

JOHN GILLIES: VIDEO WORK 1982-2001 | 00:00:00

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PERFORMANCE SPACE 16 APRIL - 15 MAY 2004

INTRODUCTION

Blair French and Fiona Winning

“I’ve always had this idea of extending video beyond the narrow confines of what video art is meant to be”
John Gillies interview by Nicholas Zurbrugg, 1993

***John Gillies: Video Work 1982 - 2001* is the first in a series of annual solo retrospective exhibitions at Performance Space surveying and celebrating the work of key figures in the recent and evolving history of Australian video art. This history is inextricably intertwined with the recent history of experimental and hybrid performance, as exemplified in the practice of John Gillies.**

Performance Space has a long history of engagement with Gillies and his work. Just as the span of Gillies’ career as a practising artist is roughly concurrent with the life of Performance Space, so too does his work across a range of media (video, film, performance, sound) and his sustained exploration of the possibilities afforded by their intermeshing, parallel the driving concerns of Performance Space as a national centre for the research, development and presentation of hybrid arts practices.

All the strands of John’s practice have featured at some point within Performance Space programs: he’s created sound and performance, presented video work in installation format and appeared at various forums and events. This modest survey exhibition is built around four key installation works. These concentrate attention upon Gillies’ subtle experimentation with the formal languages and histories of video, for example in his exploration of appropriation and montage. This is apparent in the earliest of the installation works, *Hymn* (1983), a piece for two monitors in which a cutaway short of three devotee figures repeatedly plays against the scene of the parting of the waters from Cecil B. Mille’s epic *10 Commandments*.

Equally significantly three of the four works emerge from John’s collaboration with performance, specifically the work of The Sydney Front, Tess de Quincey and Clare Grant.

Techno/Dumb/Show (1991), produced in collaboration with The Sydney Front is one of John’s most celebrated pieces and a key example of montage in Australian video described by Charles Green in his book *Peripheral Vision: Contemporary Australian Art 1970–1994* as ‘a landslide of sounds and theatrical images: bells; crowds clapping; hysterical laughing and crying; people whispering into phones; performers staring at the camera or acting out exaggerated mannerisms; actors running...’

The *Mary Stuart Tapes* (2000) evolved out of a performance work – *Mary Stuart* – developed in collaboration with Clare Grant and presented at Performance Space in 1998. The video work literally projects the figure of Mary Stuart, played by Grant, into the present, walking through city streets and underground walkways at night declaiming to the camera. The experience of character as a representational construction and this conjunction of historical moments are rendered even more opaque by the separation of Stuart/Grant’s mouthing of speech from the actual text of the voiceover.

The most recent work exhibited here is *The de Quincey Tapes* (2001), a single channel video loop for projection comprising a set of visual vignettes featuring dancer, choreographer and performance maker Tess de Quincey: the face; the glance; a turning body; a wild rustle of foliage and light/dark forms.

John Gillies is an exemplary artist for the moment we find ourselves in. His work is embedded within an Australian cultural milieu yet engages directly with the widest sweep of international practice in video - it has been exhibited and screened around the globe. The networks of media forms, communication technologies, and multiple and often competing

cultural perspectives that interlace contemporary society demand ever new modes of engagement, critique, disruption and of course, celebration. We need art that is quick on its feet, yet deeply reflective. We require interdisciplinary modes of practice in order to cogently interface with the complexities of local/global society and culture; to provide some shadowing of current cultural orthodoxies; to propose alternative modes of experience, thought and understanding. John's practice reflects the urgency of developing new syntheses of form/content that speak to our complex societal experiences and our pressured senses of self.

