

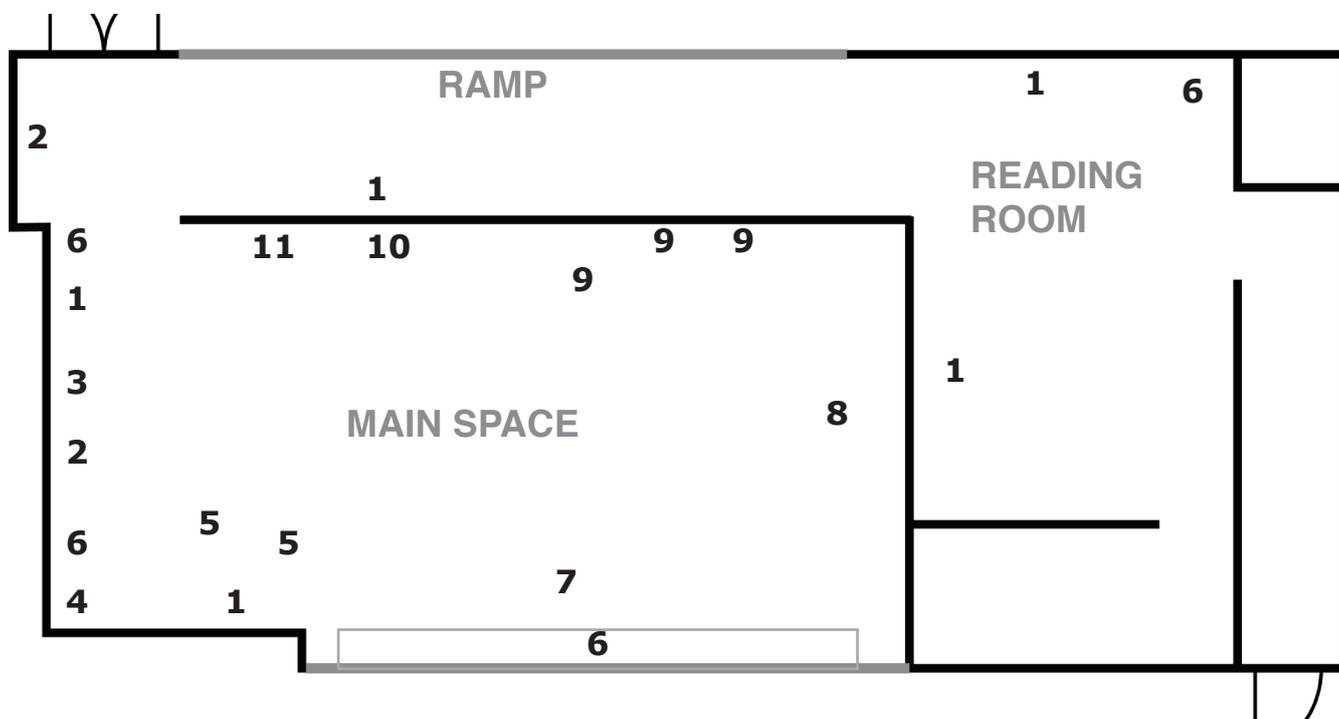
ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE

25 April – 25 May 2018

Beatrice Gibson, Alison Knowles, Ghislaine Leung, Annea Lockwood, Claire Potter, Charlotte Prodger, Carolee Schneemann, Tai Shani, Mieko Shiomi

Curators: Karen Di Franco and Irene Revell

ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE is a group exhibition looking at practices that emerge between text and performance, the page and the body, combining a display and events programme of historical and contemporary works. Newly commissioned and existing works intersect with an array of archival material located in Carolee Schneemann's *Parts of a Body House* (1968-1972), from which the exhibition title derives, and Alison Knowles and Annea Lockwood's score anthology *Womens Work* (1975-8). *ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE* seeks an alternative framework to look at the influence of conceptual procedures as well as experimental writing within contemporary feminist performance practices across visual art, sound and text. The exhibition seeks to highlight these significant trans-historical sensibilities, whilst acknowledging their disjuncts. Each artist brings a particular method, procedure or interrogation to the act of writing or performing text, blurring descriptions such as *text*, *score*, *work*, *performance*, *version* and *iteration*.



