



DESCRIPTIONS

Thursday 6<sup>th</sup> October 2005  
London

*“Marcelle, are you feeling bored with life?”*

In the first of two rooms divided by a fake wooden wall, on a box (housing the XX teens’ musical instruments and storing them until the other cabins have gone home, when it becomes a rehearsal studio) is a 16mm projector to the far left of the room; when visitors arrive they are shown into the room and the door is closed behind them. The projectionist starts the film, two three-minute silent colour films of the home of Dad and Gill.

The first is a fixed shot of the window in the living room with a lamp in front of it looking out into the conservatory where a mobile of fishes turns sometimes and the sun comes in and out. The second is of a succulent plant on a shelving unit with other succulents to the right hand side that Gill has grown, and a can of WD40 and the sun going in and out behind clouds changing the light. Both were filmed one after the other at three o’clock in the afternoon.

After the films finish you are shown into the second room where a window dominates the far wall with a shelf underneath it and a sprig of Daphne shrub planted in a pot in the middle—after the winter this shrub was planted in the garden of 206 St Paul’s Road.

There are Victorian terraced houses outside on the other side of the road—the steps leading up to one look like they have melted, like the clocks in *Persistence of Time*.

Wednesday 22<sup>nd</sup> February 2006  
London

*'either putting it in or taking it out'*

In the second women's toilet in the George and Dragon  
pub on Hackney Road a tree is planted in the toilet.

Friday 24<sup>th</sup> March 2006  
Berlin

*"Marcelle, are you feeling bored with life?"*

A 16mm projector is in the back of the space behind another work. Upon walking behind this piece a sensor turns on the projector and plays the two three-minute silent colour films of the home of Dad and Gill.

The first is a fixed shot of the window in the living room with a lamp in front of it looking out into the conservatory where a mobile of fishes turns sometimes and the sun comes in and out. The second is of a succulent plant on a shelving unit with other succulents to the right hand side that Gill has grown, and a can of WD40 and the sun going in and out behind clouds changing the light.

Both were filmed one after the other at three o'clock in the afternoon.

Friday 11<sup>th</sup> August 2006  
Chicago

→

A doorbell outside on the entrance to the gallery space upstairs, and an arrow pointing at it; the door is open though and you do not need to ring it to be let in.

Friday 18<sup>th</sup> August 2006  
Edinburgh

*I'm not so interested in myself as all that*

A 35mm slide and 16mm film projection sitting on two pedestals that are placed next to each other. The film—a three-minute silent colour film, is of the window in the front room in the basement flat of 206 St Paul's Road. The window is open and the curtain moves in the wind—buses go by and people walk past—it is filmed as if you are lying in the bed on the floor.

The film was made at three o'clock in the afternoon.

Wednesday 6<sup>th</sup> September 2006  
New York

*the course and daily movement of the first and second heaven,  
Cabin Baggage*

On a glass shelf sits a small 35mm slide projector amongst other works by i-cabin artists; a photographic print, a model of a small man, a portable DVD player, four paintings, a small velvet cigarette box and a poster. The slide machine turns itself on by a sensor in the far left corner of the room and only when you walk close enough to the piece does it come on for three minutes. It is of the Thames from the Millennium Bridge—there are a few clouds in the sky but the weather is good—it projects onto the side of the wooden box that the artworks were transported in for the exhibition.



Wednesday 25<sup>th</sup> April 2007  
London

*as a period in which nothing happens*

A 16mm film projector stands towards the back and slightly to the left, just before the door to the backspace and toilet.

The wall where the film is being projected on to is white painted brick with a white board attached to it framing the projected image so it sits like a painting off the wall. The projector is sitting on an old school desk painted white, which has no side to it but faces towards the back wall. The film's canister sits on the shelf inside the desk. When someone visits the show the projectionist starts the film, one three-minute silent colour film of where Mum and Roge live. It was filmed at three o'clock in the afternoon and is a view out of their living room window, the sunlight hits the TV and Poirot is on, a car goes by from right to left—it then pans through the room—old paintings I made as a teenager hang on the wall, past the sofa and the cabinet and record player to the view into their back garden where a set of green chairs and a table from Farnham Sixth Form College are on the patio.

Friday 1<sup>st</sup> June 2007  
Bregenz

*a puzzle, un vice,*

A 16mm projector stands towards the back of the room, windows run down both sides of the room and they look out over Bregenz.

