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** Jeannette Ijima
Hire fee £3.00; silent; 6 mins

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

**LIGHT READING** Lis Ródeos
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**
Jeannette Ijima
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 Conjurer’s Assistants**
Jeannette Ijima
Hire fee £15.00; sound; 35 mins

**TO THE DAIRY**
Annabel Nicolson
Hire fee £3.00; silent; 4 mins

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

**WINTERLIGHT** Jane Clark
Hire fee £8.00: Super-8mm; 18 mins

**WISH YOU WERE HERE/The Dog Beneath the Skin**
Jeannette Ijima
Hire fee £3.00; silent; 6 mins

**TAPE RECORDINGS**

**WOMEN AND CREATIVITY**
Annabel Nicolson
A series of recordings of women talking about creativity in relation to their own experiences.
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; 30 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; b/w cassette; 20 mins

(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.)

**PERFORMANCE WORK**

**PERFORMANCES**
Annabel Nicolson
fee and duration negotiable

**PLAYPEN** Tina Keane
fee negotiable; five work with video; approx. 40 mins

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

SHE Tina Keane
Fee negotiable; five 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 himself, by himself ... 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 told 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

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. When 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.

LIS RHODES

A masterpiece certain 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, everyday.

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;
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.

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.

Annis Delfy: 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?

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

RACHEL FINKELSTEIN

3 SHORT EPISODES:

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

Directed & acted : Ms Rachel Finkelson
Camera Woman : Ms Ursula Hansier
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 everybody to myself.
'Touching' is sex too' is an important caption also during this section.

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

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 78 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 Sissy 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 as to relay the reflection of the audience onto one of the monitors. At the same time the pre-recorded video tape of children and woman 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 a monitor, reducing my movements and size, bringing into play the actual and the recorded, theshop dummy and the person, the illusion and the reality.

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