

# SUNDAY NIGHTS AT FRANKLIN FURNACE

*performances by*

**RON LITTKE**

**ANN DARBY  
&  
LAURE SOLET**

**OCTOBER  
25  
8:30**

**KATE  
MEYNELL  
from  
England**

**CHRISTIAN  
MARCLAY**

**DEBRA WANNER &  
ANN SACKRIDER**

**\$4 - includes refreshment  
\$5 - includes even more refreshment**

**FRANKLIN FURNACE  
112 FRANKLIN ST  
925 - 4671**

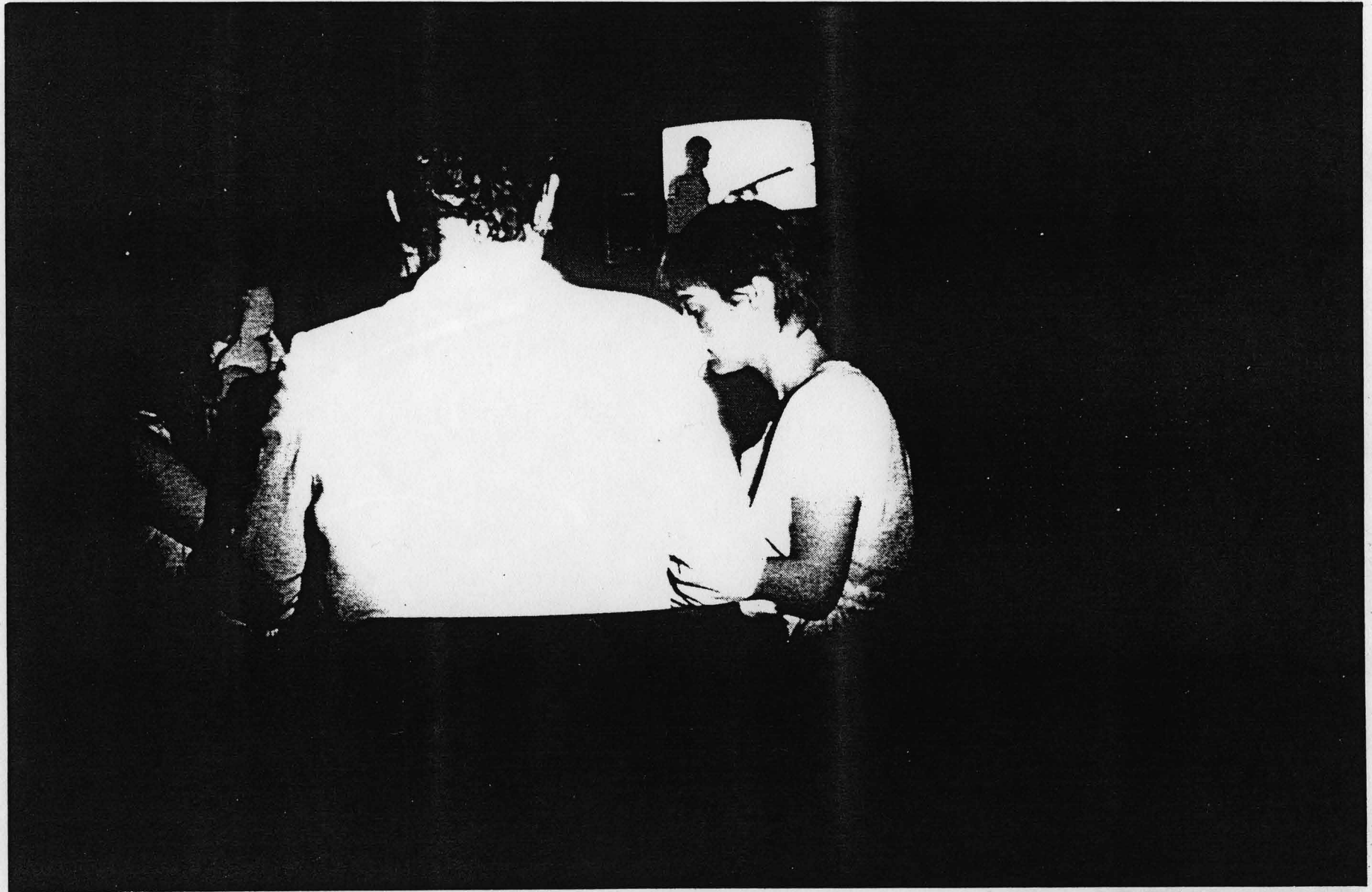
POSTCARD PERFORMANCE

Took place at Franklin Furnace N.Y.C. on  
October 25th 1981

This was a reading of cards exchanged daily over a month between myself (in London) and my mother Hildamarie Hendricks (in Vermont). We read our own writings simultaneously, pausing to let the other speak when a point of particular importance was reached. We had slides of the reverse side of the cards projected onto the wall behind, most of Hildamarie's were snow scenes - the Christmas cards she'd never sent - mine were also mostly tourist cards and I usually added to them.

"Delay between Question/Answer and Digestion/Comment is strange, I feel when I read your cards like I am having a conversation in the past, present and future all at once." Kate to Hildamarie (27th April 1981)

"I've long felt that I'd die protesting and screaming... Its hard to see Mummy growing old. I get impatient and thats another way of rejecting the thought..." Hildamarie to Kate (15th April 1981)



