full force. The song repeats at least twice. RAGE's computer is deleting .movs from CARE's SD-card. RAGE gives the card to CARE who dancestrokes a tripod and camera to the back from one side of the room, inserts the SD card, attaches the camera, presses record and dances amongst YOU. The tripod and camera is like a weapon in her hands. They are dancing again. CARE's computer goes to sleep, she wakes it up. They are dancing and singing again. CARE goes into cupboard and comes back out, she is looking for her script which she had tidied away to be ready to begin.

At some point, a little bit later than planned, RAGE and CARE sit at either side of the table and look at each other and nod and RAGE fades out the music, this wasn't planned.

RAGE
(to YOU)

Hi

CARE
(to YOU)

Hi

RAGE

so... here we are for, the duration of a feature length film... um, for this performance-that-is-not-a-performance we'll be sharing a lot of material, some of it is personal, some of it is historical and some of it is in between and we're also going to talk...

(CARE interrupts RAGE with inaudible babble)

RAGE

We'll be sharing this material with you in different ways – and attempt to embody different voices – most of them are not our own. um at times, it may be unclear what is what or where things came from.

CARE

because the material is quite sporadic, it may feel difficult to follow sometimes. we are sorry for that.. but try and follow us. um. we also want this, whatever this is, to be a space of transparency, so if you have any questions, at any point, please just ask us, don't feel like you can't do that¹

RAGE

or any contributions,

CARE

yeah, totally

RAGE

or any interruptions... we realise that may take a bit of strength from you, um...

CARE

here's a few things that we want to say right at the beginning; we are in an institution, in a pretty formal setting and we have tried to disrupt that slightly but um...

RAGE

for the people that are just coming in, you gotta be able to see, you need to be able to see – both walls... if you trying to find a space, maybe think of that

(The whole of YOU shuffles, some of YOU makes large moves across the room, others of YOU rattle chairs and move just a little.)

RAGE

Our voices are finding positions

CARE

They, like we, cannot remain fixed

RAGE

We wanna reject our voices as expert voices...

despite the conventions of this room, perhaps. But it's fun that you've all come in now

RAGE

Yeh

CARE

and put your chairs where you've put them, cos we really didn't know where you'd put them, and so that's nice.

RAGE

Our material is incomplete and always will be.

(a long pause)

¹ julialetitiasscott@gmail.com, e.mullerginorio@gmail.com

CARE

so we'd like as much as possible for everyone to feel quite comfortable in this space, I *definitely* don't feel comfortable right now (RAGE agrees. YOU laughs, nervously.) but we're gonna attempt to make this close to comfortable and, uh, I really, we both really wanted people to feel like they could use their voices...

RAGE
(interrupting)

Or use *a voice*, if not your own

CARE

Yeah, *a voice*, I mean, we're using a lot of voices today, some are ours and some aren't. So, ehm, it-might-this-might feel a bit like a rigid exercise but we wanted to go around the room and everyone who feels that they can and want to, to say aloud "this is a voice", just to get to know how that feels to hear your voice in the room, um... ideally I'd probably prefer to ask you to all scream with me, but that feels totally inappropriate and difficult, so

RAGE

So hopefully through doing this everyone can feel they could use a voice again before this film is over...

This is a voice

CARE

This is a voice

YOU

(sometimes clearing throats, sometimes overlapping, at various volumes)

this is a voice

this is a voice

this is a voice
this is a voice
this is a voice
this is a voice
this is a voice
this is a voice

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this is a voice

(a pause)

(RAGE and CARE thank YOU for doing that, and thank everyone they can think of who is responsible for the performance-that-is-not-a-performance)

RAGE

So, we're gonna be sharing a few examples of materials and we're gonna try n' explore how they may or may not, um, be, well, without wanting to ascribe 'feminist' as a fixed thing, whether they *are* (RAGE moves her hands over and around each other) "feminist", whether they are "film"

CARE
(interrupting)

can they be feminist? can they be film?

RAGE

– and look at how they are distributed. We're also going to be sharing some questions - some of them we began with, before we started, and some of them have come up in the process of, uh, producing this

film-that-is-not-a-film

CARE

One such question is: 'where are my/our/the contemporary feminist struggles situated?'

RAGE

sometimes it is situated in language

CARE

petite and perfectly formed.