Video is the medium of the moment in the international world of contemporary visual art, including here in Australia. It has become ubiquitous across contemporary arts practices, in part due, no doubt, to its collapsing of the aesthetics of avant-gardism and popular visual and media culture, its ready connections to a telemedia-conditioned populace, its link to real time actions of record and authentication, and its technological accessibility. Video is both a mode of mediation across practices, and a complex mode of representation and communication in and of itself within the sphere of contemporary art. But much of this is often too easily lost amongst the plethora of projected worlds and

accompanying commentary. It's easy nowadays to lose sight of the depth and breadth of video as a quintessential practice within late modernism. However the most engaging, challenging, thrilling work of the moment is generally in part characterised by a nuanced consciousness of the medium's various histories: formal, discursive and infrastructural. In this regard Gillies' practice provides a set of crucial models, an invaluable bridge between current work and its precedents, both formal and conceptual, in the recent history of video both in Australia and internationally.

As the selected videography listed below reinforces, this exhibition presents only a small portion of John Gillies' work in video over the past two decades. Nevertheless the work itself along with the two superb catalogue contributions by Therese Davis and Edward Scheer, scholars of film and performance respectively, goes a long way towards appropriately situating Gillies' work at the forefront of video practice in Australia over the past two decades. We are delighted to be associated with the artist and his work and extend our thanks to John for his enthusiastic response to the initial proposal for such an exhibition and his dedication to its realisation.



Hymn, 1983, 2 channel sound & video installation

JOHN GILLIES:

A CINEMA OF LOST IMAGES

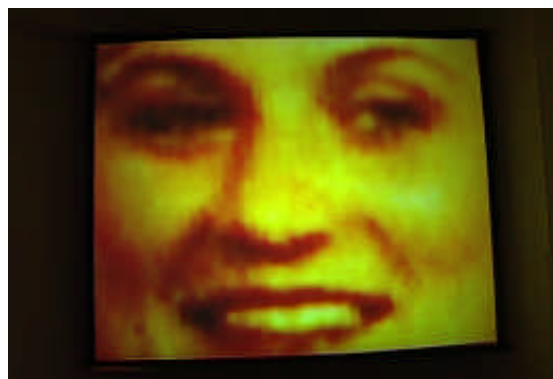
Therese Davis

I remember the first time I saw a performance by John Gillies and the strong affect it had on me. It was the early 1980s and the location was a warehouse in Premier Lane, Kings Cross. Titled *I Like Smoking*, the performance was deceptively simple: an actor striking matches and flicking them to the ground in an automated manner. As with other performances by Gillies from this period, such as *Night Janitor*, the piece was related to process or minimalist ideas and included a sound element and expanded cinema – in this case, a hypnotic sound loop of a snatch of found dialogue and the projection of an image of fire onto the body of the actor. Like in *Night Janitor*, the projected image was visible only when it coincided with the actor's body.

These early performance pieces were thought-provoking experiments in the slippery relation between the image and its referent. But I can't say that I understood them as such at the time. Rather, what I remember about these pieces and early video works such as *I Need You* – two people walking through a forest in an endless loop of time and place – is their powerful sedative quality: the hypnotic rhythms of these pieces had a peculiar calming effect on my senses. But the thing is, as with other sedatives, these performances and videos had a side-effect: a deep sense of sadness, a feeling of inexplicable loss. They were sensuous lessons in one of Walter Benjamin's great insights into the image, namely that the image is only ever a trace of an experience that cannot come to light, a ghost of what once was. (Walter Benjamin, 'A Small History of Photography', in *One-Way Street and Other Writings*, London, 1979)