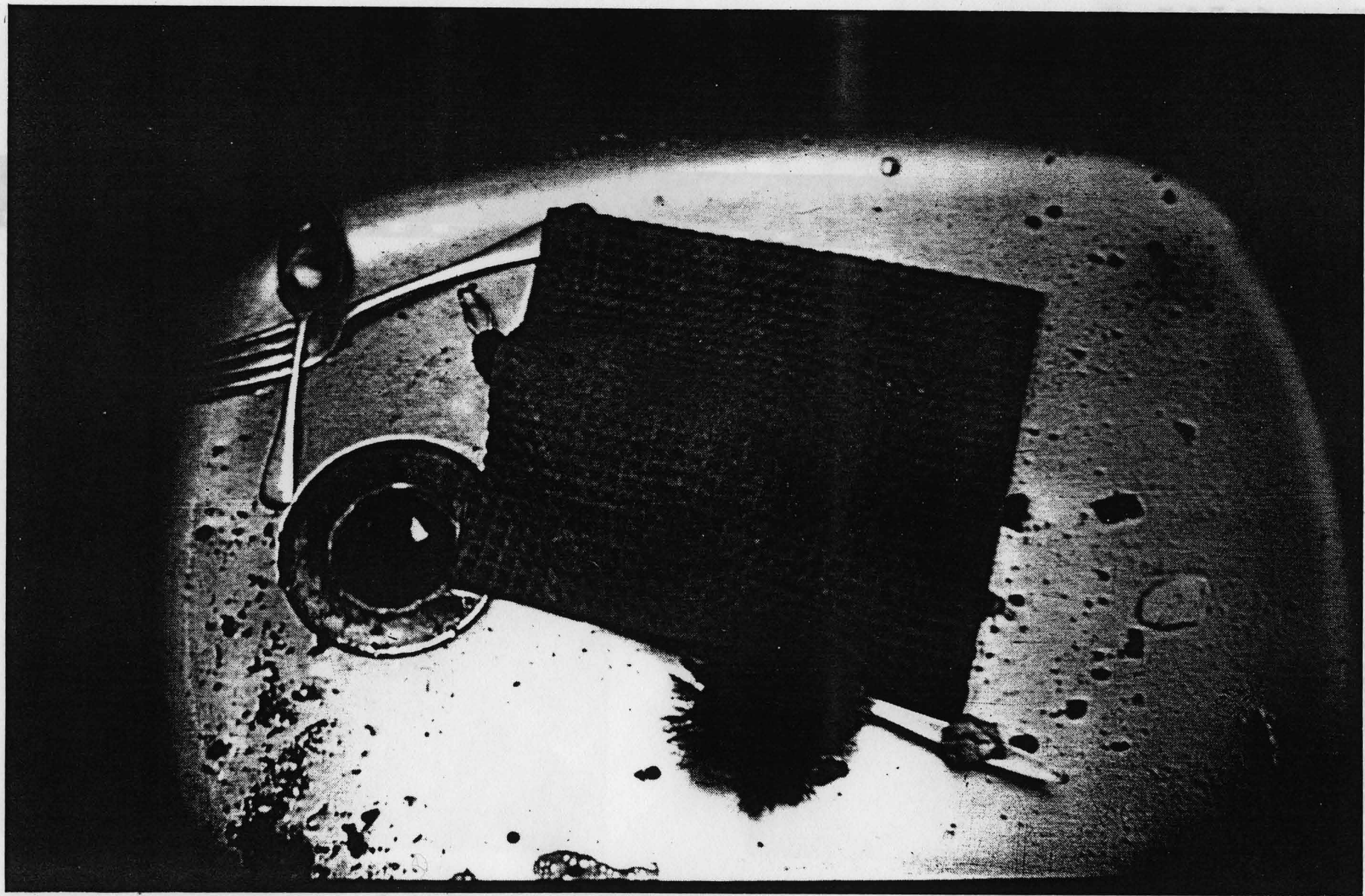
POSTCARD EXCHANGE

Performance by HUMP. May 1982

Maria Holt, Kate Meynell, C. Toler, Penny Thomas.

We exchanged postcards for a month on the subject of women and unemployment/employment. From this we collectively created a multi media performance using slides, back and front projections, sound tapes, a video tape, and live action; incorporating our own stories as well as those of other women. We performed this at the Musicians Colective as part of the 'Women Live Festival' selected by Tina Keane.

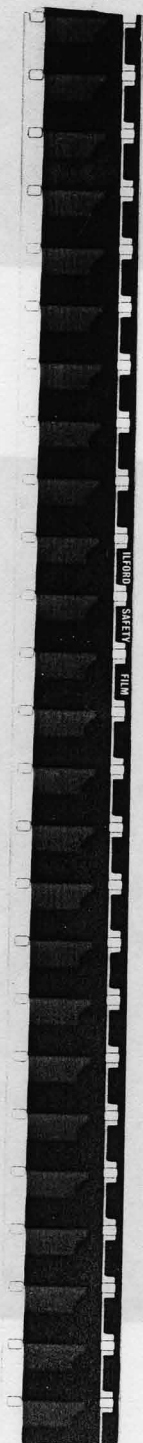




SHE TALKS TO HERSELF OFTEN

In black and white and colour. 6mins.1981  
(16mm film and slide tape versions)

An illustrated dialogue, a conversation with myself. It takes one through a succession of active domesticity in five still phases, between which one finds oneself in a colourless landscape that is dreamlike, but perhaps no more so than the still activity which has preceded it.



