

SHE IS THE WORK

A lecture presentation

work - labour /task (the)

work - object/practice (a)

The filmed fragments
serve to visually evidence
time spent in specific
locations.

The fragments are understood as 'tropes' for the work undertaken while 'on location'.

They are disjointed, they are sketches, they offer no cohesive narrative.

They are illustrative of a methodology in which specific locations are 'researched'.

The locations are visited
and documented.

The objective is to 'walk the locations'. To rehearse the memory. Orientated by the original 'text'. Directed to seek out specific moments in situ.

These moments, these
filmed fragments in no
way attempt to replicate
or hold the essence of the
original scene.

They are the location, the place, the moment - but once removed.

Being there...

This is the work.

Gaining a sense of place,
event, and memory.

Being there...
directed by the scene's
narrative and it's inherent
subtext.

Mapping out elements in which research material and memory are tied or linked together by threads and tangential connections.

The 'labour', is in the
gathering of elements,
material and threads.

Followed by an activity of
placing, indexing,
arranging.

To create a constellation of relational context, from which further narratives are produced.

The 'works' made,
formulated and produced
are understood as nothing
more than *paragraphs in
and ever evolving essay.*

We enter, as always
in media res.

This presentation/lecture is an attempt to share the thinking and methodology as understood by the artist, which enabled the on going project SHE IS THE WORK evolve.

SHE IS THE WORK - includes works in moving image, text (to be read and spoken), an Unfolding Archive and an Itinerant Studio.

The project tethers aspects of research which had tangential relations prior to this research. Some of the original points of reference are:

L'Eclisse (1962) M. Antonioni

Cesearee (1979) M. Duras

Hiroshima Mon Amour (1959) M. Duras/ A. Resnais

Il Dialogo di Roma (1982) M. Duras

Roma (1993) M. Duras