(RAGE pulls up internet content on PROJECTOR1, Chris Brown's *Pass Out* begins playing loudly)

RAGE

Sorry, that's for later...

POSSIBLE END OF ACT ONE

CARE

(reading from RAGE's projection)

violence can always destroy power; out of the barrel of a gun grows the most effective command resulting in the most instant and perfect obedience. What never can grow out of it is power.²

RAGE

how sitting in the back row of the cinema is quite good.

how you whispered to me in the back row of the cinema: the people with the power don't know they have the power

CARE

(picking up a book from the table: Jill Johnson's *The Secret Lives Of Art*)

Roland Barthes has said a text that is readable is composed entirely of what is already known.

RAGE

(opening another book: Amelia Jones' *The Feminism and Visual Cultural Reader*)

And Irit Rogoff in a text called Gossip As Testimony said: In the struggle to locate and articulate new structures of knowing, and alternative epistemologies which are actually formed by the conjunctions of subjectivities, pleasures, desires and knowledges, gossip deserves serious consideration.

So, I'll read it one more time because it's a little bit dense, skipping out the middle bit: In the struggle to locate and articulate new structures of knowing ... *gossip* deserves serious consideration

CARE

(typing in 'gossip definition' into Google, the computer doesn't respond)

wow, its doing the little ball

RAGE

Oh no that's the worst thing it could do

CARE

I know, I'll shut this down

RAGE

(inaudible response)

CARE

(reading from internet definition)

Gossip – casual or unconstrained conversation or reports about other people, typically involving details that are not confirmed as being true

RAGE

(interrupting)

sometimes our struggle is situated on the dancefloor

²Hannah Arendt, quoted in *Ironing to Greenham*, part of *Hang On A Minute*

CARE

Engage in Gossip –

(interrupting herself)

sometimes it is situated in language

(continuing reading the internet definition)

– tittle-tattle – tattle – scandal – slander – rumour – tattle – tittle-tattle – talk – chatter – babble

POSSIBLE END OF ACT ONE OR TWO

RAGE

(reading from a piece of paper)

I'm going to read you this email I received 3rd of February: Someone asked me this week...

(interrupting herself)

oh, the title to this email is *I've found Rihanna and domestic abuse*.

Someone asked me this week...

"hey, is this feminist?" this is the 'call on me' link... decided to send you the full list as there are so many options.. you'll see. there is an uncensored one i am yet to watch.

https://www.youtube.com/results?search_query=call+on+me+eric+prydz+&aq=call+on+me+eric+prydz+&gs_l=youtube.3..35i39j0l9.34646.35206.0.35619.5.5.0.0.0.114.355.4j1.5.0...0.0...1ac.1.YLFKMSfbWds

also here is the Wiki (which is enormous!?)

http://en.wikipedia.org/wiki/Call_on_Me_%28Eric_Prydz_song%29

the director of the video has an ambivalent name but i think from facebook 'he's' a 'guy'!
(CARE plays Eric Prydz *Call On Me* from Youtube, RAGE carries on reading email)

RAGE

the wiki told me that this exists <https://www.youtube.com/watch?v=geRAIT531jA>
it's by the man that beat Rihanna.. most current & gossiped domestic abuse in recent years
read the lyrics
i'm getting a chill.

(RAGE plays Chris Brown – *Pass Out*, CARE mutes *Call On Me*)

(RAGE and CARE rise in their chairs, half standing)

RAGE

(addressing YOU loudly to be heard over the music)

you want to fly
At the edge of desire?
I know you want me
But do you deserve my love?³

³ the first lines of *Pass Out*, a woman's voice, seductively spoken in French by a woman's voice

(RAGE and CARE stand, CARE moves in the middle of YOU, YOU and RAGE and CARE all watching the youtube video of the *Pass Out* lyrics. RAGE and CARE face each other. they are moving, a kind of intense dancing. They repeat some of the lyrics⁴, almost yelling them.)

RAGE
(shouting over the music)

UP TO TEN PERCENT OF WOMEN WILL EXPERIENCE DOMESTIC ABUSE
THIS YEAR⁵

(CARE moves back next to the table, in front of the projection, behind her chair)

CARE
(shouting)

TWO WOMEN A WEEK ARE KILLED BY THEIR FORMER OR CURRENT MALE
LOVER. THIS ACCOUNTS FOR ONE THIRD OF ALL FEMALE HOMICIDE
VICTIMS⁶

(RAGE goes to CARE, puts her arm around her.
CARE and RAGE embrace)

POSSIBLE END OF ACT TWO OR THREE

(RAGE drops the piece of paper she was reading onto the floor.