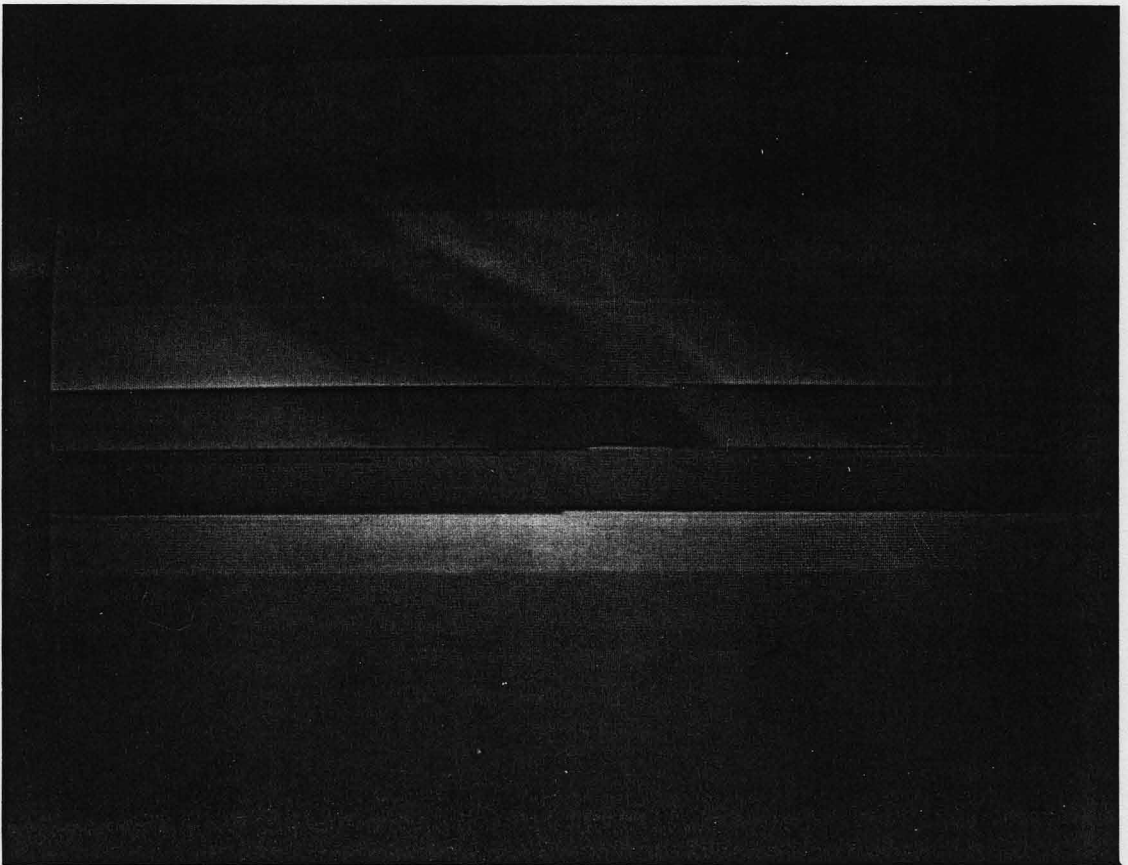