1. Mieko Shiomi, *Spatial Poem* (1965-75)

Spatial Poem No 1 - 5 and 8 - 9 invitations, enlarged facsimile
Spatial Poem No 6 and 7 performance reports (in reading room)

Mieko Shiomi's *Spatial Poem* (1965-75) comprises nine separate events that each invite participation anywhere in the world at a simultaneous moment which are then gathered together as brief written reports. The works were intended to explore the possibility for group performance that did not require performers to converge physically, and enabled Shiomi to stay in collaboration with a wide international circle after returning to Japan in 1965 following a year in New York. *Spatial Poem* No. 3, 6 and 7 are published in the first issue of *Womens Work* (1975). *Spatial Poem* No. 7 was conducted by the two curators in advance of the exhibition, and includes a loose constellation of those involved in the exhibition and various friends. *Spatial Poem* No 6 - *Orbit Event* is offered to everyone to perform themselves at any point during the period of the exhibition and send in their own report. Reports from both *Spatial Poem* No 6 and 7 are presented on the walls of the gallery reading room and the instructions for the others are dispersed throughout the exhibition space. The original *Spatial Poem* (1976) publication is on display in the reading room cabinet alongside a facsimile on the table. In its formal patterning the work profoundly shares authorship and labour, and in its iterative nature, also allowed Shiomi to work in sporadic bursts whilst a young mother.

2. Alison Knowles and Annea Lockwood (eds) *Womens Work* issue one book (1975) and issue two fold-out (1978)

Womens Work [sic] is a collection of textual, instructional and propositional performance scores by twenty-five women, edited and self-published in New York by Alison Knowles and Annea Lockwood over two printed issues (1975-8), bringing their work into relation with the feminist movement through the medium of the score. The two issues are displayed in the gallery, with the first issue also in facsimile in the reading room allowing access to all the works. In the gallery three works from the first issue are drawn out in more detail: those of the two editors, Knowles' *Proposition IV (Squid)* (1970) and Lockwood's *Piano Transplants* (1966-2013); as well as Mieko Shiomi's *Spatial Poem* (1965-75) which affords for contributions from each gallery visitor, exemplifying of certain tendencies for distributed authorship and labour. Notably, an extract from another of Schneemann's works, *ABC - We Print Anything - In The Cards* (1976) is published in the second issue. With its decisive feminist framing, the *Womens Work* collection presents a significant challenge to the male-dominated history of the avant-garde performance score and in turn a formal challenge to the feminist art movement of the 1970s that tended to focus on more visual media.

3. Annea Lockwood, *Piano Transplants* (1966-2013)

Facsimile of scores from *Womens Work* first issue (1975) and *Piano Transplant - Pacific Ocean Number 5* (1972) score in Franco Masotti (ed), *Sonorita Prospettiche, Suono/Ambiente/Immagine* exhibition catalogue (1982)

Photography: *Piano Burning*, first 'performance', London, 1968 (photo: Geoff Adams); *Piano Garden*, Ingatestone, Essex, 1969-70 (photo: Chris Ware); *Piano Drowning*, Amarillo, Texas, ranch of Stanley Marsh III, 1972 (photo: Richard Curtin); *Southern Exposure*, Bathers Beach, Western Australia, 2005 (photo: Peter Illari); *Piano Garden*, Soundlands, Gwydyr Forest, 2018 (photo: Dominic Chennell); *Piano Burning*, Bucknell University, Lewisburg PA, USA 2004 (photo: Tyler Kidder)

(see 11 for further details)

4. Alison Knowles' *Proposition IV (Squid)* (1970)

Enlarged facsimile from *Womens Work* first issue (1975)

Alison Knowles' *Proposition IV (Squid)*, a score-based performance for 4-5 performers, was conceived in 1970 at CalArts in the context of her *House of Dust* project. The textual score invites the performers to write their own score card that navigates the four quadrants of the work's circular performance space. The possible categories of action in each quadrant (shown in the 3rd and 4th pages of the score) were selected at random using BASIC coding on a mainframe computer, following Knowles' use of FORTRAN to compose the *House of Dust* poem from which one iteration 'A House of Plastic / In a Metropolis / Using Natural Light / Inhabited by People from all Walks of Life' produces the *House of Dust* structure itself. The work constitutes a play between a relatively direct series of instructions, and yet a great deal of autonomy for the individual performer in their choices.