CARE gives YOU copies of an excerpt of Lis Rhodes' *Dissonance & Disturbance*, which addresses the distribution of *Hang On A Minute* – thirteen one minute films by Lis Rhodes & Jo Davis (1983-1985), commissioned by Channel 4 to be broadcast during other shows, like adverts. RAGE goes to the other side of the room, sits in a windowsill behind the camera, reads the text outloudout loud. CARE and RAGE echo & interrupt each other and the text)

(YOU reads along or listens or doesn't)

RAGE
squeezed. But television is also the 'television' of a particular perception. Despite six one-minute episodes being transmitted, *HANG ON A MINUTE* (1983-85)⁷, made with Jo Davis, was suddenly said to be 'not television' and the remaining episodes ended up in the television company's legal department. The accuracy of the film was not questioned. Perhaps not upsetting an international mining conglomerate was considered more important than the dismissal of the work and the issues it raised. It is precisely that 'things are as they are', the status quo, which is the subject of filming,

⁴ [Chorus:] Dont breathe/ I want to take a breath / Let your body feel it all night, from your body / It can charge you all up / Lets start a riot on the floor / Wait till you pass out/ Do it till you pass out, yeeeah / Wait till you pass out / Do it till you pass out /

⁵ Women's Aid Domestic Violence FAQ Resource http://www.womensaid.org.uk/domestic_violence_topic.asp?section=0001000100220036

⁶ ibid

⁷ Distributed by Cinenova, Women's Film & Video Distributor <http://www.cinenova.org>

the condition itself, not the evidence for it. Wind cannot be seen, but leaves moving in the draught are seen to be moving. This is not an immutable state of things, not an unchangeable condition. Force and direction can change. It is a particular artifice widely disseminated.

CARE
(overlapping)

dissemination

Disseminated. The moving image still, still fabricated.

Some things are very disturbing. That is how they are meant to be. The narrative outstrips the work itself.

CARE
(interrupting)

I'm not mad, I'm angry⁸

Explanations are not redoing the work or the work itself in another guise. They are new afterthoughts. The work becomes a footnote to the intention. 'Power is dependant on the belief that it is not - replay slowly'.

Power is dependant upon the belief that it is not, power.

is dependant upon the belief that it is not. Power is dependant upon the belief that it is not power (pause) ... was never intended in a one-way system.

CARE
(overlapping)

dissemination

Schematically, the economies of production and distribution in film practice are every bit as restrictive as monetarism. The making 'visible', the distribution network, the publicity, the marketing, the capitalization, all may be private,

talked at not listened to.

but the public pays in the end. We subsidise the ads when we buy whatever it is the advertisement suggested we should buy in the first place. We subsidise the ads when we buy whatever it is the advertisement suggested we should buy in the first place. And we pay again with 'Pay TV'. This huge cultural subsidy is rarely spoken about. The *raison d'être* of this system is making a profit out of the public. The ends are political, the means economic.

⁸ quote from Much Madness, part of *Hang On A Minute*

An analogy is economic aid as a weapon of geopolitics.
To intervene between capital and its mirror (pause) is extremely dangerous.

image
CARE
RAGE
Perhaps image and capital could be taken apart as it were, intellectually, but not in actuality
– now. There is only one interface between image and capital – risk.

Someone must lose.
CARE and RAGE
(together)
CARE
people with the power often don't know they have the power

RAGE
This system, which depends on making profits, seldom sees the need to question itself,
or test its validity, because to itself its validity is self-evident. If any image is perceived as
profitable, it is considered