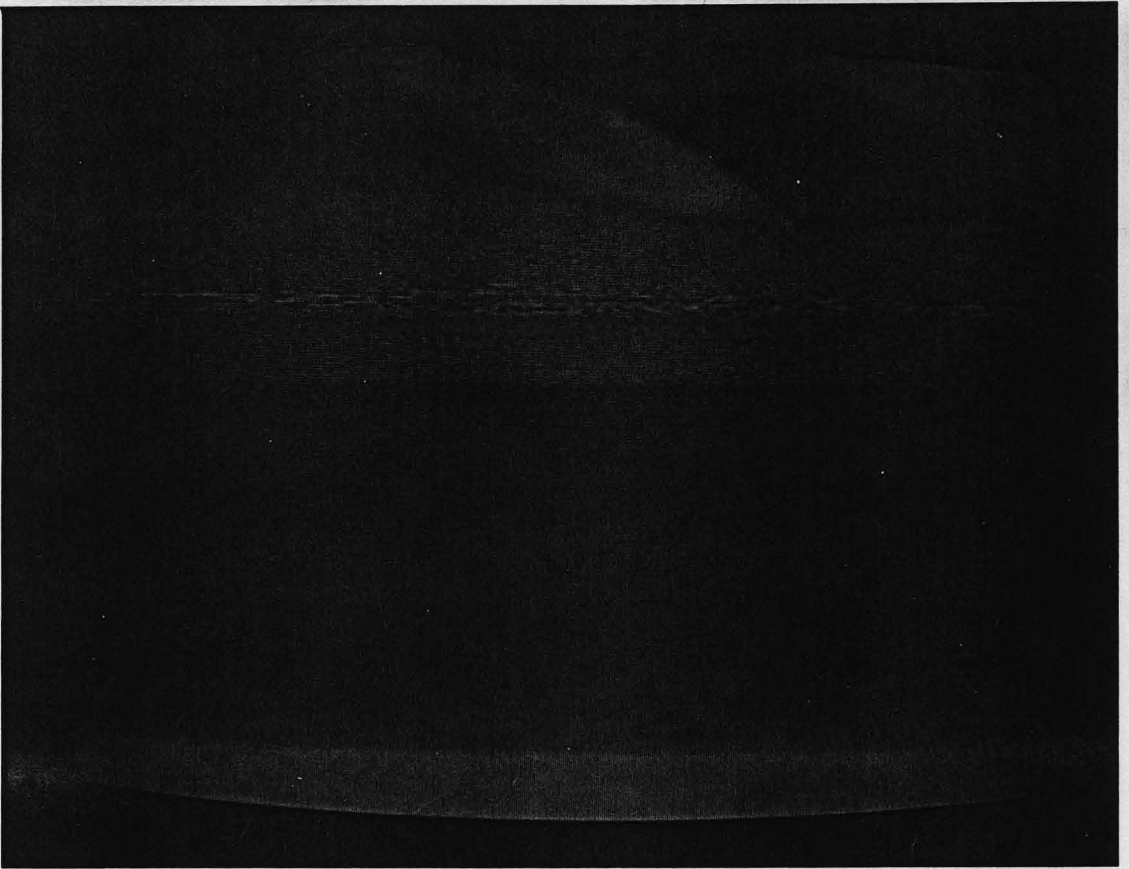
BELLA