The two three-minute silent colour films are of the windows in the Lower Gallery at the ICA in London during the show of Cerith Wyn Evan's *take my eyes and through them see you* (20<sup>th</sup> September – 29<sup>th</sup> October 2006).

Through the two windows in the Lower Gallery of the ICA cars and people walk past left to right and right to left, the sun hits the roof of the black cabs making a shaft of light appear and move with the car for a second or two. The second is of one window in the Lower Gallery at the ICA, London, and if you look closely you see the Horse Guard Parade marching towards Buckingham Palace.

Both were filmed one after the other at three o'clock in the afternoon.

Saturday 2<sup>nd</sup> June 2007  
London

*an autonomous sphere of activity*

A 16mm film projector stands behind the wall as you walk into the gallery space. Each time someone visits the show a projectionist turns on the projector and stands by the machine until the film has finished and then they turn it off. The film is a three-minute silent colour film of Sebastian's clock and a pipe that ran down the kitchen wall in the basement flat of 206 St Paul's Road. It is three o'clock and the minutes jump as each wind up runs out and the camera has to be wound up again. After three minutes (but what appears as nine minutes on the clock) it pans left past a shelf and out of a window with a net curtain on the left and into the garden where a house opposite can be seen and a cat is walking across the long grass.

The film was made at three o'clock in the afternoon.

Thursday 7<sup>th</sup> June 2007  
London

*as a period in which nothing happens*

A 16mm film projector stands towards the back and slightly to the right in the backspace of the gallery—in front of it is a gold chain curtain.

The wall where the film is being projected on to has a white board attached to it framing the projected image so it sits like a painting off the wall. The projector is sitting on an old school desk painted white, which has no side to it but faces towards the back wall and the film's canister sits on the shelf inside the desk. When someone visits the show the projectionist starts the film; one three-minute silent colour film of where Mum and Roge live. It was filmed at three o'clock in the afternoon and is a view out of their living room window, the sunlight hits the TV and Poirot is on, a car goes by from right to left—it then pans through the room—old paintings I made as a teenager hang on the wall, past the sofa and the cabinet and record player to the view into their back garden where a set of green chairs and a table from Farnham Sixth Form College are on the patio.

Thursday 15<sup>th</sup> November 2007  
Auckland

*at midnight, which is 1am, although it is midnight again*

A 16mm projector sitting on a wooden bench in the front space of the gallery which is like a conservatory with windows running along the front and left hand side. A three-minute silent colour film; every thirteen hours it turns itself on regardless if anyone is there to watch it. It is a night shot of Big Ben. Buses go across Westminster Bridge, the Thames moves in the light reflected on it. The clock face of Big Ben is darkened and does not move, it stays on midnight for the three-minute duration of the film—at the end a pan left happens, running across the Houses of Parliament and stopping at a lamp post—which is on the other side of the Thames before ending to black and then the projector turning itself off.

Thursday 1<sup>st</sup> May 2008  
Frankfurt

*Do you like the Ice Cream Man?*

A glass front with a white bench outside and a white boxed windowsill inside, on the window sill a stolen pot that normally houses knives and forks in restaurants—in it instead is a radish plant which had been sown in Worpswede, brought by train to Berlin and then again by train to Frankfurt.

An ashtray with a cigarette in it for the opening, and a brown wooden chair with a green-cushioned seat facing out into the room—at the back of the room a stereo and two speakers continuously playing Jonathan Richman's *Ice Cream Man*. The story goes that he refused to play electric after an incident where he was playing live and got an electric shock—they told him he had to continue so he played this song 13 times more and left the stage.

Sunday 8<sup>th</sup> June 2008  
Göttingen

*even when the time comes*

A 16mm projector in a room with a window behind it and a small shelf in front with a plant that was previously on the ledge outside the room in the Kunstverein, and an apple.

The projector sits on a small wooden table found in the Kunstverein. It is looped and plays a three-minute silent colour film shot in the woods near my Mother's house in Farnham on a very bright day in July. The film looks into the woods, then towards the end pans left and moves towards an open road leading into the distance. My Mother was sitting on the ground just to the left of the shot—though you cannot see her in the film, she is just out of shot...

The film was made at three o'clock in the afternoon.

