

## WOMEN'S WORK IN DISTRIBUTION

P. O. Box 172 Telephone 01-341 1439  
London N6 6DW (Wednesdays - Fridays)

Circles has been started by women to bring together and distribute women's works in a variety of media. Our intention is to expand the idea of specialist distribution services by including in this and future catalogues: films, tapes, slides, video, performance and other related activities, to be seen, heard and enjoyed. By presenting women's work together we hope to be able to show its richness and diversity and the threads which run through and link it together. We hope also to encourage discussion and support for other women to make and show their own work, whether the subject matter be personal or political, figurative or formal and create our own 'definitions' and 'contexts' as women artists.

Works in this catalogue may be hired on an individual, unaccompanied basis at the rates indicated below (plus carriage and insurance) or, as the women in this catalogue are all keen to present and discuss their own and each other's works, they may be hired as part of an accompanied mixed programme. The hire fees specified are for one show only and are not negotiable: 70% of the hire fee is paid to the artist on a royalty basis and the remaining 30% is retained by Circles to cover operating overheads.

### FILMS

[16mm unless otherwise specified]

**ABSTRACT No 1** Annabel Nicolson  
Hire fee £1.00; silent; 3 mins

**FEZ** Annabel Nicolson  
Hire fee £2.00; silent; 4 mins

**FLAVIA** Annabel Nicolson  
Hire fee £3.00; silent; 6 mins

**FOCII** Jeanette Iljon  
Hire fee £3.00; silent; 6 mins

**G** Susan Stein  
Hire fee £3.00; sound; 5 mins

**LIGHT READING** Lis Rhodes  
Hire fee £12.00; sound; 20 mins

**LOST FOR WORDS**  
Annabel Nicolson  
Hire fee £2.00; silent; 4 mins

**MILL FILM** Annabel Nicolson  
Hire fee £2.00; silent; 4 mins

**NO LAUGHING MATTER**  
Jeanette Iljon  
Hire fee £7.50; sound; 15 mins

**OFTEN DURING THE DAY**  
Joanna Davis  
Hire fee £8.00; sound; 15 mins

**RETURNING** Susan Stein  
Hire fee £7.50; sound; 15 mins

**RIPPLE** Jane Clark  
Hire fee £5.00; Super-8mm; 10 mins

**RITUALS OF MEMORY**  
Pat Murphy  
Hire fee £8.00; sound; 15 mins

**SHADOW OF A JOURNEY**  
Tina Keane  
Hire fee £10.00; sound; 20 mins

**SLIDES** Annabel Nicolson  
Hire fee £8.00; silent; 16 mins

**SUSAN AT THE HAYWARD**  
Annabel Nicolson  
Hire fee £2.00; silent; 4 mins

**THAT'S ENTERTAINMENT/ THE CONJUROR'S ASSISTANTS**  
Jeanette Iljon  
Hire fee £15.00; sound; 35 mins

**TO THE DAIRY** Annabel Nicolson  
Hire fee £2.00; silent; 4 mins

**3 SHORT EPISODES**  
Rachel Finkelstein  
Hire fee £10.00; sound; 20 mins

**WINTERLIGHT** Jane Clark  
Hire fee £9.00; Super-8mm; 18 mins

**WISH YOU WERE HERE/ THE DOG BENEATH THE SKIN**  
Jeanette Iljon  
Hire fee £3.00; silent; 6 mins

Performance and presentation fees for accompanying work are negotiable, depending on the requirements of the venue concerned and the duration and nature of the presentation. All travel expenses must be met by the hirer and if including performance as part of a mixed show adequate setting-up time should be allowed for.

Telephone bookings will be accepted but must be followed by a written order confirming the titles requested, the date, time and address of the venue if different from the booking source. Orders should specify the nature of the show: whether for public or private presentation, for lecture or discussion purposes and whether an artist is to accompany work and lead discussion. A contract giving full conditions of hire will be sent out on receipt of the confirmation order and will be followed by our invoice which should be settled immediately after the show.

Please contact Felicity Sparrow at the above address or telephone the office (Wednesdays - Fridays, 10 am till 6 pm) if you would like help with programming or if you would like more information about Circles and the works it distributes.

