

THE SIXTH NATIONAL WHIPPIT NIGHT

ART
PERFORMANCE
VIDEO
SOUND



WHIPPIT 6 IS CURATED BY NATHAN WALKER & VICTORIA GRAY.
ALL DESIGN BY NATHAN WALKER.

WHIPPIT WOULD LIKE TO THANK PORTIA SIMPSON & DOMINIC BERRY AT YORK CITY COUNCIL, STEVE PURCELL, RICHARD LAWRENCE & PENNY WHITWORTH AT YORK ST JOHN UNIVERSITY, FIONA AND JO AT SPACE 109, JUDIT BODOR AND MEMBERS OF ART BLOC, YORKS CONTEMPORARY ART COLLECTIVE. MAIREAD TURNER AND ARTS COUNCIL ENGLAND, YORKSHIRE FOR THEIR SUPPORT

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20/02/10
SPACE 109
WALMGATE
YORK

**BEAN
AND THE BUOY AT THE END OF THE LINE**

EVERYTHING IS AN INNATE RESPONSE/ EVERYTHING IS STOLEN
ONLY I UNDERSTAND/ I AM AN IRRELEVANT VESSEL
OTHERS WORDS MAKE SENSE OF WHAT I AM ALREADY DOING
REFLECTIVE FIGHTING THROUGH CIRCUITS CIRCLES LINES
BEYOND BUOYS. UNTHREAD EVERYTHING INTO NO THING
MIND FUCK OPPOSITE PEACEFUL ARROGANT FAILINGS

**EMMA BENNETT
LIKE ORANGES / VANESSA PERRONCEL**

A SHORT WORK FOR STAGEHAND, FOOTPUMP, AND INFLATABLE TREE. WILL ALSO
UTILISE CARDBOARD BOX, FRUIT, AND THE SOUND OF A VOICE SPEAKING.

**VICTORIA GRAY
JULY**

AN ACTION FOR JULY IN FEBRUARY WITH GRASS

**MARK GREENWOOD
EH GED?**

THE THIRD IN A SERIES OF PERFORMANCES THAT FALL UNDER THE UMBRELLA OF
'BROWN LIARS AND OTHER/ED BIRDS. THE PERFORMANCE SEQUENCE INVESTI-
GATES A CURIOSITY AROUND NOTIONS OF ANIMAL BEHAVIOUR MIMICKING HUMAN
PSYCHOLOGICAL STATES. WITH A FOCUS ON THE ACTIVITIES OF BIRDS, I DRAW
COMPARISONS BETWEEN THE DECISION MAKING PROCESS OF THE PERFORM-
ANCE ARTIST AND ORNITHOLOGY BY EXAMINING PRACTICES OF FEEDING,
NESTING AND MIGRATION IN RELATION TO THE ARCHITECTURE OF SPACE, THERE-
FORE MIRRORING PATTERNS OF HUMAN CONDUCT.

**RODDY HUNTER
THAT WHICH IS...(20.02.10)**

THAT WHICH IS APOLLONIAN
THAT WHICH IS ARCHITECTURE
THAT WHICH IS BIRTH
THAT WHICH IS COMEDY
THAT WHICH IS DEATH
THAT WHICH IS DEPARTURE
THAT WHICH IS DIONYSIAN
THAT WHICH IS EPHEMERAL
THAT WHICH IS ETERNAL
THAT WHICH IS FEMALE
THAT WHICH IS FORM
THAT WHICH IS FORMLESS
THAT WHICH IS INORGANIC
THAT WHICH IS KNOWN
THAT WHICH IS NOT ARCHITECTURE
THAT WHICH IS OCCULT
THAT WHICH IS ORGANIC
THAT WHICH IS RETURNING
THAT WHICH IS RUIN
THAT WHICH IS STRUCTURE
THAT WHICH IS TRAGEDY



**CHARLOTTE SYKES
20/02/10**

DRAWING FOR A DURATION WITH EYES CLOSED - THEN ERASE DRAWING

**NATHAN WALKER
CUT CIRCLE**

CONSIDERS THE 'C' AS A CUT CIRCLE - WHERE 'OUT' BECOMES 'CUT' - DEMON-
STRATING ITSELF
THE OTHER PAPER-BASED PARTS OF THIS PERFORMANCE CONCERN THEM-
SELVES WITH THE CUTTING PRACTICES OF NEWSPAPER CLIPPINGS DESKS,
COLLAGE AND POSTER POLITICS. FOLLOWING THE SCORE:

IN CIRCLE
CUT CIRCLE

**KATY CONNOR
PURE FLOW (PROJECTION)
DATA FLOW (MONITOR)**

PURE FLOW REVEALS A NEW WAY OF VISUALISING THE ORDI NARILY INVISIBLE
STREAMS OF DATA THAT RUN BETWEEN A GLOBAL POSITIONING SYSTEM [GPS]
DEVICE AND THE MULTIPLE SATELLITES WHICH TRIANGULATE ITS POSITION AT
ANY ONE TIME. THE DATA GENERATES LIVE, MOVING IMAGERY AND SOUND FROM
THE FLUCTUATIONS RECEIVED BY A STATIC GPS DEVICE, THE NOISE IN THE
SIGNAL; REVEALING ITS MATERIALITY AS A HIGHLY UNSTABLE SYSTEM.

DATA FLOW FRAMES A HYPNOTIC CASCADE OF WATER BEHIND THE GLASS OF A
TV MONITOR; THE 'BOX IN THE CORNER OF THE ROOM' GIVING FORM TO THE
FLUID, AS A VESSEL LENDS ITS SHAPE TO A BODY OF WATER.

FLATTENED BY THE LENS, THE ARCHITECTURE OF THE AVON DAM, DARTMOOR IS
REMINISCENT OF CATHODE RAY TUBE SCAN LINES; ITS FLOW OF DATA INTERMIT-
TENTLY ROLLING DOWN AND FANNING OUT ACROSS THE SCREEN.

THIS PULSATILE MOVEMENT CAN BE COMPARED TO THE VISUAL FLOW OF TELEVI-
SION, THE FLOOD OF INFORMATION AND THE CONTEMPORARY DIGITAL STREAM.

STEPHEN CORNFORD

LIVE PERFORMANCE USING HIS HOMEMADE
CASSETTE DELAY MACHINE, THE SSCD6.2.

COMPRISING THE AMALGAMATED MECHANISMS
OF EIGHT PORTABLE TAPE RECORDERS IN A SYSTEM OF CONTINUOUS MULTI-
CHANNEL PLAYBACK, RECORDING AND REPEATING ANY SIGNAL UNTIL IT DECAYS
BEYOND RECOGNITION. MACHINES DESIGNED FOR STRAIGHTFORWARD
PLAYBACK OF PRE-RECORDED MUSIC BECOME GENERATIVE TOOLS OF MUSIC
PRODUCTION.