Thursday 19<sup>th</sup> June 2008  
Athens

*Bad and Bell*

A birdcage hanging three quarters of the way into the room just off centre, slightly more towards the windows, with two pale yellow and white parakeets. We brought them nearby to the flat Margarita and I were staying in and transported them on the underground in forty-degree heat, with a piece of material over the cage.

The room looks out onto a railway mostly used by cargo trains.

The side of the room where the railway runs has windows running along it, chest height—you could open them but it only made the room hotter.

The opposite side has windows also but you cannot see out of them or open them.

The two birds had the sport section of the newspaper lining their cage for their excretion, which was to be changed daily by the woman who ran the space along with the water.



Tuesday 24<sup>th</sup> June 2008  
London

*I Can Hear the Grass Grow*

Just inside the door where the office space is, sits a record player. On the desk just to the right of it is a CD player which is programmed to turn itself on at two minutes past three every afternoon—it plays for two minutes and fifty one seconds: *I Can Hear the Grass Grow* by The Fall, originally a single by The Move in 1967, then it turns itself off again. At this point Maggie has to get up and play the record—a three-minute soundtrack to a now silent film *an elsewhere which invalidates here* recorded in a friend's flat in Berlin, filmed during the previous summer at three o'clock in the afternoon.

Monday 30<sup>th</sup> June 2008  
London

*“please water the plant and feed the fish”*

The ceiling decoration has so many layers of paint on it if you look up...at the end are two sash windows, one has the view of green leaves on a tree and the other of the building next door, a creamish white colour—with the same windows on the side.

The floor is wooden and under the windows you can see where the wall has been made which sometimes blocks out the windows when more wall space is required.

Slightly to the right of the window looking onto the other building is a wooden oak stand that used to be in my Grandmother's house; on top of it is a glass fish bowl that my brother gave me the previous Christmas; in the fish-bowl is a fish and some stones and a plastic weed. On the windowsill is a plant from a sprig a friend gave me in a pot that my Mother gave me sitting on a tile my stepfather gave me of tulips.

Each day at three o'clock in the afternoon my brother comes to water the plant and feed the fish. The dialogue between my brother and the receptionist becomes repetitive as he comes in each day asking for the water and the fish food.

Wednesday 6<sup>th</sup> August 2008  
Berlin

*'it was advisable, at midday, not to go near fountains or  
springs, or the shadows of certain trees'*

In a garage inspection pit sits a chair and to the left of the chair a small wooden bedside table and on it is a glass bowl and inside the glass bowl is a water lily. On the floor to the right of the chair is a small fan—it is turned on. On top of the inspection pit are two sheets of glass, they join two thirds of the way down to allow access in to the pit. You can also walk on them.

When visitors come to see the exhibition Electrelane's *Eight Steps* plays—it lasts for five minutes and four seconds and then there is silence.

A weekend in August 2008  
Bartenstein

*The devil lays in the detail\**

A wooden table borrowed from the room where we slept, a vase with some fake flowers in it and an apple. Set in a windowsill looking out over Bartenstein and the side of the house covered in ivy. The sunlight changing as it enters the room and leaves again as the day finishes, and a fly on the windowsill just to the left of the table.

Friday 19<sup>th</sup> September 2008  
Vienna

*Schlafen gut, badcamp 888*

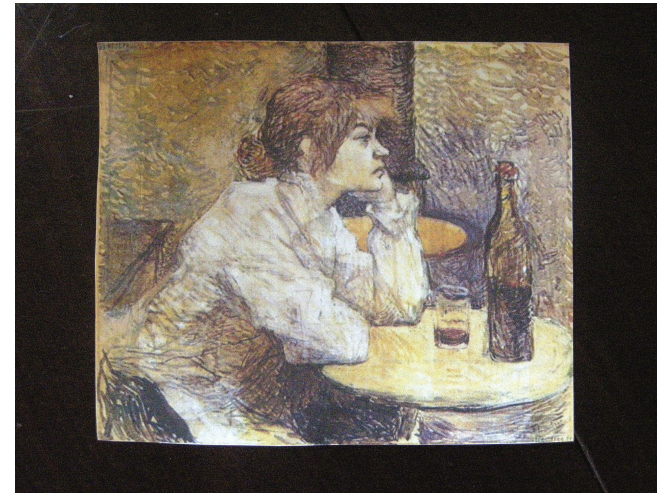
A hammock swing on the forth floor of Badstr. A dancer pose sleeping in a bed with a flower cover—a pan left in the same room to another bed with another body asleep with his arm tucked between his legs. A girl asleep in the massage tent. Still asleep in the bed with a flower cover but with a cloud shirt hanging on the doorframe and the pose no longer that of a dancer. A room with a tent on the wall—movement on the sofa in the bottom left of the screen as she wakes and moves her legs. Dancing in a black room with strobe lighting to Michael Jackson's *Bad* and then a view from the window in Behmstr. of a flock of birds flying past.

