

ARNOLFINI

LIVE EVENTS!

ROBERTA GRAHAM CAMPO SANTO



gallery two 22-26 february

with performance 25 february at 8pm and 26 february 6.30pm.
Entrance free.

“MAKING OF A MONSTER . . . HIS FRIENDS CALL HIM JESUS . . .”

Do you remember these headlines in the papers? One person they made a deep impression on was Roberta Graham . . .

Campo Santo is Italian for 'cemetery'—literally 'sacred field'. The title refers to the 'field' mapped out by thirteen marble plaques, each relating to one of the thirteen victims of Peter Sutcliffe, "the Yorkshire Ripper", placed around the gallery. They form an exhibition, or 'installation', in themselves, but they are also the setting for a live event by Roberta Graham (see details above).

Roberta Graham's major works to date have been *Reflections on the Kray Brothers*; *77 Murders, London*; *Projected Rituals . . . standing in the Shadow of Love*; *Short Cuts to Sharp Looks* (exhibited at Arnolfini, december 1980); and *Life Sentence*. (*Campo Santo* has been performed previously at London Film-Makers' Coop; The Basement, Newcastle and in Felling High Street, Gateshead.)

The list of titles is enough to show that her work is an examination of our attitudes towards crimes, particularly where these involve sex or death. Like many artists, she uses the media as her prime evidence, a reflection of society's attitudes.

"A society based on exploitative control", she writes, "weakens the independence, integrity, critical thinking and productivity of those submitted to it. This does not mean that it does not feed them with all sorts of amusements and entertainments, but only those that restrict the development of personality rather than furthering it. Contemporary society offers spectacle in the form of newspaper and tv reports of crime, war and atrocities. This kind of cultural food does not offer activating stimuli but promotes passivity and sloth. In its selective precis of material, use of catchphrase and cliché, it dehumanises."

Campo Santo tries to steer us away from the media view of "the Ripper case" towards a more thoughtful approach to Peter Sutcliffe: why did the media make capital out of the fact that six of the thirteen victims were prostitutes? Sutcliffe is only one murderer out of many, but, more than that, don't his crimes implicate all of us? "To me he's

not just a deviant freak, he's a symptom of a social illness, an extreme form of it . . . There are many people who probably do think like he does, but don't act on it, in terms of their attitudes towards women and prostitutes." (The artist in conversation with Andre Stitt, *Vox Magazine*, p7, september 1982.) "People like Sutcliffe aren't just one-off freaks, that possibility is present in everybody. I think if we all understand that a bit more, then we'd be better off, instead of treating it like a freak incident — that people can be pushed so far to confirm their beliefs."

There is not the space to expand on the other themes that Graham touches upon in the performance: our attitudes towards death, towards religion (whether we are believers, like Sutcliffe, or not) and particularly the idea that evil is easily recognised. She quotes Erich Fromm (the *Anatomy of Human Destructiveness*) "The naive assumption that an evil man is easily recognisable results in a great danger; one fails to recognise evil men before they have begun their great work of destruction."



Kenneth Gill

THE BASEMENT GROUP

Live Art from Newcastle

gallery one tuesday 22 february - saturday 26 february

Exhibition 11 am-6 pm and programme of performance 6.30 pm daily (Saturday 7.15 pm). Entrance Free.

The Basement Group is unique in this country in combining two functions: it is an 'exhibiting society' for a group of six artists working in time-based media, (mostly performance and video), and it has up to the present provided a venue for any performing artist wishing to present work. It has helped to make Newcastle, its home town, one of the strongest centres for performance art in this country and created a place where ideas can be freely exchanged and put into practice.

At a time when many artists have adopted a passive attitude towards finding an audience for their work — waiting for commercial or public galleries to do it for them — it is very refreshing to find a group of artists who take on this job, not only for themselves but for other artists from this country and abroad working in the same field. The Basement has become such a popular venue (over 200 events have taken place) that some artists wishing to

perform there are having to be turned away.

The Basement Group was formed in 1976 (as The Ayton Basement) and relaunched in its present form in 1979 with backing from Northern Arts and the Arts Council of Great Britain. There are currently six members of the group: Jon Bewley, Kenneth Gill, Richard Grayson and Belinda Williams are all performance artists, making use of several media, whilst John Kippin and John Adams work mainly in film, video and photography.

At Arnolfini the Group have been invited to take over gallery one for five days to present their work, as individuals, but also to project something of the excitement that results from artists working in proximity to each other. There will be a programme of events each evening at 6.30pm (lasting about 1½ hours), in which a seated audience will view performances or videos by each artist in turn. One or more of the artists will also be present throughout the day, either making an extended performance involving audience participation, or to discuss the aims of their work. There will be an exhibition and documentation in the gallery of past works or events by members of the group and by well-known artists who have shown at the Basement in the past.

All art requires the active involvement of an audience, but this is especially true of performance work. We hope that by presenting the evening programmes in the context of live discussion and documentation of past events, the excitement and achievement of the Basement Group in Newcastle will be a challenge and inspiration to artists and others living in Bristol.