Techno/Dumb/Show abounds with the ghosts of lost images and unclaimed experience. Made in collaboration with the performance group The Sydney Front, the aim of this piece was to integrate the physical and highly improvisatory process of a Sydney Front performance into the video medium. Others have written about

the significance of this piece for theories of performance. What interests me is how this startling, multi-layered montage re-invigorates the facial close-up. Here, the face becomes de-familiarised as it was in the incredible sequences of metamorphosis in Eisenstein's *Strike* or the shocking beauty of the close-ups of Louise Brooks in Pabst's *Pandora's Box*. This is not to suggest that *Techno/Dumb/Show* is an attempt to reproduce soviet montage or the performance style of classic narrative cinema. Rather, it enables an intense sensation of similarity, an after-image of the spontaneous theatricality of 1920s cinema. For Benjamin, there was a structural reciprocity between the forms of shock produced by this cinema and the alienation of modernity. In a similar vein, the orchestration of faces and gestures in *Techno/Dumb/Show* are a vivid display of the dialectic of appearance and disappearance that structures our experience of media in postmodernity – the endless flux of images that produces a temporal sensation of being suspended in time, a state of after-shock.



My Sister's Room, 2000, video & sound installation

In *My Sister's Room* John Gillies uses a single face to explore the dialectic between absence, performance and representation – grainy, super-enlarged photographic stills of his late sister's face projected onto one wall of a blackened room, accompanied by a soundtrack made up of the many indistinct sounds a person makes

as they move quietly about a room. On one level the face in *My Sister's Room* activates the kind of physiognomic scrutiny invited by all films: a compulsion to search the face for signs of a unique character, a mirror of the soul. This viewing position is, however, undermined by a persistent flickering on the screen. The slight movements of the frame generated by the hand held camera technique reveal that this is a work of re-photography: an image of an image. In this moment of revelation our perception coincides with the filmmaker's. Taking us beyond concepts of character and identity, *My Sister's Room* allows us to feel something of the intense longing to reverse the powers of death, to re-activate the dead. In the same instant, it exposes the cruel nature of the camera's pretense to satisfy this desire. Film cannot re-present what is absent. Its images are only ever a trace of what was. And to see this, as we are forced to do in *My Sister's Room*, is to understand in the most profound and devastating way that the dead exist only as an image.



Armada, 1994-1998, video & sound installation

In recent video works and installations the lost images of cinematic history and Gillies' own past have been exorcised to make way for the ghosts of colonial history. *Armada* is one of his most elaborate and large scale installations to date. This evocative piece was staged in Salvador, Bahia, a once thriving colonial shipping port in Brazil. The installation served as a public anti-heroic monument to shared histories. It involved the projection of original video sequences onto a sail/screen of a boat in the harbour. These images are the culmination of Gillies' exploration of resonances between the electronic image and pre-industrial art forms, such as stone-masonry and weaving. Combined with a minimalist soundscape of emblematic sounds of colonialism – trains, bells, the creaking ropes of sailing ships – the images of *Armada* evoke lost images from the colonial past, common to many parts of the world. The aim was to spark associations between the past and present by allowing us to see the past as an impression in the surfaces of the buildings that surround the port, to experience the past as a eerie force or undercurrent in everyday forms of exchange.

The notion of historic undercurrents is further developed in *The Mary Stuart Tapes*, made in collaboration with performer Clare Grant and based on a re-translation of Schiller's text *Maria Stuart*. Here, the aim is to visually and sonically resurrect the text/body of Mary Stuart as a powerful anachronism. The use of contemporary Sydney as the site for this resurrection is of crucial importance, for as Gillies explains: 'Australia is the inheritor of the British idea of the state. Within this idea, Mary Stuart is a buried potentiality, a force trapped within.' (Unpublished interview with John Gillies, February 12, 2004) This idea of Stuart as a hidden force in the contemporary state that threatens to breakthrough is expressed in Grant's compelling performance of Stuart as a marginalised figure fated to endlessly wander the crowded streets of the contemporary metropolis without recognition. There and not there.

