



VISUAL ARTS: PERFORMANCE

WHERE AND WHEN

2 September - 22 October 2006

Performance

Wings Projects Art Space

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BACKGROUND

Uriel Orlow, ([link to bio](#)) who lives in London, explores ways in which time and memory are embedded in architectural spaces, landscapes or the human body. Rather than focusing on constructs that fix events in the past, memory is articulated in his work as an active process, taking place in the present.

In Concert explores the relationship between memory and the body, focusing on how memory is physically inscribed or embedded in habitual gestures. Music is a poignant example of this, as the rehearsal of a piece does not just result in it being memorised mentally but also corporeally. *In Concert*, a double-screen video installation, shows a cellist and a pianist playing the first movement of Shostakovich's Cello Concerto No 1 without their instruments. *The music works as a kind of ghostly mnemonic prompting their physically remembered gestures.*

Dan Shipsides ([link to bio](#)), who lives in Belfast, considers rock climbing as similar to recognised art forms, such as dance, sculpture and performance art, juxtaposing body and space. Climbing - not generally thought of as an *art* activity - has dance-like attributes and contemporary dancer, Trish Brown uses climbing techniques as choreography. Shipsides also uses climbing as a form of physical drawing, finding ways of exploring spaces by means of physical engagement with the space and producing *landscape* artworks based on that experience.

The exhibition presents *Rochers à Fontainebleau 2003*, where experienced climbers attempt to climb the boulders in the Forest of Fontainebleau. Shipsides uses video, animation, photography, sculpture and text to examine connections between the Barbizon artists of the 19th century and contemporary rock climbers. His work examines links between the painters' creativity and that of the climbers - who both share a common direct relationship and obsessive engagement with the landscape.

PRESS RELEASE (PDF)