Friday 10<sup>th</sup> October 2008  
London

*Parade*

As you walk into the front room painted Deep Purple a piano with an aubergine sits directly in front of the door—having to walk around this where Dirk Bell's curtain hangs with a drawing of a crying eye pinned onto it—during the opening a trumpet plays Toreador's song from *Carmen* three times through—out the back in the conservatory things are stored by the owners of the space and a picture of Pablo Picasso's first wife Olga Khokhlova as well as the music sheets from *Parade* written by Jean Cocteau (1917) in which Picasso made the costumes for and Satie composed the music.

In the next room to the left of the space is a large round table—on the table is Arthur Rimbaud's poem *Parade* (1873) and a copy of Henri de Toulouse-Lautrec's painting of Suzanne Valadon, *The Hangover* (1887-89). On a small combi TV plays Jacques Tati's *Parade* on repeat (1972).



Sunday 14<sup>th</sup> December 2008  
Berlin

*so much better than last year*

In the upstairs space the lights are off and as you walk in, to the left by the windows and the radiators that run along the length of the room, is a Christmas tree with white lights on it. There is a black bench to the left of it with satsuma peelings on it which fall on to the floor below—a box of satsumas sits on the next window ledge to the right. At the back of the room there is another bench which invites you to sit on it—once you walk this far into the room a postcard is on the back of the pillar which is of the Rockafella Christmas Tree in New York.



Wednesday 13<sup>th</sup> May – Friday 15<sup>th</sup> May 2009  
Baden Baden

*grasses grow and they make a shadow so just as grasses grow*

A large room with white walls and a glass squared ceiling letting the natural light in so it changes as the clouds go overhead. Many rooms lead off this room and back into it again, a man sits reading, invigilating and watering some grass that I gave him to do so. There is a table and a chair where I sit, a typewriter, some grass, often a bottle of water and a banana. Each day during the week whilst the gallery is open I type from noon until six, describing what I see, what I hear and who and what comes in and happens and sometimes what I think and feel, if it seems like the right thing to say.

Thursday 17<sup>th</sup> September 2009  
London

*mirrors would do well to reflect more before sending back  
images*

In a large white room empty except for three columns about a third of the way into the room with glass windows running along the top above them. Between the second and third column is a chair that Dirk brought from Nathaniel's shop—it was left for a while at Christabel and Darren's house—and a mirror, which came from Adam and Heather's home—it is the replacement one I gave them after walking into their mirror and breaking it when I came home from a party on the 18<sup>th</sup> October 2008—not even drunk.

The chair sits to the left-hand side of the mirror; it is an old chair and the paint comes off a little, the mirror is modern and full length.

Tuesday 24<sup>th</sup> November 2009  
London

*At midnight, which is 1am, although it is midnight again*

A 16mm projector sitting on a round wooden table with the words 'Hayward Touring' written on the side around it. A three-minute silent colour film; every thirteen hours it turns itself on regardless if anyone is there to watch it. It is a night shot of Big Ben. Buses go across Westminster Bridge, the Thames moves in the light reflected on it. The clock face of Big Ben is darkened and does not move, it stays on midnight for the three-minute duration of the film—at the end a pan left happens, running across the Houses of Parliament and stopping at a lamp post—which is on on the other side of the Thames before ending to black and then the projector turning itself off.

Wednesday 16<sup>th</sup> December 2009  
Berlin

*an elsewhere which invalidates here*

In the front room a 16mm projector stands on a small wooden table just before the window which when open looks out onto the U-bahn that runs overland. When the film is projected by Dominic or Michel at three o'clock in the afternoon the window is to be opened before hand. The wall onto which the film is being projected has a white board attached to it framing the projected image so it sits like a painting off the wall. The three-minute silent colour film is of Scott's apartment just up the road. There is a view out of a window onto another block of apartments with a green creeper growing up the wall and a roof terrace with a sun umbrella on it.

