

BEGGAR

FEET





"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 unlike. 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)





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.

3rd, 4th audience performers,

audience member

all moving together to create the  
performance space

Repeat this process for 2nd,

Part 3/ singing

emphasis

translated song,

belly line, according to the vocal

Part 4/ return of paintings

from them to return

one by one take the

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

painting to front

arms out

to side hand showing palms

no painting/ or holding

faces

painting

whole body leaning in direction, three positions

painting held as partner/ or no

belly line

rounded

walking in an arc

belly

Fiona Robertson - Steven Anderson- Carrie Skinner

Beggarsteem 29th April 2017 - 06 May 2017

Glasgow Project Room, Trongate 103 G15 4D

WWW.beggarsteem.com