The vel

rythmic

at full

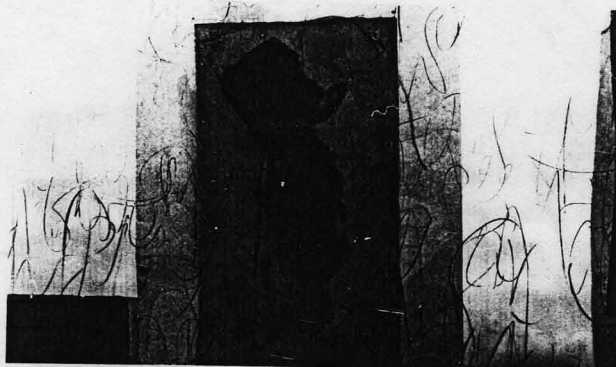
sound.



DIARY

Installation colour video U-matic. 9mins. 1983

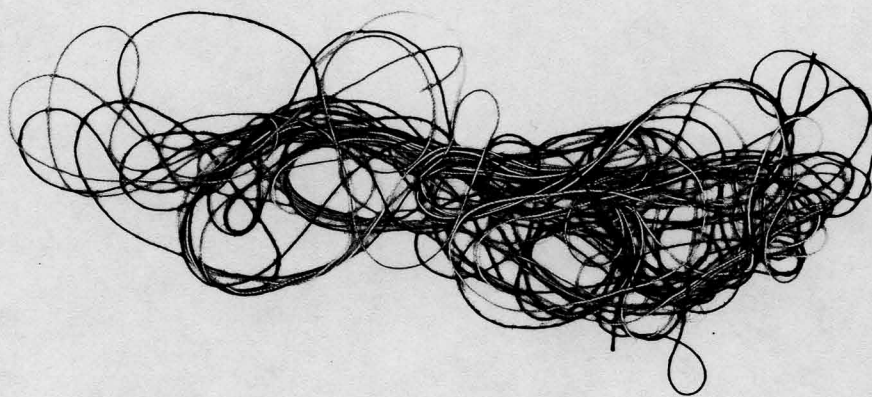
In a walled all white area 7ft x 20ft I made a window structure; sheets  
sewn together with coloured threads stuck to the walls, billowing out  
A documentary of the Glass/Sensuality installation being dismantled,  
(nowhere to put it as it wouldn't fit through the front door) after  
working on it over two years. The voice over is a conversation I had  
with Maggie Warwick, who had been operating the camera, about some of  
the concerns within the work.