Historical consciousness of Australia's British and European inheritance is also of concern in Gillies' 2004 film *Divide*. Prompted by the deep social divides of the late 1990s resulting from the federal government's divisive rhetoric on race relations and refugees, this visually stunning black and white film re-views the influence of Christian rhetoric in discourses and images of colonial settler culture. It is also the latest development in a cinematic project deeply connected to the physical tradition of Sydney performance culture. By drawing on this specific mode of performance the film inserts a new set of non-indigenous figures to iconic Australian landscapes. These ambiguous figures are open

to interpretation and not dependent on notions of character or identification. And, like so many others in this cinema of lost images, the images of *Divide* are what John Gillies describes as unreasonable ghosts – an uncanny presence that shocks us in to seeing beyond the politically limiting confines of reason and relevance, beyond conformist thinking about how we structure film and its images.

Dr Therese Davis is Lecturer in Film Studies at the University of Newcastle and author of *The Face on the Screen: Death, Recognition and Spectatorship* (Bristol, 2004) and, with Felicity Collins, *Australian Cinema after Mabo* (Cambridge, forthcoming).

LIVE ART/MEDIA ART: JOHN GILLIES, PERFORMANCE AND THE TECHNO-LIVE

Edward Scheer

The recent exhibitions of Nam June Paik's video art work in this year's Sydney Festival – I'm thinking of the pieces installed at the Art Gallery of New South Wales rather than the compromised works in the Opera House forecourt – are a useful reminder of the imbricated histories of video art and performance. New media art obtains a seemingly perverse specificity from this generation old conversation. Live art and hybrid media art coalesced in Paik's work with the Charlotte Moorman 'cello' performances and Paik's media installations featuring variations on the instrument. The tension between these forms: the anarchic physicality of Moorman and the techno-precision of Paik, the modernity of video and the antiquity of the cello, provides much of the energy in these works. Twenty-five years on they still register this aesthetic force perhaps because the effect they produce engages with the experience of liveness. In this context we can construe liveness as an interaction with a spectator which is not predominantly about representations or narratives but instantaneous sense perceptions. This essay will examine some of John Gillies' video works through this optic of what we might call the techno-live.

In Philip Auslander's study *Liveness* he suggests that the construction of live as opposed to mediated performance is a 'competitive opposition at the level of cultural economy' not at the level of intrinsic or ontological differences. (Philip Auslander, *Liveness: Performance in a Mediatized Culture*, London & New York, 1999, p.11). It is a matter of different industrial and technological practices and institutions and not a difference in perception or consumption. In aesthetic terms the effects of a mediated piece on a spectator may be just as visceral as those produced by a performance event experienced in the same physical space/time as that in which it is produced. Take Adam Geczy & Mike Parr's recent work *THE MASS PSYCHOLOGY OF FASCISM, Zip-a-dee-doo-dah, Zip-a-dee-ay* (Art Gallery of New South Wales, 2004) as a recent example of artists combining the techniques and aesthetics of video art and body art to dismantle this opposition: live v. mediated. Geczy and Parr reveal the processes by which these separate traditions produce a similarly live effect for the viewer. The close ups on Parr's face as the needle bites into the skin are no less affecting for being screened and looped. If anything, the mediation of these acts enhances their effect.

Alternately a live performance can be as dull as a test pattern. No names but we've all experienced that kind of liveness as well. Auslander's view is that the live and the mediated are mutually dependent for reasons that are both historical and experiential. His reasons focus on the institution of television, and its insistence on the value of the live moment to construct a sense of *communitas*, a shared experience for an audience: so the studio audience is a metonym for the larger space of reception etc. Consider also the ubiquity in the news broadcast of the live read and the prominence given to 'live' dialogue with reporters. The experiential effects of 'going live' include the generation of effects of intimacy and immediacy, and interactivity with an audience, something reality programmers use to great effect. The increasing prominence in the use of media in live performance also underscores this point, through the ineluctable modality of the projection. Even in live contexts such as sports events, the spectator's perceptual apparatus is geared towards a cinematic and/or televisual vocabulary, of repeats, close ups and tracking shots. Theatre spectators can be observed laughing and applauding on cue, just as performers in stadium concerts attempt to replicate recorded versions of their material. To unpick the live from the mediated in the age of information is a particularly problematic and probably doomed enterprise.