CARE and RAGE
(together)
'real',

RAGE
and so is made

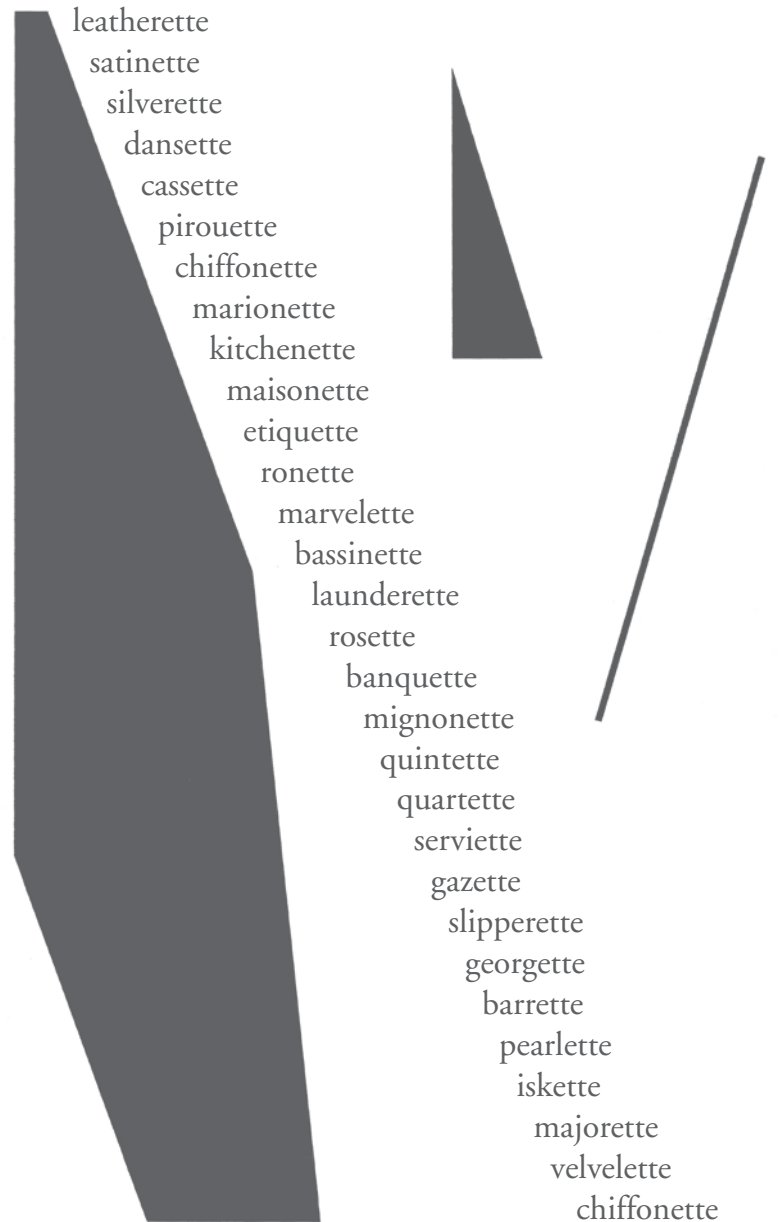
CARE and RAGE
(together)
'visible'.

CARE
If any image is perceived as profitable, it is considered 'real', and so is made 'visible'.

RAGE
(walking back to her chair at the other end of the room)
If any image is perceived as profitable it is considered real and it is made

CARE and RAGE
(together)
'visible'

POSSIBLE END OF ACT THREE OR FOUR



Writers' biographies

LAUREN GAULT

Glasgow-based artist Lauren Gault was born in Belfast, 1986. Recent exhibitions include *Sweet ensilage*, Tramway, Glasgow, 2013, *My Very Easy Method Just Speeds Up Naming Planets*, Glasgow Project Room, 2013, *WETODRY*, Sierra Metro, Edinburgh, 2011, *Who would you rather?*, Intermedia, CCA Glasgow, 2011. Lauren has upcoming projects as part of Modern Edinburgh Film School, Edinburgh Sculpture Workshop and with Spike Associates, Spike Island, Bristol. www.laurengault.co.uk

EMILIA MULLER-GINORIO AND JULIA SCOTT

Emilia Muller-Ginorio and Julia Scott are engaged in a sustained research and collaborative practice 'around feminism' which has come from desires to live, embody, practice, speak, and communicate these struggles. The public outcome of this practice includes screenings, discussions and events. Both are based in Glasgow.

VALERIE NORRIS

Valerie Norris is an artist based in Dundee. She graduated from the MFA at Duncan of Jordanstone College of Art and Design in 2005. Recent projects include *Artist's Books*, Dundee Contemporary Arts, *Works on Paper and Other Works*, Glasgow Project Room and *I Like Yellow Things*, Yuck 'n' Yum Guest Zine commission. Forthcoming projects include *I take into my arms more than I can bear to hold*, GENERATORprojects, 2013. www.valerienorris.tumblr.com

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