5. Beatrice Gibson, *Prelude: Eileen* (2018, 9 mins) and *Prelude: CA* (2018, 12 mins)

Super-16mm transfer to video

Beatrice Gibson's films are often participatory, collaborative processes that include conceptual, chance procedures and the staging of performances of 'event scores'. These two new performances to camera by poets Eileen Myles and CA Conrad are 'preludes' to a forthcoming new body of film work and this tendency for re-citing material resonates with a number of the other works in the exhibition. *I hope I'm loud when I'm dead* (2018) captures the consequences of political upheaval and war through an intimate exchange with these two poets. The second film takes inspiration from the work of a third poet, Gertrude Stein - and her unrealised film script, *Deux Soeurs Qui Ne Sont Pas Soeurs* (1929) - a figure who also had specific resonances for Knowles and Lockwood.

6. Ghislaine Leung, *Shrooms* (2016)

Night lights, Adapters. Variable Dimensions. *Every visible unused socket within an exhibition to be filled with a mushroom night-light and plug adapter.*

6. Ghislaine Leung, *Colour Hides the Canvas, Moulding Hides the Frame* (2013)

Yoghurt, Windows. Variable Dimensions. *All external facing windows within the exhibition to be covered in yogurt.*

Within the practice of artist Ghislaine Leung, text operates as a hermetic structure, setting up a dialectic between an austere textual economy and the affective possibilities of the instructions. The two score-based works *Shrooms* (2016) and *Colour Hides the Canvas, Moulding Hides the Frame* (2013) intervene into the gallery environment as pervasive, organic concepts. The term 'live' in this context is located in probiotic materials that produce an opacity across the glass window of the gallery – rendering a prominent architectural feature largely obsolete. This organic re-housing critically shifts the emphasis of gallery/exhibition function, from objects/subject on view towards a shared intimacy.

7. Tai Shani, 'The Old Haunted House of Terrifying Terror' a chapter of the on-going project *Dark Continent Productions* (2018, 15 mins)

Audio, with bespoke VR animation (animation by Adam Sinclair)

This chapter is a blood-soaked Gothic fiction, narrated by Phantasmagoregasm, a hermaphrodite writer and empath. The story focuses on the dreamlike task perpetually undertaken by two sisters, Nora and Alma, to bury the decomposing body of their dead father, who despite their best efforts, is continuously disinterred from his burial site by pyramid shaped forces that entrap the sisters' house. Interweaving the activities of the protagonists is Phantasmagoregasm's fetid descriptions of this accursed scenario, imbued with violence that seeps from within the constantly resurrected corpse — possessing the house and its inhabitants. In this circumstance the possession is cellular, as the structure becomes host to fleshy behaviours. *Dark Continent Productions* is an expanded adaptation of Christine de Pizan's 1405 feminist book, *The Book of the City of Ladies*, an allegorical site for notable women drawn across time. The chapters within *Dark Continent* present an exegesis of the medieval understanding of history that blurs the notions of fact, fiction and myth.

8. Claire Potter, *Playhouse* (2018)

Ink on polythene, typescript on adhesive plastic. Variable dimensions. Performance duration 25 minutes.

A new commission made specifically for Chelsea Space, comprising an installation, a text and a performance by Potter to take place on Friday 11 May. The work explores the cumulative effects of monitoring a group of individuals through the act of listening on a narrator, who is compiling a series of fragmented narratives based on this task. This action takes place within a framework of the architectural design of back-to-back housing. The circumstances of the narrator's authentication as the compiler of the text is circumscribed by a series of tasks, implemented by the reader themselves. These tasks by turn, impede or restrict Potter's voicing of the narrative — the imposition implies a failure, not from want of trying, but that in circumstances of confusion or isolation, the body withholds or curtails speech. The stoppages of the materials of the installation — opaque protective plastic dust-sheets, frosted plastic to adhere to glass, also combine to promote obscurity, provoking the question about interpretation, what has been said versus what is heard under the strained condition of separation and desire for connection.