John Gillies' career as an artist is a testament to this mutual imbrication of liveness and media. He trained at the then Darling Downs Institute of Advanced Education from 1978 to 1980 (now the University of South-east Queensland) at a time when a cross-disciplinary program of theatre, music and fine arts was fed by a lively cross cultural engagement. Balinese music was part of the curriculum. Gillies recalls videoing guest artists from places such as Japan, India and Bali. Let's face it, Queensland at that time, the fag end of the Bjelke-Petersen era, gave backwaters a bad name, so the achievements of this little institution in these areas appear twice as remarkable in retrospect. In 1981 Gillies headed for the Sydney College of the Arts then in its heyday with Parr and Adrian Hall on the staff. He worked as a musician in a number of improvisatory jazz bands, did solo performance art work and trained in movement at One Extra where he met Clare Grant, later a member of The Sydney Front (1988-1993) and a long time collaborator with Gillies - see *Techno/Dumb/Show* (1991) and *The Mary Stuart Tapes* (2000).

Techno/Dumb/Show (1991) shows a side of The Sydney Front that all their video documentation cannot. It reveals the members in their youth in close up and we feel the strange hit of 15 years passing in a few frames of video. For me their work momentarily disappears in this piece, taken over by their faces. The video here works as a kind of mobile portrait.



Techno/Dumb/Show, 1991, videotape (made in collaboration with The Sydney Front)

In lingering on close ups, facial expressions and gestures we see these artists divorced from the content of a particular piece of work, cut off from its logic and simply forming the episodic structure of an improvised montage, a deconstructed actor training video, a 'catalogue of gestures' as Gillies calls it. Gillies makes no attempt to simply record a performance. What he is doing is unleashing the performativity of the gestures themselves: the autonomy of an action broken into its component parts. At its root this is what montage performs. In this sense it is perhaps even the performativity of the medium of video itself that he is working on. Editing this work involved the physical manipulation of tapes, switching between takes and selecting the best of the improvised edits to achieve a pulsing effect which is almost organic. In this sense Gillies' approach to montage is not unlike that of a video jockey.

He says in an interview undertaken with the late Nicholas Zurbrugg in 1993 that this work was consciously critical of the emergent discourse around video art which had become 'very self-referential, constantly referring to video art as if other forms didn't even exist. While a lot of early video artists, such as Nam June Paik, came from Fluxus and music, this wasn't spoken about very much.' (in Nicholas Zurbrugg, ed., *Electronic Arts in Australia [Continuum: Journal of Media and Culture 8/1]*, 1994, p. 202) Tracking a genealogy of new media art back to the fluxists and Cage (rather than to avant-garde film which is also possible) reveals new media as an emergent art practice that is engaged with a variety of other performative practices in a way that is entirely experimental. Gillies uses the term 'exploratory', a process the outcome of which is unknown. Performance Space has been the centre of this kind of experimental performance/art practice in Sydney for 21 years so its apt that Gillies' retrospective should be seen here and that it should feature a collaboration with one of Sydney's most influential experimental performance companies.

The Sydney Front galvanised the Sydney performance scene in the late 1980s and early 1990s. The group were heavily influenced by European and Japanese performance techniques especially Pina Bausch and Tadashi Suzuki. (Nigel Kellaway was famously the first Australian performer to undertake the rigours of the Suzuki training in TOGA in Japan in the 1980s). With a

combination of Expressionist and sometimes Surrealist aesthetics and the militaristic precision choreography of Suzuki, they made deconstructive dance theatre at the Performance Space a popular alternative to more conventional theatre practice in Sydney.