A cactus sits on the windowsill above the radiator and to the left a book shelf with a painting framed in glass leans against the wall reflecting the light in it and a plant in front of it—at the end of the film the camera moves right through the apartment to the other window where we see more apartments to the right and two pictures on the wall of a man and woman wearing each other's underwear.

The film was made at three o'clock in the afternoon.

Saturday 19<sup>th</sup> December 2009  
Berlin

*mirrors would do well to reflect more before sending back  
images*

In the first room to the left as you walk in is a chair that Dirk brought from Nathaniel's shop—it was left for a while at Christabel and Darren's house—and a mirror, which came from Adam and Heather's home—it is the replacement one I gave them after walking into their mirror and breaking it when I came home from a party on the 18<sup>th</sup> October 2008—not even drunk.

The chair sits to the left-hand side of the mirror; it is an old chair and the paint comes off a little, the mirror is modern and full length.

Opposite the mirror and chair are three bay windows and in the smaller office room to the left one bay window with a net curtain open.

Friday 22<sup>nd</sup> January 2010  
Hollywood

*an hour*

A soundtrack *played* faintly over speakers in an empty, dimly lit room, which has a circular skylight in the middle of the room; the half-hour recording consists of a five-minute excerpt from 'KinderwagenKino' Babylon Mitte, Berlin.

This was filmed during a screening of LOL (French 2009, Dir. Lisa Azuelos). The remaining twenty-five minutes were filmed in my home in London at four o'clock in the morning. A street lamp turns itself off whilst the sun comes up.

Friday 5<sup>th</sup> March 2010  
Bergen

*under one umbrella*

Sitting on a wooden table that belonged to the Kunsthall is a combi VHS TV. At the end of the space is a room which you can enter and exit from either side—a chair is at the table and to the right two drawings of the view from the Getty in LA, obscured by a rain cloud. The video was made at the same time as the drawings in LA; the film has Leonard Cohen's *Famous Blue Raincoat* as the soundtrack but the film lasts slightly longer than the song. You can also hear the soundtrack to the film as the song plays.

It is of thick rain cloud as it slowly clears at the top of the Getty, interrupted by Eugene Boudin's painting *Beach at Trouville* (1873), filmed in the Simon Norton Museum, LA, and then a shot of people walking with umbrellas when you first arrive off the train which takes you from the car park to the Getty.





Thursday 11<sup>th</sup> March 2010  
Milan

*"This World is not My Home"*

A real one log fire in a grate in the room and placed under the open window to allow the smoke to make its way outside. Lit once a day at three o'clock. The window frame is painted Sandtex Oatmeal and in front of the fire a rocking chair and a rug from the Director's home. Each day at five o'clock in the afternoon a cover of *This World is not My Home* by Jim Reeves plays.

Friday 7<sup>th</sup> May 2010  
Stuttgart

*the day grew dark*

On the third floor, which has windows running down both sides looking onto other buildings in Stuttgart—on one side the windows are small and three of them sit in a frame. On the other side there is a larger double window that opens and one smaller one next to it.

At the end of the room is a wall with enough space to walk behind it—on the left side of this wall is a large canvas stapled to the wall. On it is a graphite drawing of a window covered in different materials—half of it covered by a material acting as curtains for the window. On the left side running along the windows (where there are three in a frame) are blinds pulled to about halfway down in each window. There are radiators underneath each window.

*She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odour of dusty cretonne. She was tired. Her time was running out, but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne. Down far in the avenue she could hear a street organ playing. She knew the air.*

Tuesday 18<sup>th</sup> May 2010  
Dublin

*the day grew darker still*

In the Process Room in the First Floor Galleries, sits a chair and a rug taken from the apartment and studio. There are two sash windows at the back of the room that look out over Dublin and the studios for the artists in residence.

The chair is lime green with arms and in front of the chair is a rug, mostly red with a brown and black woven pattern. To the left of the chair is a round wooden table and on the table is a tray full of Nasturtiums grown from seeds that were sent to me in the post by Simon Popper. Behind the chair on the right is a FADO lamp on the windowsill.