### TAPE RECORDINGS

**WOMEN AND CREATIVITY**  
Annabel Nicolson  
A series of recordings of women talking about creativity in relation to their own experience.  
Hire fee and duration negotiable; at least 2 hours should be allowed, preferably 3-4 hours.

### VIDEO TAPES

**MAN MADE IMAGES**  
Rachel Finkelstein  
Hire fee £10.00 b/w cassette 38 mins

**PLAYPEN** Tina Keane  
Hire fee £9.00; b/w cassette; 20 mins

**THE SWING** Tina Keane  
Hire fee £9.00; b/w cassette; 12 mins

**3 ASPECTS OF PERFORMANCES AND INSTALLATIONS**  
Tina Keane

**SHADOW WOMAN** (hopscotch)  
**THE SWING/ ALICE THROUGH REFLECTION**  
SHE performance the poem  
Hire fee £9.00; bw cassette; 20 mins

(the above 3 tapes may be hired together for £20.00)

### PERFORMANCE WORK

**PERFORMANCES**  
Annabel Nicolson  
fee and duration negotiable

**PLAYPEN** Tina Keane  
fee negotiable; live work with video; approximately 40 mins

**RITUALS OF MEMORY**  
Pat Murphy  
Hire fee  
Fee and duration negotiable

**SHE** Tina Keane  
Fee negotiable; live work with video; slides; neon; approx 30 mins

### SLIDE / TAPES

**CLAPPING SONGS** Tina Keane  
Two girls illustrate the different movements in the songs as they sing them.  
Hire fee negotiable; 8 mins

## ANNABEL NICOLSON

'It means that the thoughts have that kind of reflectiveness of one person thinking to themselves, by themselves ... what interests me about women talking together is that often that quality doesn't get lost.

There seems to be enough space, women can give each other enough space for that intensity of feeling to come through in how a woman is talking.'

'Yes. A woman said that. I remember, the time you played the tapes at the Women's Research Centre.

She said that there was a quality of offering, that you offered another person the space to talk ... But also she made some point about the pauses that it was the pauses that then generated the speech.'

'I like it that there can be pauses between someone thinking. It's very physical, you get a sense of someone's thoughts coming from somewhere unreachable, even for them, so when it surfaces it can be coming into existence, physical existence.'

### TAPES

Since October 1978 I have been making tape recordings of women talking about themselves, particularly about creativity in relation to other aspects of their lives. Each woman was asked to look at how things affect her and what has been helpful and what has

been difficult in what she is doing. The tapes can be played in art schools, galleries, women's groups, etc., anywhere where an informal situation can be set up for people to talk about what they have heard in relation to their own experiences.



## SUSAN STEIN



## LIS RHODES

A masterpiece certainly has nothing to do with identity because identity if it had an audience would not care to me a masterpiece. But really what I would like to know is why the very good things everybody says and everybody knows and everybody writes are not masterpieces. I would really very much like to know why they are not.

As for light reading that could be about ... i could say that it is about identity; that it is about explanation; that it is the picture of a sentence; the sense of a paragraph - photographed the saying of the seen; the sound of an image spoken, or a film with a bibliography. i should say that it is myself talking to you; just a woman reading her thinking.

that is my only knowledge, that knowledge particular to me. it is said that particular knowledge is unimportant - that nowhere is it attempting to direct a course of *action* toward an existing question or situation. but that knowledge is important because it is the only knowledge that we all have. now i may not want to speak, even to myself, of all this knowledge. i may speak of different parts at different times. but it is always there. every day.

if you like - i don't think i do - i could say that the film is neither a metaphor for an idea, as in a story, nor the re-enactment of history as in documentary - perhaps it is both - neither as in both the former cases is there a sense that an answer will answer a question - or that a cause will cause an effect. Perhaps the answer is already in the question, and the cause the effect. so don't let's confuse the personal with the unique. the personal is the unique that is everybody's;

### FILM PROJECTIONS

Most of my film work (1969-73) involved the use of projection as part of a live situation which included other elements such as circumstantial sources of light from doorways and windows, matches, draughts, whistles, reading aloud. These early performance pieces were often improvised and were structured to need the assistance of others present.

*There were stories... the night blooming series that only blooms in the dark one night each year in the Southern states, how the neighbours would come to watch all night how you might watch for hours and hours and if you looked away you might miss it.*

### PERFORMANCES

These are usually structured in response to the situation and include images created very simply from the nature of the space and quality of light in relation to spoken images and physical movement, running, breathing, voice, sounds, etc..