In pieces like *John Laws/Sade* (1987) and *The Pornography of Performance* (1988) both referenced in *Techno/Dumb/Show* they enacted the farce of the socialised body with its repressions and channelisations. The middle class behavioural set of the mainstage theatre company repertoire became the basis for melodramatic exaggeration, rendering it a ridiculous spectacle of empty gestures. In *Pornography* a performer opens a can of dog food and slowly and enthusiastically consumes the contents, cupcakes are forced up the anus of a performer, violent rape scenes are enacted and abreacted. In all their work The Sydney Front continually returned the consciousness of the audience to the codes of their participation in the performance event, often by breaking up a sequence of actions into the constituent gestures before a narrative can take over, or repeating a series of gestures until they become detached even from the logic of the live work itself, thereby confounding the ontology of liveness in their own unique way. Just thought I'd mention all this...

The episodic and gestural quality of the work of this company partly explains the presence of their members in a number of these pieces. But its more than that, this was, after all, some of the most vibrant artistic work in any medium in the country in the late 1980s. The Australian moment of experimental performance came late but at least it came. John Gillies' video work is not a document of this moment since it forms part of that moment. It both reproduces and relaunches it. Gillies himself had been inspired by seeing a Wooster Group performance in the early 1980s in New York. The Woosters as you may know are famous for deconstructing classic American drama and finding media analogies for the thematic material they are presenting. For instance in *Route 1 and 9 (The Last Act)* from 1981 a TV drama version of Thornton Wilder's 1938 classic *Our Town* – a play beloved of school curricula in the U.S.A. – is displayed on overhead monitors, while onstage the white male actors of the company wear blackface and play the roles of stagehands hysterically abreacting the play's repressed racial themes.

Or in *House/Lights* from 1998 in which Russ Meyer's *Faster Pussycat Kill! Kill!* (1966) becomes the visual accompaniment to a version of Gertrude Stein's *Doctor Faustus Lights the Lights*. Gillies' direction of Clare Grant in the performance of *Mary Stuart* (Performance Space, 1998) suggests a slightly different approach to this use of video. Rather than the media image as the set against which the live work takes place here it becomes an analogue to the live work and one which effectively occludes the presence of the performer.

In this piece the audience members in the Performance Space theatre watch a screen on which is displayed CCTV images of the space around the building and in the changing rooms. They hear Clare Grant's voice live through speakers and occasionally glimpse a shape moving past the cameras which track Grant's eventual approach into the theatre itself down St. James's lane outside and through the changing rooms. She finally enters the theatre wearing the elaborate costume you can see in the video version and, noticing the audience, cries out as the lights go down to end the piece. The mediated image is the only way the audience can receive the character of Mary Stuart. Presence fails and the lights go out.



The Mary Stuart Tapes, 2000, videotape
performer: Clare Grant

The video version of this performance only partially captures this sense of the necessary, because ubiquitous and unavoidable, perspective of the media image. It is more suggestive of the physical spaces through which Grant/Mary Stuart moves. Kings Cross at night is not such an odd choice for this unlikely

character seeking her time to reappear on the world stage cut off even from what she is saying. Schiller's text – *Maria Stuart* (1800) – comes through in discontinuous fragments reinforcing the sense of radical displacement this character suffers as her permanent condition and rendered an ontological fact through the use of video. This piece exemplifies Gillies' approach to video as one in which live art and media are mutually implied. Performance moves into video and the video into performance, testing each other's boundaries like a long time married couple.

In an extension of the Woosters use of media as the permanent set against which we live our lives, Gillies seems to be saying that its not a matter of televisual clutter obscuring our vision of things but a more complete merging of perception with media. In this piece Gillies shows how mediated interventions in performance also feed back into media art especially video installation in ways which often destabilise both the concept of performative presence (cherished by theatre) and the sense of media as abstraction. It also examines how the modes of reception required by video installation reflect similar concerns in performance, that presence is no guarantee of identity and memory. Our images, as Chris Marker says, have taken the place of our memories.