9. Charlotte Prodger, *Compression Fern Face* (2014)

Powder-coated monitor, monitor stand with wheels, Sony 14L5 video monitor, Pioneer V73000 DVD player, Looped DVD, Custom made extension cable, A/V cables, Headphone amp, Beyerdynamic DT 770 80 ohm headphones. *C14L5 and C73000*, Inkjet print, laser-cut acrylic, stainless steel

Compression Fern Face takes the descriptions of Dennis Oppenheim's video performance works of the early 1970s, including the eponymous title, as scores for this sculptural video and print work. The work explores the intertextual relationships between the material of text and speech, and the self for which it is a conduit - as it metamorphoses via time, space and technological systems - here as much a crossing of gender as the spatio-temporal. This equally applies to the materials of the work which includes the direct translation of pattern and size of the ventilation holes on the monitor and DVD casing to the Perspex of the fern prints.

10. Carolee Schneemann, *Parts of a Body House* (1957-68)

Reset text sourced from its original publication in *Caterpillar* (issue 3/4, 1968)

Parts of a Body House is a score, a document and a piece of speculative fiction, written by Carolee Schneemann between 1957-68. The text operates across a series of registers and durations, as an architectural reimagining of the interior of the body as fleshy, subversive locations for social and political interaction, and as a set of instructions for an unrealised performance

environment. Originally published in the poetry journal *Caterpillar* (issue 3/4, 1968), it was re-published in the anthology *Fantastic Architecture* (eds. Dick Higgins and Wolf Vostell, Something Else Press: New York, 1969), before featuring in Schneemann's first artist book, the eponymously-titled *Parts of a Body House Book* (1972), made with the Fluxus affiliated Beau Geste Press, in Cullompton, Devon. Within the site of Schneemann's textual body, corporeality is exposed as a network of sinuous circuitry, activated by immediacy — touch, heat and interaction. Drawing out the connections between the spaces of performance, as a textual and embodied environment of activity extends to the works within the exhibition, where a new setting of *Parts of a Body House* is presented as a typographical framework, adapted to the gallery space.

11. **Annea Lockwood, *Piano Transplant no 1* (1966),**

prepared piano with sound recording of performance by Áine O'Dwyer (24 mins, loop)

Annea Lockwood's *Piano Transplants* (1966-2013) propose a series of transformations of the instruments by natural processes including *Piano Burning*, *Piano Drowning* and *Piano Garden*. The very first, *Piano Transplant no 1*, a permanently prepared piano that Lockwood made in 1966 in London, now part of the Hugh Davies Archive at Goldsmiths, University of London, is displayed in the gallery. The piano, 'beyond the point of repair' like all the later *Piano Transplants*, was prepared using elements obtained largely from a toy shop, including a motor-powered bubble-bowing 'mouth' to the right hand side, adjacent to etchings Lockwood took from newspapers. This is accompanied by the recording of its first public performance by Áine O'Dwyer (2017). A series of photographic documentation spanning 1968 to the present chart some of the many performances of the other *Piano Transplants*, alongside its scores.

The **Womens Work** publication is on loan from the **Her Noise Archive**, UAL Archives and Special Collections.

Annea Lockwood's permanently prepared piano is on loan from The **Hugh Davies Collection** held at Goldsmiths, University of London. The loan has been enabled by James Bulley as part of the Unit for Sound Practice Research. Thanks are also due to Pam Davies, Annea Lockwood, the Goldsmiths Electronic Music Studios, and the Goldsmiths Music department for their support. Áine O'Dwyer's performance took place as part of 2017's *Longplayer Day*.

An event will take place at **LUX** on **Sunday 20 May** to accompany the gallery programme expanding on the live possibilities of the exhibition. This will include contributions from **Anna Barham, Daniela Cascella, Ami Clarke, Tomoko Hojo, Natasha Lall, Aura Satz, Linda Stupart** and others, with the full programme announced shortly.

Gallery events include a performance from **Claire Potter** and a **workshop 'These are the Scores'** led by **Irene Revell** on **Friday 11 May**.

An affiliated symposium, **Female Conceptual Art practices, Sound Sculpture, Archives, Oral History and International Transactions**, convened by **Dr Jo Melvin** and supported by the **Chelsea, Camberwell and Wimbledon Graduate School** will take place at **Chelsea College of Arts** on **Thursday 24 May**.