TUE	1	VIEWS OF OUR TIME: galleries one and two				6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
WED	2	exhibition continues				6.00 8.00 8.15	36 Choringhee Lane PO 36 Choringhee Lane PO Das Andere Lachein galle
THU	3	exhibition continues				6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
FRI	4	Richard Cork: A Place for Art 1pm exhibition continues				6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
SAT	5	ROS PERRY jewellery Views of Our Time galleries one and two	FREE:GALLERY TOUR 2.30pm			6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
SUN	6	jewellery 5.30-10.30pm galleries closed				6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
MON	7	jewellery 5.30-10.30pm galleries closed		7.30pm	Understanding Modern Dance evening class	6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
TUE	8	Views of Our Time galleries one and two Ros Perry jewellery				6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
WED	9	exhibitions continue		9.30am	The Rime of the Ancient Mariner rehearsals begin	6.00 8.00 8.15	36 Choringhee Lane PO 36 Choringhee Lane PO Die Reinheit Des Herzens
THU	10	exhibitions continue		9.30am 2.00pm	Ancient Mariner rehearsals continue Ancient Mariner public performance (Time subject to confirmation)	6.00 8.00	36 Choringhee Lane PO 36 Choringhee Lane PO
FRI	11	exhibitions continue		7pm 8pm	Introductory music talk John Aldis Choir concert		See MUSIC
SAT	12	exhibitions continue	FREE:GALLERY TOUR 2.30pm			6.00 8.00	Yol 15 Yol 15
SUN	13	jewellery 5.30-10.30pm galleries closed				6.00 8.00	Yol 15 Yol 15
MON	14	jewellery 5.30-10.30pm galleries closed		7.30pm	Understanding Modern Dance evening class	6.00 8.00	Yol 15 Yol 15
TUE	15	Views of Our Time galleries one and two Ros Perry jewellery				6.00 8.00	Yol 15 Yol 15
WED	16	Vaughan Grylls talk: 1pm exhibitions continue				6.00 8.00	Yol 15 Yol 15
THU	17	exhibitions continue				6.00 8.00	Yol 15 Yol 15
FRI	18	Graham Crowley: Murals 1pm exhibitions continue				6.00 8.00	Yol 15 Yol 15
SAT	19	Views of Our Time: last day Ros Perry Jewellery	FREE:GALLERY TOUR 2.30pm			6.00 8.00	Yol 15 Yol 15
SUN	20	jewellery 5.30-10.30pm galleries closed				6.00 8.00	Yol 15 Yol 15
MON	21	jewellery 5.30-10.30pm galleries closed		7.30pm	Understanding Modern Dance evening class	6.00 8.00	Yol 15 Yol 15
TUE	22	The Basement Group gallery one and performance 6.30pm Roberta Graham gallery two Ros Perry jewellery				6.00 8.00	Yol 15 Yol 15
WED	23	The Basement Group: performance 6.30pm exhibitions continue				6.00 8.00	Yol 15 Yol 15
THU	24	The Basement Group: performance 6.30pm exhibitions continue				6.00 8.00	Yol 15 Yol 15
FRI	25	The Basement Group: performance 6.30pm Roberta Graham: performance 8.00pm exhibitions continue				6.00 8.00	Yol 15 Yol 15
SAT	26	The Basement Group (last day) performance 6.30pm Roberta Graham (last day) performance 6.30pm Ros Perry jewellery	FREE:GALLERY TOUR 2.30pm	7pm 8pm	Introductory music talk Jan Steele and Janet Sherbourne concert		See MUSIC
SUN	27	jewellery 5.30-10.30pm galleries closed				6.00 8.00	No Mercy, No Future 18 No Mercy, No Future 18
MON	28	jewellery 5.30-10.30pm galleries closed		7.30pm	Understanding Modern Dance evening class	6.00 8.00	No Mercy, No Future 18 No Mercy, No Future 18

David Bedford



The White Horse (see page 8)



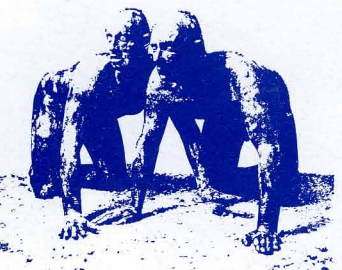
Das Andere Lachein

Die Reinheit Des Herzens

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LIVE EVENTS!

Season of live performance and visual theatre:
Rational Theatre in Orders of Obedience; highly acclaimed collaboration with figurative sculptor Malcolm Poynter 10, 11, 13, 14, 15 & 16 march, 8pm
Impact Theatre Co-operative in No Weapons For Mourning; surrealist visual theatre, and exploration of the detective theatre genre. 18 & 19 march 8pm



Tim Souster - Electronic Music Now Saturday 12 march 8pm, plus Electronic Music workshop, 4pm.
Peter Donohoe piano recital Thursday 17 march, 8pm.