To work, when working at lots of things, or not working, still lots of things. Keep stopping work, or stopping not-working, to enjoy a distraction. Looking out of the window, seeing a shape. It stays with me. *Returning*. This shape has stayed with me for a long time now. Being constantly aware of this shape, it takes on a certain character. Familiar view. Look and search for the unfamiliar. If looking in or out is watching ... shapes our watching. Envelopes opening. Information inside. To peer. Passed before we have a chance to.

If distraction is a moment of not-working, when does not-working not become a distraction, but work? Finding ways of working ideas. *G*. Ideas become work. Close work, close window.

### Light Reading



I read to you and you read to me and we both read intently. And I waited for you and you waited for me and we both waited attentively.  
*Gertrude Stein: Bee Time Vine*

PAT MURPHY



*Rituals of Memory* is a continuing work which is concerned with the relationship between memory and its expression in language and image. The act of remembering is similar/akin to the act of imaging/construction of an image. There is an equivalent configuration of elements within a unified whole. One element of an image implies its completion, just as one element of a memory triggers the reconstruction of a whole pattern.

The work has been produced in prints, xerox books, slide performance and film. Each piece is complete in itself while referring to a larger changing structure. I have used techniques which parallel the growth and decay of an image within their own processes.

The photo-etchings come from fragments of letters and First Communion photographs. *The Muybridge Solo* is a xerox book based on the degeneration of mechanical memory. As a performance, its progress was contingent on the interdependence between the sequence of poses and the recitation of a sequence of words.

The film *Rituals of Memory* concerns my sisters' memories about Belfast. It uses the archetypal/rhetorical imagery of family photographs (christenings, weddings, first communions, family events). The soundtrack consists of disjointed readings from my sisters' letters and segments of conversation. The images proceed through a series of long dissolves which are extended beyond their conventional function indicating the passage of time. Memories are static configurations. It is we who change our positions in relation to the memory image.

JANE CLARK

For the past eight years my film-making has been concerned with recording the nature of light and reflection in water. One of the things I learned early on is there is no way you can reconstruct a scene in nature. If you are not totally attuned to it at the time of filming you cannot go back and re-film, the subject matter will have changed, it will never repeat itself. My method of working is to go to the location and spend a certain amount of time taking still photographs, in this way I

gradually absorb what I feel to be the spirit of the place and discover what aspects I want to draw on. When I find the spot in which to film I spend a long time there setting up the camera and looking, the whole emphasis at this point is placed on receptivity. It may be a change in the speed of the wind, a leaf floating by or a point of light flaring in the lens which becomes my cue to start; editing is done in camera as it is my intention that the finished film be a recording of what happened and my reaction to it at that specific time in that specific place.



*Winterlight was made in this way in Victoria Park, January 1979*

JOANNA DAVIS

OFTEN DURING THE DAY

I describe a kitchen both physically and through the activities that take place within it. I want to take notice of the small and regular activities that occupy a big proportion of my time. I expect a recognition from other people. I made a film in the odd hours over the past two years and the activity of making it was quite close to the activities it describes.

No account is taken of the importance of housework to women, either in terms of the simple amount of time women spend on domestic-care activities or in terms of the personal meaning of housework to women. *Annie Oakly: Sociology of Housework*

My relationship to the room is this because I clean it.

Woman's Voice:

*When we first constructed the sink there was a gap between the enamel part and the wooden drawers that support it. The gap worried me because I saw that water trickled through onto the things in the drawers. The others didn't notice or didn't mind, and it took me several months to do anything about it.*



## JEANETTE ILJON

Which situations have permanence? Opression. Exhaustion. Enthusiasm.  
I was born in Rhodesia. I've lived in England for about ten years.  
Giving form to concept. Structuring reality?

My grandmother was the heroine of my childhood. She enjoyed being alive more than anyone I'd met.

Aestheticisation?

Some 'White' children ostracised my sisters and I for playing with 'Black' children. I didn't care. But these glaring discrepancies. Wealth. Culture. Language. Not mine. Crying myself to sleep.

Listening for signposts. Watching.

I stayed up all night; drawing, reading, fantasising. Escaping through a window, wandering through the town and beyond.

Discoveries.