Artist Biographies:

Beatrice Gibson is twice winner of *The Tiger Award* for best short film at the Rotterdam International Film Festival and winner of the *2015 Baloise Art Prize*, Art Basel. In 2013 she was nominated for both the Jarman Award for Artists Film and The Max Mara Whitechapel Prize for Women artists. She is currently working on two new films co-commissioned by *KW Institute for Contemporary Art*, Berlin, *Camden Arts Centre*, London, *Bergen Kunsthall* in partnership with *Borealis - en festival for eksperimentell musikk*, Bergen and *Mercer Union*, in partnership with *Images festival*, Toronto. The first one, with and about two contemporary American poets, *Eileen Myles* and *CAC Conrad* and the second, an adaptation of a 1929 Gertrude Stein script, *'Deux Soeurs Qui Ne Sont Pas Soeurs'*.

Alison Knowles (b. 1933, New York, NY) is a visual artist whose work encompasses participatory installations, performance, sound, poetry, publications and tactile objects. Knowles graduated with an honors degree in Fine Arts from Pratt Institute in 1956, where she was awarded an honorary doctorate in 2015. A founding member of Fluxus, Knowles began using Cagean compositional devices, such as indeterminate performance and chance operations in the early 1960s. For Something Else Press, Knowles collaborated with Marcel Duchamp on a screen reprint of his *Coeurs Volants* and designed and co-edited John Cage's *Notations* (1968), a book of visual music scores. Knowles created one of the earliest book objects, *Bean Rolls* (1963), a can of text and beans, beginning her more than 30-year experimentation with the sculptural potential of the book. Among her Fluxus performance scores are *Make a Salad* (1962), *Shoes of Your Choice* (1963), *The Identical Lunch* (1969), and later sound installations, like *Bean Garden* (1971), enacted in galleries and on radio broadcasts. In 1967, Knowles's *the House of Dust*, produced with James Tenney, was among the earliest computerized poems, winning her a Guggenheim Fellowship in 1968. She brought this work to CalArts, where she taught from 1970-1972. Recent solo exhibitions and performances include the Drawing Center, New York (2001), Tate Long Weekend, London (2008), Solomon R. Guggenheim Museum, New York (2009), The High Line (2012), The Walker Art Center (2014), La Monnaie de Paris (2015), Palm Springs Museum of Art (2016), Carnegie Museum of Art (2016), Art Basel's Art Unlimited (2016), Beijing Live (2016), MoMA (2017) and ongoing international touring project *The House of Dust by Alison Knowles* (2016-18). Knowles lives and works in New York City.

Ghislaine Leung lives and works in London and Brussels. Recent solo projects include *Local Studies* for Reading International, London, *The Moves* at Cell Project Space, London, 078746844 at WIELS, Brussels and collaborative projects *YOUR WORDS IN MY MOUTH | MY VOICE ON YOUR TONGUE* at Künstlerhaus Stuttgart, *Hollis & Money* at ICA, London. From 2017-2019 she will be in long-term collaboration with Netwerk, Aalst on her project *VIOLETS*. Leung's collection of writings *Partners* launched with Cell Project Space in 2018 and she will be in residence at Triangle Marseille in August 2018. Her solo commission for Chisenhale Gallery, London is forthcoming in 2019.

Annea Lockwood's compositions range from sound art and environmental installations to concert music. Recent works include *bayou-borne, for Pauline*, for 6 improvising musicians based on a map of the bayous in Houston, TX; *Streaming, Swirling, Converging*, an electroacoustic collaboration with Christina Kubisch, and *Wild Energy*, with Bob Bielecki - a multi-channel site-specific installation focused on geophysical, atmospheric and mammalian infra and ultra sound sources, commissioned by the Caramoor Festival of the Arts. Her music has been presented in many venues and festivals including the Tectonics/BBC Festival Glasgow, the Henry Moore Institute Leeds, the Lab San Francisco and the Israeli Center for Digital Arts, Holon Israel. It has been issued on CD and online on the Gruenrekorder, Lovely Music, New World, Ambitus, 3Leaves, XI, EM and other labels.

