

## EVENTS

### Public's Fear

Wed 16 Feb, 7pm, £8/£5 conc

Further exploring the performer/audience dynamic at the centre of their film *Performer. Audience. F\*\*\* Off*, Forsyth & Pollard discuss the humour and tension between a performer and their audience with comedians including Robin Ince, Jo Neary and Ben Moor.

### Do you love me like I love you

Wed 23 Feb, 7pm, £5/£3 conc

Forsyth & Pollard present the world premiere of their film about the acclaimed Nick Cave & the Bad Seeds album *No More Shall We Part*. The artists have worked with Cave since 2007 and this film accompanies the reissue of the Bad Seeds catalogue. The film is followed by a Q&A with the artists chaired by musician and writer Max Décharné.

### Everything is Temporary

Wed 9 Mar, 7pm, Free

A programme of music videos Forsyth & Pollard have directed for Gil Scott-Heron, Nick Cave & the Bad Seeds, Fanfarlo, Tindersticks, Twin Shadow, Grinderman and Mystery Jets.

### Iain Forsyth & Jane Pollard in conversation

Wed 16 Mar, 7pm, £5/£3 conc

Writer Michael Bracewell discusses the exhibition with the artists.

### The Sunday Spot

Every Sunday 2–4pm, Free, 3–12 years

Join us for hands-on workshops inspired by *PUBLICSFEAR*. Try out ways of using sound, projection and music in a relaxed and informal setting.

### Family Day: Sock it and See

Tue 22 Feb, 2–4pm, Free, 3–12 years

Make your own music videos using sock puppets and a variety of media, sounds and effects.

# IAIN FORSYTH & JANE POLLARD PUBLICSFEAR

SOUTH LONDON GALLERY

EXHIBITION GUIDE

4 FEBRUARY - 18 MARCH 2011

## SLG

South London Gallery 65 Peckham Road London SE5 8UH  
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The South London Gallery receives core funding from Arts Council England and Southwark Council and ongoing support from Helen Thorpe, the Big Lottery Fund and Outset Contemporary Art Fund.



# IAIN FORSYTH & JANE POLLARD

## PUBLICSFEAR

*PUBLICSFEAR* brings together film, video and sound works made over the past seven years by London-based collaboration Iain Forsyth & Jane Pollard. Primarily known for their interest in music and sound, the artists have also pursued an enquiry into the potential and meaning of re-enactment in art and culture. Mining references ranging from seminal works by American artists Bruce Nauman, Dan Graham and Vito Acconci, through to stand-up comedy, music videos and seventies punk, Forsyth & Pollard's works embrace a broad sweep of cultural genres and approaches to film. For *PUBLICSFEAR* a number of key works are shown within a specially designed installation to explore the significance and sensation of both observing and being part of an audience.

**File under Sacred Music**, 2003 is a meticulous remake of a bootleg video of New York punk rock pioneers, The Cramps', 1978 performance for patients at the Napa State Mental Institute. Staging and filming a replica gig by a 'fake' band, Forsyth & Pollard then edited and degraded the image to re-create the content, spirit and damaged aesthetic of the original grainy black and white video tape. Highlighting the mystique surrounding the idea of the live performance and questioning the potency of authenticity, the work also plays on the role and status of the audience, which in this context becomes equivalent to that of the performers.

Produced at the invitation of Jarvis Cocker when he directed the *Meltdown* music festival at the Southbank Centre, **Kiss My Nauman**, 2007, makes reference to *Art Make-Up*, 1967, Bruce Nauman's film in which he gradually covers his upper body, arms and face in make-up. Forsyth & Pollard's alternative version stars the world's longest running Kiss tribute band, with each member being filmed in a single 47-minute take as they apply their character's make-up. The resulting work is a compelling combination of reconstruction and revision, placing the viewer in the position of voyeur, witnessing the otherwise private act of transformation on which the band's plausibility is partly founded.

In **Performer. Audience. F\*\*\* Off**, 2009, a mirrored wall reveals the often hilarious, but sometimes uncomfortable impact on the audience of a stand-up comedian drawing attention to individuals within the group. Shown here for the first time, the format of the piece is based on Dan Graham's *Performer/Audience/Mirror*, 1975, in which the artist describes his own, then the audience's, mannerisms and movements before turning to face the mirror to repeat the process. Re-imagined through the gaze of stand-up comedy, Forsyth & Pollard's version is the first in a series of films which they plan to make in the coming year with different comedians.

Viewers of *Performer. Audience. F\*\*\* Off*, see others reflected within a collective public, but may also be being watched themselves, in the text work **PUBLICSFEAR**, 2011, behind them or from the stairway to their right. This gentle probing of the self-conscious visitor becomes head-on confrontation in **Walking After Acconci (Redirected Approaches)**, 2005, and **Walking Over Acconci (Misdirected Reproaches)**, 2008, when rapper Plan B and MC MissOddKidd each rant to the camera about a failed relationship, as if the viewer were the rejected ex. Placing viewers in direct line of verbal attack, both works adopt the style and aesthetic of contemporary urban music videos but in fact are based on Vito Acconci's film *Walk-Over (Indirect Approaches)*, 1973, in which the artist talks to the camera about an unknown 'you'.