It was said that you stood a better chance of getting into Art College as a woman if you were good looking. Most of the tutors are men. I wore a see-through blouse to the interview and said I was a performance artist. I got in, and started working. This also

The exciting thing about making art is really to discover what you are doing as you do it.

I enjoy working with other people; but often there are good reasons for working alone.

Contemplation. Awareness. Communication.

A friend persuaded me to stay while my film was being shown. "It's our film now - watch it with us".

## RACHEL FINKELSTEIN



## TINA KEANE

The theme of my work is the image SHE from girlhood to womanhood. Through old wives tales to children's playground songs and games, to advertisements and magazines.

Women have changed but to change radically we must radically change the image 'SHE'.

*The shadow of my daughter  
becomes the shadow of my life  
as I will become the shadow of hers  
as my mother  
grandmother, and  
great grandmother*



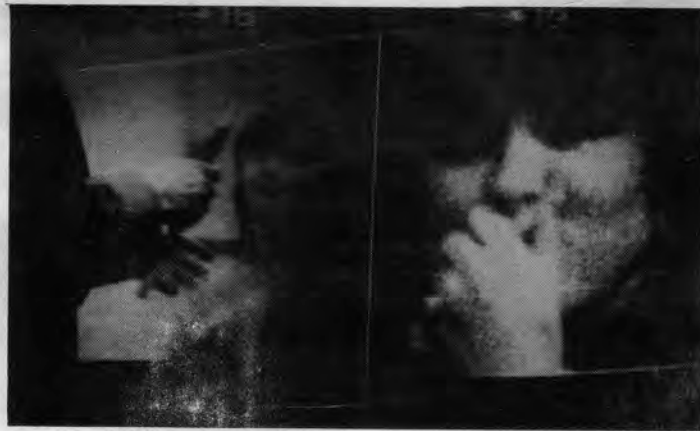
Making films has been, for me, a process of discovery opening up naturally the next area of enquiry.

FOCII : A dance/mime film, centring on a relationship of self to self and self to other.

WISH YOU WERE HERE/THE DOG BENEATH THE SKIN : A highly coloured sentimental picture postcard of a little girl and a dog forms the basic icon of a collage animation film.

NO LAUGHING MATTER : exposing 'documentary' set-up - turning the tables on voyeurism.

THAT'S ENTERTAINMENT/THE CONJUROR'S ASSISTANTS : Filmed at a children's Christmas party, a re-examination of 100 ft "verite" documentary demonstrating power relationships in action. Are women and children people too?



### 3 SHORT EPISODES:

1. Penis Envy?
2. Stop Pushing ...
3. Towards a New Female Sexuality

Directed & acted : Ms Rachel Finkelstein  
Camera Woman : Ms Ursula Hansler  
Light : Ms Moira Knowles

Although the film is in three parts, there is one underlying theme 'My personal dissatisfaction with the kind/type of sexual relationships men impose on women'. The continuity of the film is found in my search for a New Female Sexuality.

*Part 1: Penis Envy?* is using both black comedy and symbolism to demonstrate castration. The Banana is used to symbolise the Penis whilst it is cut and destroyed by the Bride. During this process the male is made to lose his voice.

*Part 2: Stop Pushing ...* re-shot pornography film in fast motion. In this part the music is distorted to represent the female voice.

*Part 3: Towards a New Female Sexuality* is a discovery of my vagina and a lyric loving relation with mybody to myself. 'Touching' is sex too' is an important caption also during this section.

*Shadow of a Journey* was filmed on a ferry going to the Isle of Harris from the Isle of Skye. The sound is traditional tales and Gaelic songs from a 76 year-old woman from Harris.

*Playpen* is a video recording of women, from a baby of 6 months to a woman of 82, sitting in a playpen one at a time. The sound is *Susy* a children's clapping song. In live performances I sit in the playpen with a mirror and video camera. The camera is static, and I move the mirror around so as to relay the reflection of the audience onto one of the monitors. At the same time the prerecorded video tape of children and women in a playpen is shown on the other monitor, linking all three elements in real time.



In *She* transparencies of neon signs, words of a short poem and shop windows are projected onto a wall and I use the area in front of the images to perform. At the same time a video camera records my image on to a monitor, reducing my movements and size, bringing into play the actual and the recorded, the shop dummy and the person, the illusion and the reality.