Saturday 29<sup>th</sup> May 2010  
Bremen

*Sailing By*

On the centre windowsill to the left as you walk in, looking out over the river that leads out to the German Bight is a radio and a coffee cup. There are three windows—in the middle sits the radio and a coffee mug.

At 0048, 0520, 1201 and 1754 (GMT local time) Ronald Binge's *Sailing By* (1963) plays.

Monday 14<sup>th</sup> June 2010  
Basel

*While I was telling my story, I noticed that a silence fell on the table*

In Marianne Schuppe's studio, a local medium from Basel, Yvonne, reads Tarot Cards for a week. There are three plastic white chairs—like those you would sit on when on a summer holiday outside your tent or caravan, playing cards and drinking Pastis—with black cushions and gold tassels to go on the chairs, a table with a lamp, a gold and black tablecloth, a stand-alone shelving unit with her business cards on, some candles in a holder, black curtains with gold sun, moon and stars on them and a poster of Adam and Eve.

To the right of the room the windows are open and they look down onto Burgweg.

To the left of her setting is a drawing of a man and a woman standing outside their farmhouse—he faces to the left and she with her back to him faces out—next to this is a small portrait mirror depicting the present.

Yvonne reads the cards from three o'clock to six o'clock and as the light starts to fade she lights her candles or puts her cherub lamp on.

Whilst the Medium was absent Satie's early piano recordings played faintly from behind the wall where Marianne's piano was stored during Liste.

Friday 1<sup>st</sup> October 2010  
Arnsberg

*Paradise Lost*

Passages taken from John Milton's *Paradise Lost* (1667)  
pinned with two headless pins titling Dirk Bell's painting  
on pink material and the rest framed paintings on news-  
papers. In the second room is a ceiling fan. It is on.

Friday 22<sup>nd</sup> October 2010  
Nottingham

*The formula is familiar, too quickly and too easily employed. It would not be a bad idea, in this case, as in others, to consider it from the vantage point of time, which is a convenient position when one finds oneself in the uncomfortable situation of having to judge an object so close at hand and so unusual that it tends to blind you*

In the space between the lift and the stairs is a radiator with a shelf above it—opposite this radiator is a bench that looks directly at the radiator and shelf.

On the shelf to the right sits a FADO lamp—to the left a handmade ceramic vase. On the wall above and in between these objects slightly to the left is a poster of J.M.W. Turner's *London from Greenwich Park* (exhibited 1809) that my Mother gave me—she said to take it with me wherever I went and to put it up in each place I live so that I will always have a view home.





SCRIPTS

Monday 30<sup>th</sup> March 2009  
Royal College  
London

*songs without words*

- 14:58 Take the lid off the jar and let the fly out  
14:59 Father's lamp turns itself on  
15:03 Radio alarm clock turns itself on and is tuned to  
LBC London 97.3 FM for the weather forecast  
that afternoon  
15:04 Walk over to the slide machine and turn it on—  
a single slide of Lord Frederick Leighton's *Songs  
Without Words* (1860-61) appears  
15:05 Radio alarm clock turns itself off  
15:58 Father's lamp turns itself off

END

- 1 Jar  
1 Fly  
1 Lamp from my Father's house  
1 Radio Alarm Clock  
1 LBC London radio station  
1 Telex Caramate 4000 Slide Projector Viewer  
1 copy of the slide of Lord Frederick Leighton's  
*Songs Without Words* (1860-61)  
1 Rug and chair from my Mother's house  
1 Situation in an educational environment  
preferably looking onto a library where students  
continue to work during the performance



Saturday 17<sup>th</sup> October 2009  
Hotel  
London

*the future event cannot be focussed*

- 20:00 Allow the audience into the space to take their seats (projector is already on)
  - 20:08 Turn spotlight on which is above the installation *mirrors would do well to reflect more before sending back images*
  - 20:11 Play the first scene from Rainer Werner Fassbinder's *Katzelmacher* (1969) from 07'01" until 08'06"
  - 20:12 Turn off the projector
  - 20:16 Play Depeche Mode's *Enjoy The Silence* (1990) (Single Version) 4'19"
  - 20:24 Turn off the spotlight
- END