Similarly the protagonists in **Anyone else isn't you**, 2003, talk directly to the camera, but the tone is of a completely different register as 14 young people are asked to talk one by one about their favourite 'mix tapes'. In this way they are indirectly coaxed into confessional mode, talking candidly about love and loss, and the indelible links between music and personal memories.

Forsyth & Pollard's fascination with emotional responses to music and sounds is at the heart of **Silent Sound**, 2006, scored by J. Spaceman, of the British rock group Spiritualized, and presented here for the first time in London. In a further twist on visitors' self-awareness, in this case as potential targets for manipulation, we are told that subliminal messaging is employed within this immersive installation to create an exceptionally powerful and moving experience. Recorded using a Soundfield microphone, a live performance is played back through Ambisonic technology in an attempt to replicate the acoustic properties of the large concert hall in which it took place. The original performance was informed by parapsychology, while Forsyth & Pollard's machine, which is displayed within the installation, draws on their extensive research into subliminal technology and secret messaging.

Supported by  
**wellcome**trust **SENNHEISER** **K**

1. *File under Sacred Music*, 2003  
 Video projection  
 22' with sound  
*File under Sacred Music* was commissioned by Shooting Live Artists and supported by The Culture Company, Arts Council England, the BBC and Studio of the North with additional project support from the Institute of Contemporary Arts.

2. *Performer. Audience. F\*\*\* Off*, 2009  
 Video projection  
 24' with sound  
 This project was a co-production of Site Gallery and Rules and Regs.

3. *Kiss My Nauman*, 2007  
 4-channel video installation  
 47'  
*Kiss My Nauman* was commissioned by Jarvis Cocker for the 2007 Meltdown Festival at the Southbank Centre, London.

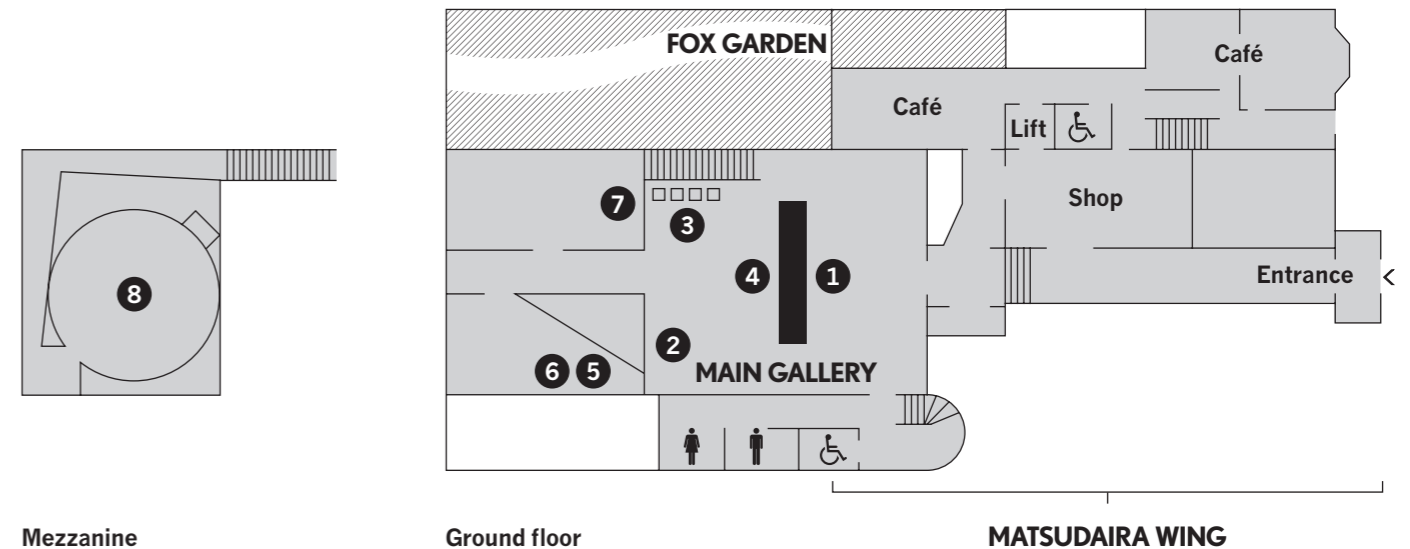
4. *PUBLICSFEAR*, 2011  
 Polished stainless steel  
 400 x 58cm

5. *Walking After Acconci (Redirected Approaches)*, 2006  
 HD video  
 24' with sound

6. *Walking Over Acconci (Misdirected Reproaches)*, 2008  
 HD video  
 15' with sound

7. *Anyone else isn't you*, 2005  
 Video projection  
 30' with sound

8. *Silent Sound*, 2006  
 Ambisonic installation  
 22'  
*Silent Sound* was commissioned by the A Foundation and supported by Wellcome Trust, Arts Council England, Arup and PRS Foundation for New Music.



Mezzanine

Ground floor

MATSUDAIRA WING