

PROJECT PROGRAMME 11:

PHILIP DADSON

Video plus performance/4-7 December 1976

This show was an opportunity to put together a few things which have interested me for some time . . . ideas and feelings about pulse, rhythm, simultaneity, change . . . How to combine imagery and sound in ways that express these concerns has led me to composing and to the media of video and performance. These works come somewhere near what I aim for.

Earth: Two simultaneous 20 minute videotapes.

Crossings: For two grand pianos, two typewriters and closed circuit television.

Physical: Four simultaneous 50 minute videotapes for eight monitors: Les Mills Health Studio/YMCA Businessmans' Health Club/ Chidokan Karate/ Spa Health Studio.

Parabola: Crater drumming; a fifteen minute videotape.

EARTH

The juxtaposition of two processes. Two 20 minute tapes that observe the final stages of childbirth and old age. A simple statement about breath, birth and death.



CROSSINGS

For two pianists, two typists and closed circuit TV. Based on overlapping and resolving rhythmic and melodic patterns. The two typists type related texts on natural and social change. Both texts are slowly typed through the duration of the piano music and displayed on two screens opposite each other. All slightly confusing.

The texts were as follows:

- (i) *A natural process of change generally occurs so slowly as to be almost imperceptible; growth, day into night, the seasons etc. The exception is change by violence, an eruption, flood or famine for example. Change by violence is preceded by signs . . . of accelerating transformation, and succeeded by temporary calm.*
- (ii) *A social process of change generally occurs so slowly as to be almost imperceptible; conventions, surroundings, balance of power etc. The exception is change by violence, a rebellion, revolution or war for example. Change by violence is preceded by signs . . . of accelerating transformation and succeeded by temporary calm.*

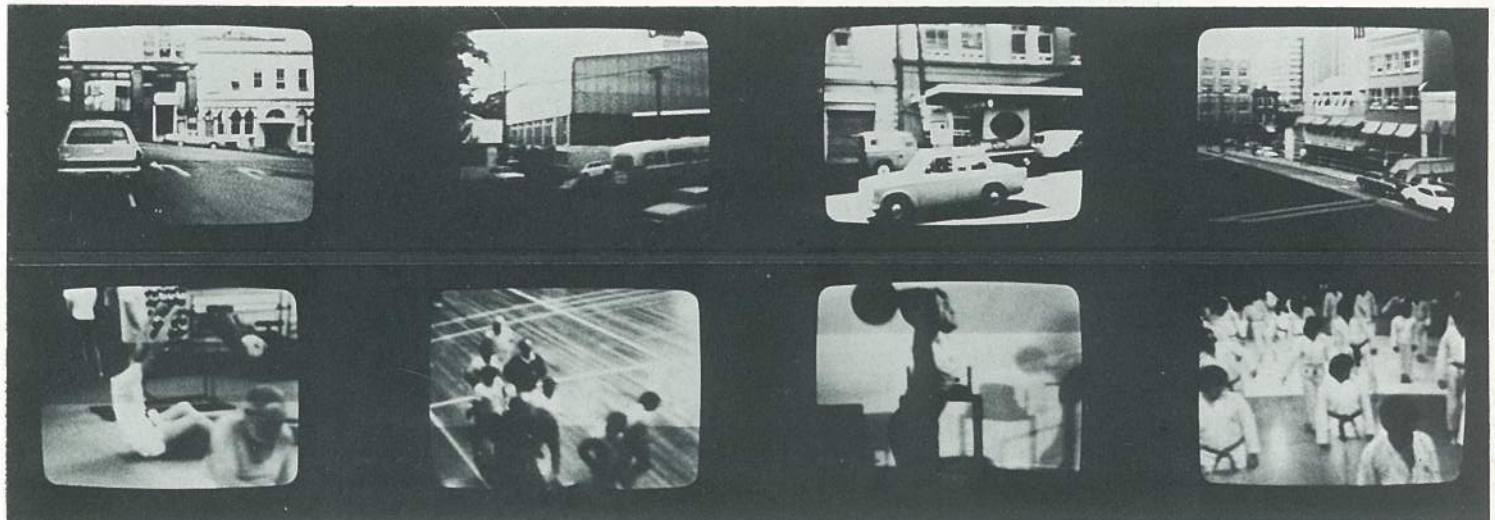


PHYSICAL

This is concerned with three things: firstly the particular kind of energy that emerges from a group activity . . . a sort of group dynamic more perceptible when there is movement. A situation where each person's identity amalgamates into a common identity. A process which expands the further one stands back.

Secondly with the rhythm, complex and straight forward,

overlapping and contrasting. Each situation dictates its own seemingly choreographed routine which group participants realise either individually or in unison. A variety of equipment is used which reinforces body rhythms with sound. And thirdly the juxtapositions of situations that reflect different preoccupations and sometimes obsessions with the body . . . body building, Dojo rituals, figure trimming and plain old losing weight.





PARABOLA (unexhibited at ACAG/took place in Mt Eden crater)
 A fifteen minute videotape of drumming inside Mt Eden crater. Since 1970 local "Scratch Orchestra" enthusiasts have drummed from dawn to dusk each Winter Solstice (information on this released about June 23 each year). Parabola was an event similar to that of Solstice Drumming. The location has always created certain problems some of which I attempted to come to grips with in Parabola ... particularly the problem of keeping a steady pulse with players widely separated around the inner slopes of the crater. Synchronisation is almost impossible unless planned for. But the event turned up more than we bargained for. Replay later revealed a surprising mix of radio signals amongst the drumming: VHF radio communications from taxis, police, trucks etc in the city. The big aerial on top of Mt Eden is a post office repeater station for mobile radio links in the city and somehow the video recorder received, amplified and put the signals on tape unassisted. The camera visuals were no match for the sound, so the tape was omitted from the ACAG Project Programme 11 and shelved for the future.

Philip Dadson/Feb 1977



Philip Dadson at the bottom of Mount Eden's crater coordinating *Parabola*

