

SHELLY NADASHI, GILES BAILEY AND CLIFF LAINE

TEXT ME FASTER

PERFORMANCE PROGRAM

FRIDAY 05.08.11 AT 7PM

THREE ARTISTS SHOW PERFORMANCE PIECES

Programme:

Table Piece no.12 (2008), after Lamonte Young, Poem for Chairs, Tables, Benches, etc. (1960) – Cliff Laine

All Whirlwind, Heat, and Flash (Undertone) (2011) – Giles Bailey

Piece of Shit (2009) – Cliff Laine

Laser Show Demonstration (2011) – Shelly Nadashi

Drip Piece (1959–1961) – George Brecht

Tom/Lutz: Two Scenes in 1983 (2010) – Giles Bailey

Nivea Piece (Variation) (1962) – Alison Knowles

Giles Bailey

Giles works with documentary footnotes, fragments and images from the history of performance practice. By taking particular instants – these range from accidental chokings on the caps of eye-drop bottles and dance numbers performed in American sign language to derailed masturbation fantasies and lists of chemical elements sung to a possibly recognisable tune – he constructs monologues that subjectively rework this material as an alternative model for the assembling of history. Born in 1981 Giles studied in Glasgow and London prior to moving to Rotterdam.

Cliff Laine

Cliff's pared-down, physical performance practice is inspired by the classical Fluxus works from the late 50s and early 60s, drawing on the Fluxus principles of simplicity, playfulness, democracy, and absurdity. His own work often juxtaposes artistic genres that were never intended to go together. His work "John Cage's Disco Classics" brings together 60s performance art with 70s and 80s disco.

Shelly Nadashi

Shelly's multi-disciplinary practice comprises video, performance and objects making. Transforming personal situations into absurd scenarios, her work considers themes of identity, behaviour and control in both a personal and wider social context. Born in 1981 Shelly studied theatre in Jerusalem and later fine art in Glasgow. She is currently taking part at the Wiels' artist in residence programme.

In collaboration with the WIELS Artist-in Residency program.