

BRIEFS:

A Serendipitous Guide to the Week

Wednesday, September 26

Herring Do: The Kipper Kids, as you probably know, are two shaven-headed perf-art pundits from Manchester, England, by way of El Lay. Their performances customarily consist of tableaux in which the be-diapered Kippers hold egg fights, talk baby talk, and make infantile display of their private parts. Charming stuff. Rerunning a videotape of last year's gig there, the Kitchen pairs the Kippers with John Lurie's *Men in Orbit*, a homegrown space thriller starring redoubtable lounge lizard Arto Lindsay. The Kitchen, 484 Broome Street, 925-3615. Kippers, 1 and 4 p.m.; Lurie, 2 and 5 p.m.

U.K. T.V., The Kitchen, 925-3615. The majority of the tapes in this month-long festival of works by 10 British artists are in a direct adversary relationship with British "commercial" television. Laced throughout is an edge of hostility: In Marceline Mori's *La Belle et la Bete*, the beast is a TV comedian superimposed on a mist-shrouded scene; David Hall's *This Is a Television Receiver* changes from a didactic lecture on the basics of the receiver to a technology-induced surrealism; television news show reflected in a mirror is the central symbol of transience in Tamara Kriskorian's self portrait, *Vanitas*; David Critchley interposes a series of briefly performed *Pieces I Never Did* with cuts of himself yelling "shut up" (another performance). In a softer vein, Peter Anderson's *Eye bath*, a version of the Narcissus myth, is an eye seen through water. 484 Broome Street. Through October 27. (Wooster)

Video

RE-RUNS, The Kitchen Video Viewing Room, 925-3615. The Kitchen's answer to daytime TV kicks off its new season with 12 "pick hits" from last year. Recommended are Vivienne Dick's guerillere newsreel *Beauty Becomes the Beast* with Lydia Lunch (September 20 and 29); the Kipper Kid's rowdy *Live at the Kitchen* (September 19 and 26); Eric Mitchell's parodic *Red Italy* (September 27); and Dara Birnbaum's gloss on the TV show *Wonder Woman* (September 22 and 25). There's also a *Live Contortions* tape (September 21 and 28) which I haven't seen yet. 484 Broome Street. Through September 29. (Hoberman)

Video

BRIAN ENO, The Kitchen, 925-3615. Planned as ambient music for airports, Eno's four-channel installation *2 Fifth Avenue* (proposed for Newark Airport) raises the question, Is it intended to be music, sculpture, video, or some strange personal hybrid of the three? The monitors are stacked vertically into an obelisk. Seen close-up at an oblique angle, light and color flicker and change across the surface of an apartment building. It's like seeing Monet's Rouen Cathedral series happening in real time. After a while, the building and appears as constantly woven and rewoven plaids. The slowly changing images are accompanied by ecstatic chanting (choirs of unseen angels?), giving the ensemble a more spiritual aspect than the visuals alone suggest. 484 Broome Street. Through September 29. (Wooster)

SATURDAY 29

Video Pick Hits: The video hits of the '78-'79 video season at the Kitchen (484 Broome St.) Video Viewing Room have been shown for free since the 11th, but we just found out about it. On this last day you can still see Vivienne Dick's *Beauty Becomes the Beast* (1:00 and 4:00) and Ed Bowes' *Better, Stronger* (2:00 and 5:00).

STEPHEN PARTRIDGE, the Kitchen, 925-3615. Curator of the U.K. TV show currently at the Kitchen, Partridge has been collaging discrete images and sounds in his own work for years. In *Study in Blue*, a two-channel color installation, four monitors are stacked diagonally in a half-zigzag configuration. Simple images and basic sounds are elaborately scored in an attempt to find a complementary visual language to the structure of music. The difficulty lies in our inability to read sequences of images with the same kind of synthesis offered by music. Partridge's single-channel tapes, including *Black Skirt* (the same kind of visual patterning with a touch of old-fashioned eroticism), can be viewed October 16 and 26 at 1 and 4 p.m. Through October 27. 484 Broome Street. (Wooster)

VIDEO AUSTRALIA, The Kitchen, 925-3615. Videotapes by Australian artists range from documentation of performance pieces (Dragan Ilic destroying towers of pencils and his own howls) to Gillian Leahy's feminist narrative about the adventures of *Cattle Annie*. Of special note are the rich selection of colorized and synthesized tapes. Michael Glasheen's *Uluru*, starring the Rainbow Serpent, is a splendid compilation of special effects. Stephen Jones employs an unusual palette of pastels in his synthesized and colorized tape, *Stonehenge*. 484 Broome Street. Through November 24. (Wooster)