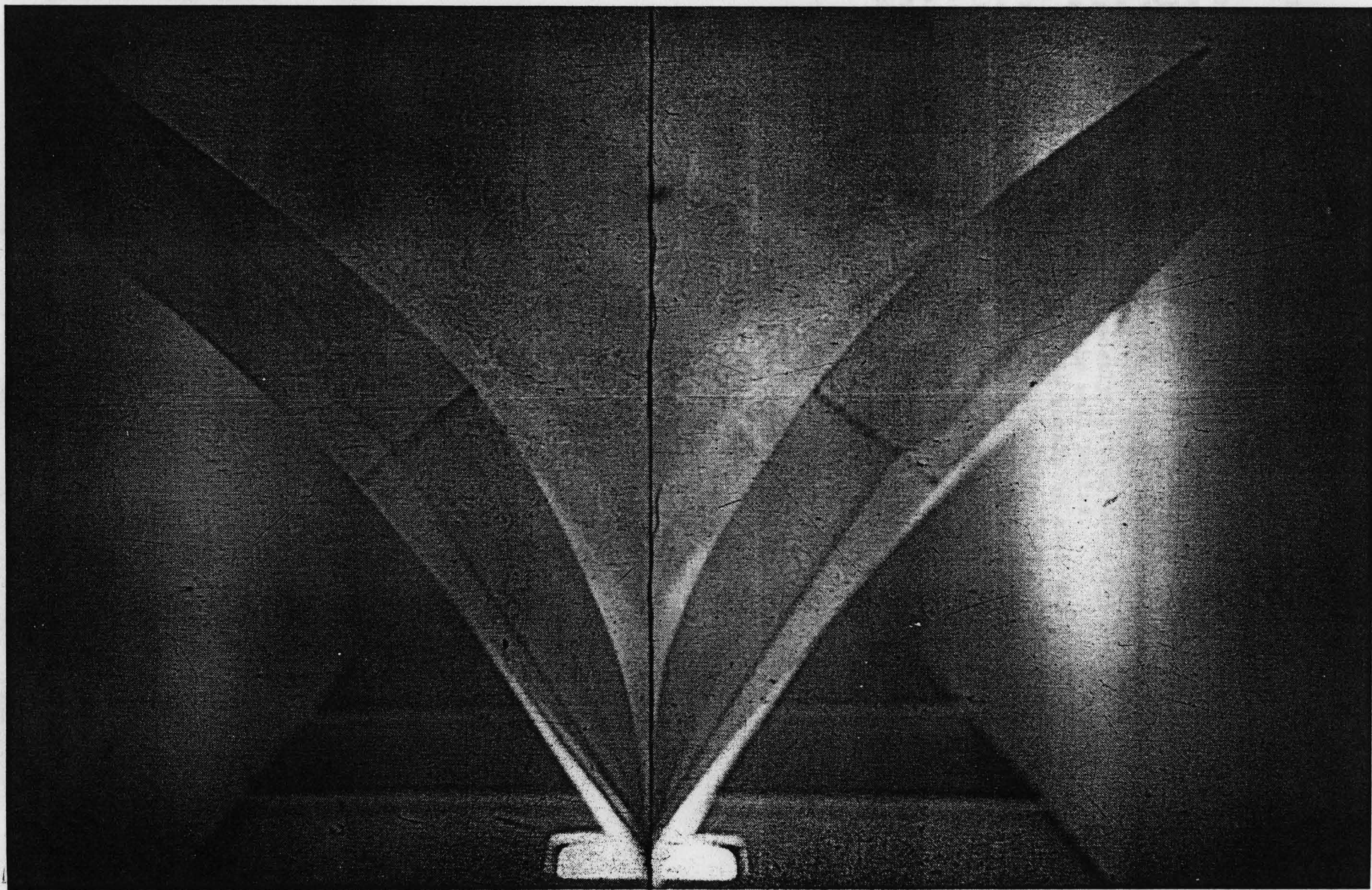




TENT/BELLY Installation 1983

In a walled all white area 7ft x 20ft I made a tissue structure; sheets sewn together with coloured threads stuck to the walls, billowing across a rope running from both ends to a board above the centre. This made a tent like structure which was illuminated by a video monitor placed face down on the ceiling, in the middle of the central board. The image on the monitor was the same as for 'Belly' but without sound and over a much longer period of time (20 mins.) because of the way this was edited, the light both fragmented and enclosed the space.