The de Quincey Tapes echoes these concerns here in relation to Tess de Quincey, the major figure in butoh in Australia. Butoh is a form which lends itself well to mediated interventions such as video projection as it presents the dancers' bodies as evacuated shells empty of personality or identity. They form part of the image landscape in which the work occurs. De Quincey has developed a radical form of site specificity since her early work with Min Tanaka's Mai-Juku company in Japan between 1985 and 1991 and in her Body Weather workshops and group performances such as the Lake Mungo performance project *Square of Infinity* (1991-1994) in far Western New South Wales. Her early solo performances were firmly within the butoh tradition in pieces such as *Movement on the Edge* (1988) and *Another Dust* (1989) both of which were performed at Performance Space. Her company De Quincey Co continues to make butoh inspired work. Gillies' video loop uses the image of de Quincey herself as a point of



The de Quincey Tapes, 2001, video & sound installation, (made in collaboration with Tess de Quincey)

departure for the work which, as in *The Mary Stuart Tapes*, suggests the evacuation of performative presence through the spectrality of the butoh dancer. These works show Gillies' sensitivity to the central questions which performance poses to new media art concerning liveness and interactivity while acknowledging the essential displacement of presence that occurs within any representational context. His work shows how performance continues through the differentials of changing media environments and how video art achieves its autonomy by interrogating performance in an age where media is ubiquitous and every experience is mediated.

Unlike the pieces I have been discussing above, *I Need You* (1982-1986) uses no mixing of live performance but generates a performative effect through its use of found footage from TV cut up with images of what appears to be magnified water droplets falling onto the screen. Fran Dyson describes this as 'creating a depth within the surface.' Dyson has written eloquently about this piece and Gillies' other work in language which I think nicely evokes those aspects of it that have preoccupied me here. She says that it accesses 'the warm of cinema and the real of

TV' – which we might call the live effect – 'by re-inscribing the two-dimensional screen with the three dimensionality (the scene) of both - a technique specific to video, and one which, whether intended or otherwise, appropriates and transforms their seductive appeal. Because this appeal directly engages the senses, and is directed towards privileged representations of the substantial; the body, the real, and their various metaphors, video art must similarly address the body/the real in order to get warm.' (Fran Dyson, 'Pneumatic Video', *Scan+* 1, 1988, pp.10-11) The singularity of Gillies' video art is certainly in its transposition of these other forms but what is missing from this discussion is performance, probably the central problematic Gillies addresses in a body of work which probes the limits of liveness through the necessary perspectives of the video camera.

Dr Edward Scheer is Senior Lecturer in the School of Theatre, Film and Dance at the University of New South Wales. He is editor of *100 Years of Cruelty: Essays on Artaud* (Sydney, 2000) and *Antonin Artaud: A Critical Reader* (London & New York, 2004).

BIOGRAPHICAL NOTE

John Gillies is a Queensland born, Sydney based artist who has worked across video, film, sound and performance since 1980. He has participated in a range of major exhibitions within Australia and internationally, including *Recent Australian Video Installation* (ACCA, Melbourne, 1986), *Australian Perspecta* 1991 (AGNSW, Sydney), *Strangers in Paradise* (Museum of Modern Art, Seoul, 1992), and *Spectrascope* (Performance Space, 2000).

His screen work has been extensively presented in international programs and festivals including *VídeoBrasil*, *Ars Electronica*, *Arhuus Video Festival*, *London Film Festival*, *Video Positive*, *Sound Basis*, *New York Video Festival* and *World Wide Video Festival* amongst many others. Gillies has also curated a range of screen-art programs including *Mixed Bodies: Recent Australian Video* for *Festival da Imagem em Movimento* (Salvador, Brazil, 1998) and *Landscape/ Mediascape* (Sydney Film Festival, 2001) and is curator of the International Screen category for *dLux media arts' d>art 2004* program. John Gillies held a Fellowship from the New Media Arts Board of the Australia Council for the Arts in 1998-1999 and is a Lecturer in Time Based Art at the College of Fine Arts, University of New South Wales.