- 1 *mirrors would do well to reflect more before sending back images*
- 1 Spotlight hanging from the ceiling
- 1 Projector
- 1 copy of Rainer Werner Fassbinder's *Katzelmacher* (1969)
- 1 CD player and speakers
- 1 copy of Depeche Mode's *Enjoy the Silence* (1990)
- 1 Audience and at least twenty chairs set out in rows of five with the installation *mirrors would do well to reflect more before sending back images* to the left of the chairs—the film projection is to fit the wall the chairs are facing and all equipment to be behind the audience

Monday 26<sup>th</sup> October 2009  
Temporäre Kunsthalle Berlin  
Berlin

*I can hear the grass grow*

- 19:57 Allow the audience into the space to take their seats  
20:12 Lamp turns itself on at the front next to a chair and a table with some cat grass on it  
20:16 Play The Fall's cover of *I Can Hear The Grass Grow* (2005) 2'51"  
20:22 Lamp turns itself off  
END

- 1 Free standing reading lamp from the place I am staying  
1 Chair from the place I am staying  
1 Table from the place I am staying  
1 Pot of cat grass  
1 CD player  
1 copy of The Fall's cover of *I Can Hear the Grass Grow* (2005) originally written by The Move (1967)  
1 PA system  
1 Audience and at least sixty seats in rows of ten—one chair in the audience must be the artist's own

Sunday 8<sup>th</sup> December 2009  
Notting Hill Gate Cinema  
London

*Fruit and Jug on a Table 1890-4*

- 15:45 Allow the audience into the cinema to take their seats  
15:52 Turn house-lights off  
15:56 Play Juliette Blightman's *Fruit and Jug on a Table 1890-4* (2009) 6'31"  
16:00 4'19" into the film—Paul Cézanne's painting *Fruit and Jug on a Table 1890-4* appears—it is the same scale as it is in real life. Anthony starts to play Jonathan Richman's *Girlfriend* (1972) 3'51" and a spotlight at the front of the stage comes up  
16:02 Film ends and Anthony continues to finish playing the song  
16:07 Anthony walks off stage and the spot goes off  
16:10 House-lights come up  
END

- 1 Anthony Silvester playing guitar on a cover of Jonathan Richman's *Girlfriend* (1972)  
1 Guitar  
1 Guitar amp and leads  
1 Audio interface  
1 Microphone and stand  
1 Projector  
1 copy of Juliette Blightman's *Fruit and Jug on a Table 1890-4* (2009) filmed at the Museum of Fine Arts, Boston  
1 Cinema with a stage before the screen



Tuesday 15<sup>th</sup> December 2009  
Weißensee Kunsthochschule Berlin  
Lecture Room  
Berlin

*Broken English*

- 19:00 Allow the students in to the lecture room to  
take their seats
- 19:06 Turn on the lamp at the front (artist is present  
and can be seen)
- 19:07 Play Juliette Blightman's *Specimen Plant* (2005)  
at living room size 19'51"
- 19:27 Play Marianne Faithfull's *Broken English* (1979)  
4'38"
- 19:30 Turn off the lamp and artist walks out  
END

- 1 Lamp
- 1 Projector
- 1 copy of Juliette Blightman's *Specimen Plant* (2005)
- 1 CD player and speakers
- 1 copy of Marianne Faithfull's *Broken English* (1979)
- 1 Situation in a lecture room with tiered seating



Friday 22<sup>nd</sup> January 2010  
The New Beverley Cinema  
Hollywood

*an hour*

19:00 Allow the audience in to the movie theatre  
19:10 Turn house-lights off  
19:11 Play film *an hour* (2010)  
19:31 Film ends  
19:31 Play Peaches' *Fuck the Pain Away* (2000) 4'09"  
19:36 Song ends  
19:41 House-lights come up

1 Projector  
1 copy of Juliette Blightman's *an hour* (2010)  
1 CD Player and speakers  
1 copy of Peaches' *Fuck the Pain Away* (2000)  
1 Movie theatre in Hollywood

Tuesday 18<sup>th</sup> May 2010  
Irish Museum of Modern Art  
The Lecture Room  
Dublin