Claire Potter is an artist-writer from Merseyside. Solo presentations in 2017 include *Sally Nike Leather Glove Smoke*, released on Chocolate Monk records, Brighton; *Round that way*, published by Ma Biblioth que, London; and *Coupler*, exhibited at Xero Kline & Coma, London. Recent performances and exhibitions include A+A Gallery, Venice (2018); SUPERNORMAL Festival, Oxford; Cafe OTO, London; Wysing Arts Centre, Cambridge (all 2017); White Rainbow, London; Lydgalleriet, Bergen, Norway; and Leeds Arts University (all 2016). Potter's writing has recently been commissioned by White Rainbow, London (2018); Corridor8, Manchester (2017); and CCA Derry-Londonderry (2017), and they are currently writing their third book, an experimental treatment of architecture and dissociation, due for publication in 2019.

Charlotte Prodger is a Glasgow-based artist who works with moving image, writing and performance, exploring the intertextual relationships between each of these materials. Solo shows include Sculpture Centre, New York; Bergen Kunsthall; Kunstverein D sseldorf; Glasgow International; Studio Voltaire, London; Spike Island, Bristol; Koppe Astner, Glasgow; Temple Bar Gallery, Dublin and Hollybush Gardens, London. Groups shows and screenings include Tate Britain, London; New York Film Festival; Berwick Film & Media Arts Festival; British Art Show 8; K nstlerhaus Graz; Artists Space, New York; Pier Arts, Orkney and Kunsthalle Freiburg. Prodger's writing has been published in F.R.DAVID, 2HB, Frieze and Happy Hypocrite.

Carolee Schneemann is an American visual artist, known for her discourses on the body, sexuality and gender. Her work is primarily characterized by research into visual traditions, taboos, and the body of the individual in relation to social bodies. Schneemann received a BA from Bard College and an MFA from the University of Illinois. She holds Honorary Doctor of Fine Arts degrees from the California Institute of the Arts and the Maine College of Art. Schneemann's work has also been exhibited worldwide at institutions including the Los Angeles Museum of Contemporary Art (US), the Whitney Museum of American Art, New York (US), the Centre Georges Pompidou, Paris (France), The Reina Sophia Museum, Madrid (Spain), the Haus der Kunst (Germany), Tate Modern (UK), Whitworth Art Gallery, Manchester (UK), the Irish Museum of Modern Art (Ireland) and the Museum of Modern Art, New York (US). In 1997, a retrospective of her work entitled *Carolee Schneemann, 'Up To And Including Her Limits'* was held at the New Museum of Contemporary Art, New York. Recent exhibitions include the touring retrospective *Kinetic Painting*, Museum Der Moderne Salzburg (Austria), Museum f r Moderne Kunst Frankfurt am Main (Germany) and MoMA PS1, New York (US) in 2017-18. She has published widely, producing works such as *Parts of a Body House Book* (1972) *C zanne, She Was a Great Painter* (1974) and *More than Meat Joy: Performance Works and Selected Writings* (1979).

Tai Shani was born in London. Shani has presented her work extensively in the UK and abroad, recent exhibitions and commissions include, including Glasgow International (2018); Wysing Arts Centre (2017); Tensta Konsthall, Stockholm (2016); RADAR commission, Loughborough University, (2016), Serpentine Galleries (2016); Tate Britain (2016); Schirn Kunsthalle, Frankfurt (2015); Southbank Centre, London (2014-15); Arnolfini, Bristol (2013); Matt's Gallery, London (2012) and FRAC Nord-Pas de Calais and Loop Festival, Barcelona (2011); The Barbican, London (2011); ICA, London (2011).

Mieko Shiomi was born in Okayama City, Japan in 1938. In 1961 she graduated from Tokyo National University of the Arts majoring in musicology and co-founded Group Ongaku with classmates exploring improvisatory music. In 1964 she went to New York to participate in Fluxus and in 1965 she started the series of *Spatial Poem*, returning to Japan the same year. In 1976 she finished the nine events of *Spatial Poem* and published a book of all the reports. Since then Shiomi has worked as a Fluxus member, a music composer and an intermedia artist by organising or participating in many concerts, performances and exhibitions in Japan and abroad. Major solo exhibitions include *Fluxus Balance & Balance Poems* at Galerie J & J Donguy, Paris (1995); *Collagen und Multiples*, Galerie & Edition Hundertmark, Cologne (1998). Solo concerts include *Fluxus Media Opera*, Xebec, Kobe (1994); *Fluxus Trial*, The National Museum of Art, Osaka (2001) and *Fluxus in Japan 2014*, Museum of Contemporary Art Tokyo (2014).