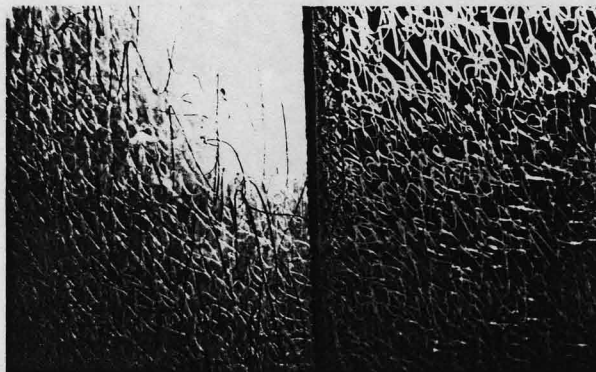


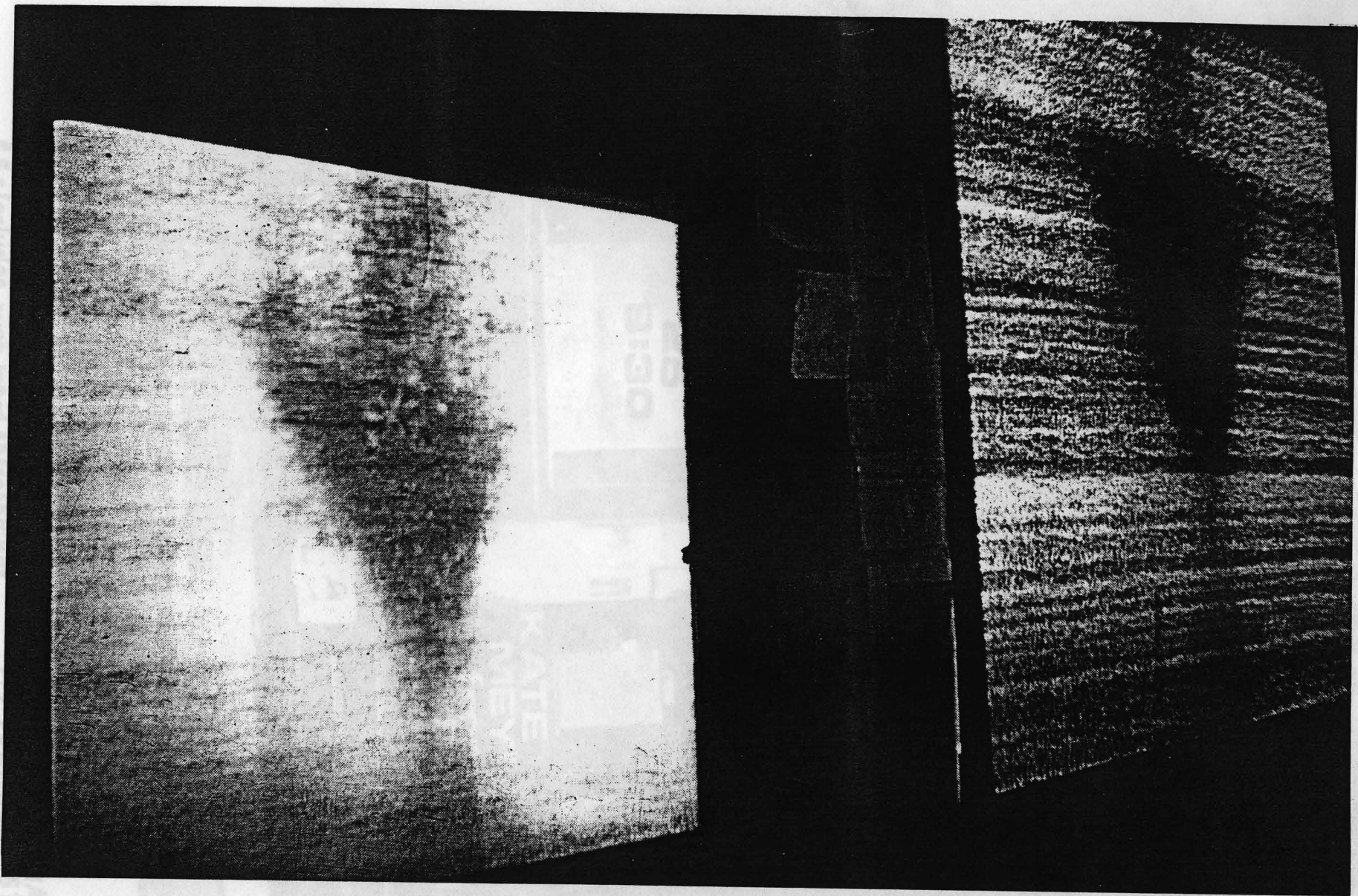


DIARY Installation, in a space 13ft x 16ft. (Nov.'81 - Sept.'83)

This was a sheet of glass 8ft x 5ft onto which, in a central square, projected slides of pubic hair rose and fell in water, animating as the images dissolved in and out of each other. The word sensuality has <sup>been written</sup> Over and over again on this square, a pattern no longer readable. This acted as a partial back projection screen, reflecting the image where they fell on the marks, but mostly letting the light through to project the majority of the image on the wall behind.

A third projector illuminates the remaining area which casts shadows from the objects and writings on the glass. This area outside the central square, has on one side notations in colour paint and chinagraph, and on the other side, waxed tissue paper, body imprints and various other materials including: hair, slides, prints, 16mmfilm, lace, leaves, thread bird skeleton, snakeskin, spider, potsherd, string, flowers, cloves etc. These were glued, stuck with wax or sewn; these were gradually added, as the installation was a diary, it was always "in progress"





925-4671

AGE

SUNDAY NIGHTS AT

JE