*the day grew darker still*

- 17:00 Allow the audience into The Lecture Room to take their seats. The curtains are closed and only the safety lights are on (artist is present and can be seen in the lectern)
- 17:06 Turn safety lights off
- 17:07 Turn projector on and a single slide of Vermeer's *Lady Writing a Letter* (1670-1) appears as large as the projection screen
- 17:14 Turn projector off
- 17:20 From the control panel at the back of the room—a member of staff presses the switch that opens the curtains on the right side of the room. We see a view of the garden, a tree, where the staff park their cars and the road leading out of the grounds
- 17:21 Play Nico's *These Days* (1967) 3'33"
- 17:25 Song ends
- END

- 1 The Lecture Room in the Irish Museum of Modern Art with tiered seating and electronic controls for presentations and opening curtains
- 1 Image of Vermeer's *Lady Writing a Letter* (1670-1)
- 1 copy of Nico's cover of *These Days* (1967) originally written by Jackson Browne



Sunday 13<sup>th</sup> June 2010  
Künstlerhaus Stuttgart  
Stuttgart

*the day grew dark*

- 19:00 Allow the audience into the space to take their seats—the drawing *Badstr. 66* is situated behind them and the blinds are on the windows on the other side of the room
- 19:14 Josef Strau's installation *Vorschlag zur Erneuerung des Gedenkens an den Tod des Autors und auch zur gleichzeitigen Erweiterung durch die Leselampe der Schreiber* (from an exhibition at WHITE HEAT/Künstlerhaus Stuttgart and Hermes und der Pfau, Stuttgart, 2009) turns itself on. To the left of this is a mirror and a rug from Axel Wieder's home
- 19:16 Play the beginning scene after the title sequence of Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1976) for 5'22" at living room size
- 19:20 New Order's *Blue Monday* (1983) 7'30" starts playing
- 19:21 Film turns off
- 19:28 Song ends
- 19:32 Josef Strau's installation *Vorschlag zur Erneuerung des Gedenkens an den Tod des Autors und auch zur gleichzeitigen Erweiterung durch die Leselampe der Schreiber* (from an exhibition at WHITE HEAT/Künstlerhaus Stuttgart and Hermes und der Pfau, Stuttgart) turns itself off
- END

- 1 *Badstr.* 66 drawing
- 1 Josef Strau installation: *Vorschlag zur Erneuerung des Gedenkens an den Tod des Autors und auch zur gleichzeitigen Erweiterung durch die Leselampe der Schreiber* (from an exhibition at WHITE HEAT/Künstlerhaus Stuttgart and Hermes und der Pfau, Stuttgart, 2009)
- 1 Mirror and rug from Axel Wieder's home
- 1 Projector
- 1 copy of Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1976)
- 1 CD player and speakers
- 1 copy of New Order's *Blue Monday* (1983)
- 1 Audience and at least twenty chairs set out in rows of five—the film projection, Josef Strau's installation, mirror and rug should be in front of the audience—all equipment to be behind the audience

Friday 5<sup>th</sup> November – Sunday 7<sup>th</sup> November 2010  
Artissima  
Turin

*death dies (Film Version)*

- 20:03 Allow the audience into the space to take their seats—a mirror is in the centre of the stage on the wall behind with a drum kit and PA system to the stage left—no lights on the musicians—just a spot on the mirror
- 20:09 Start backing track: *death dies (Film Version)* adapted from the original by Goblin (1975) with live drums and bass guitar
- 20:12 Stop playing *death dies (Film Version)*
- 20:14 Walk off stage
- END

- 1 Anthony Silvester playing bass guitar
- 1 Juliette Blightman playing drums
- 1 Drum kit
- 1 Bass guitar
- 1 Audio interface
- 2 PA speakers
- 2 Sub woofers
- 1 Mirror
- 1 Spotlight
- 1 Situation

Saturday 18<sup>th</sup> December 2010  
Hotel  
London

*death dies (Film Version)*

- 20:03 Allow the audience into the space to take their seats—a mirror is in the centre of the stage on the wall behind with a drum kit and PA system to the stage left—no lights on the musicians—just a spot on the mirror
- 20:09 Start backing track: *death dies (Film Version)* adapted from the original by Goblin (1975) with live drums and bass guitar
- 20:12 Stop playing *death dies (Film Version)*
- 20:14 Walk off stage

END

- 1 Anthony Silvester playing bass guitar  
1 Juliette Blightman playing drums  
1 Drum kit  
1 Bass guitar  
1 Audio interface  
2 PA speakers  
2 Sub woofers  
1 Mirror  
1 Spotlight  
1 Situation





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