

BRUCE McLEAN

WITH ROSY McLEAN

IN

The Object of the Exercise

November 2, 3, 4 8:30 pm

"The Object of the Exercise" is an accumulating work structured around an argument, based on a score. A selection of McLean's working notes are printed below:

"The work attempts to deal with minute detail in detail. The piece begins say with some discussion around a shoe, or some stylistic concern related to some context, why THAT shoe for this moment in time in that space.

"The piece builds up as it goes along because of the structuring and by the self-imposed constraints of the performers within the work.

"Each time the work is performed it develops from the last performance so the piece changes entirely over a period of time. The length of the piece also changes from performance to performance. Each performance will 'end' on some sort of 'conclusion.' "

This concert is presented with funding from the National Endowment for the Arts, a federal agency, the New York State Council on the Arts and the British Council in London.

PLEASE LEAVE BY THE DOOR AT THE REAR OF THE PERFORMANCE SPACE so that you may see Bruce McLean's working drawings for this performance.

THE KITCHEN

CENTER FOR
VIDEO, MUSIC
AND DANCE

BRUCE McLEAN--Scottish-born and London-based--was the founding member of NICE STYLE, THE WORLD'S FIRST POSE BAND (1971). NICE STYLE was well-known for their satirical works such as "Deep Freeze" (1973), "High Up on a Baroque Palazzo" (1974) and their film based on the perfect crease in a double-breasted raincoat entitled "The Crease Crisis" (1973). Following the demise of NICE STYLE, McLean has continued to mastermind performances that explore the theme of one of his pieces presented at the Tate Gallery in 1972: "He who laughs last makes the best sculpture, piece."

"Academic Board" (1976), an "institutional farce procedure," parodied the gray areas of board meetings, while "In Terms Of" (1977), a three-part institutional farce sculpture, comprised three well-dressed men finding their patterns of behavior in a corridor. "Un Morceau de Gateau" ("A Piece of Cake"--1978), a work for two voices, a siren and a gong, was followed by "Sorry, a minimal musical in parts" which McLean describes as a "musical of the seventies, to lighten the burden of the 70's depression in the U.K." The piece was about "trying to find the lowest common denominator," and comprised various fragments, including "Trying for Gray" and "The National Anthem" (in the way of art).

McLean graduated from St. Martin's School of Art in 1966. His first collaborative "event piece" was a "two-part work for roof and street," entitled "Mary waving goodbye to the Trains." Later street actions entailed "walking, running and standing" and were followed by a series of "plinth" (pedestal) works such as "Fallen Warrior, Piece" and 500 pose works for three plinths.

McLean's years of successful adventures in London, including various performances at the Royal College of Art Gallery under the directorship of RoseLee Goldberg, and recent works presented at Dokumenta in Kassel and at the Paris Biennale, suggested that he would provide the perfect opening for this first series of IMPORTS shows. We welcome Bruce McLean and Rosy McLean to New York, and extend our thanks to The British Council in London for their generous assistance.

The Kitchen Staff

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