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WORKS PRESENTED IN EXHIBITION

I Need You, 1982-1986
videotape

Hymn, 1983
2 channel sound & video installation

Techno/Dumb/Show, 1991
videotape
(made in collaboration with The Sydney Front)

Test, 1992
videotape & film
(made in collaboration with The Sydney Front)

The Mary Stuart Tapes, 2000
videotape
performer: Clare Grant

The de Quincey Tapes, 2001
video & sound installation
(made in collaboration with Tess de Quincey)

A LISTING OF SELECTED VIDEO WORK

1980 - 2001



Night Janitor, 1980
videotape & performance
performer: James Rodgers



Hidden Sound Geographies,
1980-1981
videotape & performance
performer: John Gillies



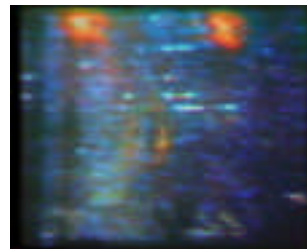
Scalpel/Wood/Table, 1981
videotape & film



Haymarket, 1981
videotape



*Monument to the Australian
Film Industry (Mountain Man)*
1982
videotape & performance



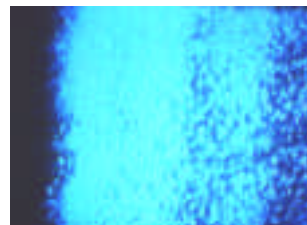
Views, 1982
videotape



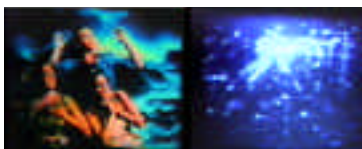
2 Improvisations, 1982
videotape
(in collaboration with Jon Rose)



I Need You, 1982-1986
videotape



Bob! Bob!, 1983
videotape



Hymn, 1983
2 channel sound & video
installation



London 1986, 1985
videotape



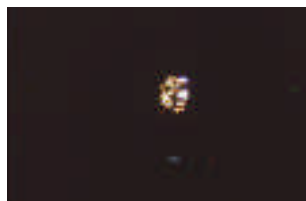
The Music Tapes, 1986-1993
videotapes from performance



**She Says, The Grooves
Speak**, 1987
videotape



Parsifals, 1987, (detail)
multi-channel video & sound
installation



Vision, 1987
video installation



Untitled Improvisations, 1987
videotape
(in collaboration with Jamie
Fielding)



Ceiling, 1988, (detail)
video installation



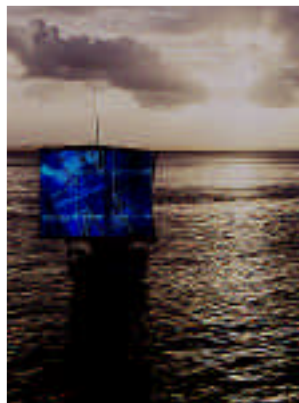
Whiteout, 1988, (detail)
video installation



Techno/Dumb/Show, 1991
videotape
(made in collaboration with
The Sydney Front)



Test, 1992
videotape & film
(made in collaboration with
The Sydney Front)



Armada, 1994-1998
video & sound installation



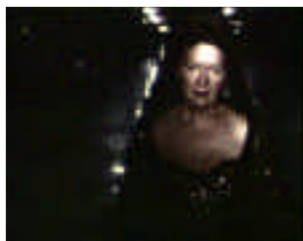
Untitled, 1996
videotape



The Nineties, 1997
video & sound installation



Mary Stuart, 1998
performance with Clare Grant



The Mary Stuart Tapes, 2000
videotape
performer: Clare Grant



My Sister's Room, 2000
video & sound installation



The de Quincey Tapes, 2001
video & sound installation
(made in collaboration with
Tess de Quincey)

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