

Family Tyranny Modelling & Molding

Video Tape by Paul McCarthy

Father Paul McCarthy

Son Mike Kelley

Revolving, cultural conditioning, perversion of
innocence by a corporate father, a heritage that is
passed on.



Bad Boy

Make him eat what he doesn't want to eat.

My daddy made me eat this

Shove it down him

Do it at home

My daddy did this

You can do this at home

He will pass it on



Worm breath

Nooooo

I told you the other day

I told you how my dad

You are going to be sorry you had me for a dad

Here, wear this boy

You need to wear it

You look so good

Hold this, you piece of shit

I knew you'd come through

No Ahhh. Ahhh No



Ahhh. Ahhh

Hold still Wear this

There you go, drink up

Daddy comes home from work again

Daddy comes home from work

Do it slowly, let them feel it

Let them get used to it

They will remember it

Not too fast

They will use it

See how I am working it in

Using the arm



This is what you like
Ahhh, Ah Ah
The part where I use the bat
Ahhh,
Clickety, clack, Clickety clack
Blah, aha, aha
This is your dad
Haa Haa Haa Haa



This is how
Ahh, Ahh
Hold on
Ride
Clickety, clack, Clickety clack
I knew you had it in you
Took a minute
Time to go to school



I am sorry, pch
Daddy
I am sorry
Daddy
Daddy's little boy
So sorry







Nancy Rubins and Chris Burden

MONUMENT TO MEGALOPOLISES

airplane parts, water wheels, generators & lights, 1987
establishment LAOE, Los Angeles



Nancy Rubins

ANOTHER KIND OF GROWTH

industrial forms, gears & lights, 1988
Pier 12 Park, Pittsburgh



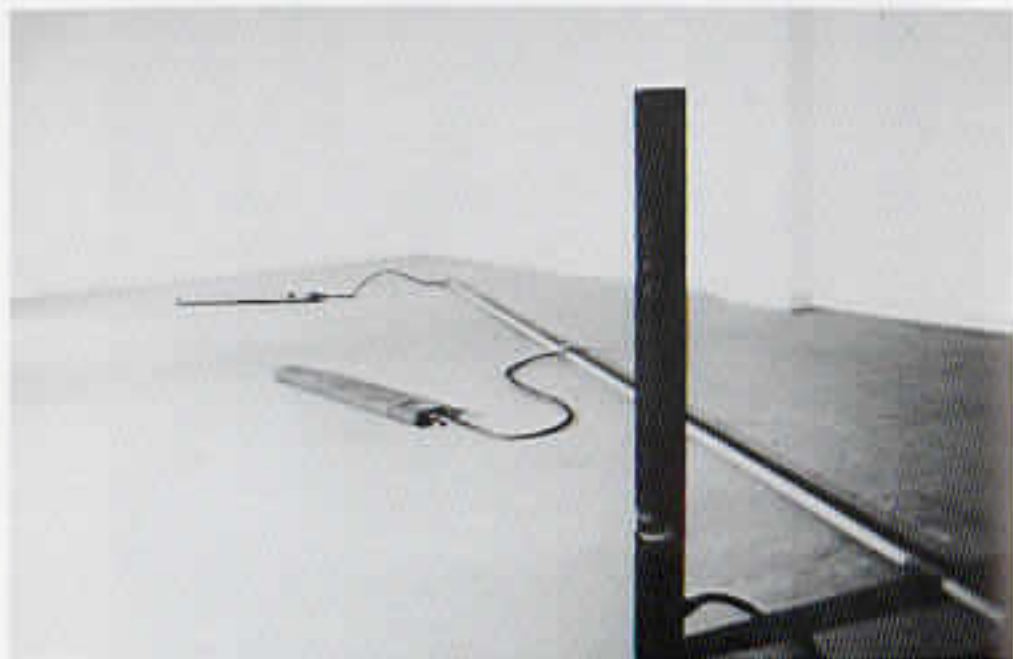
Tim Quinn STEAMWHISTLE II

1002

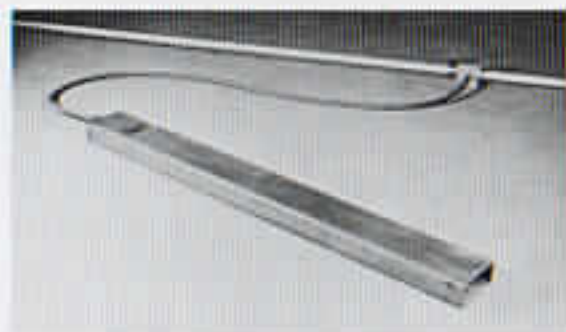


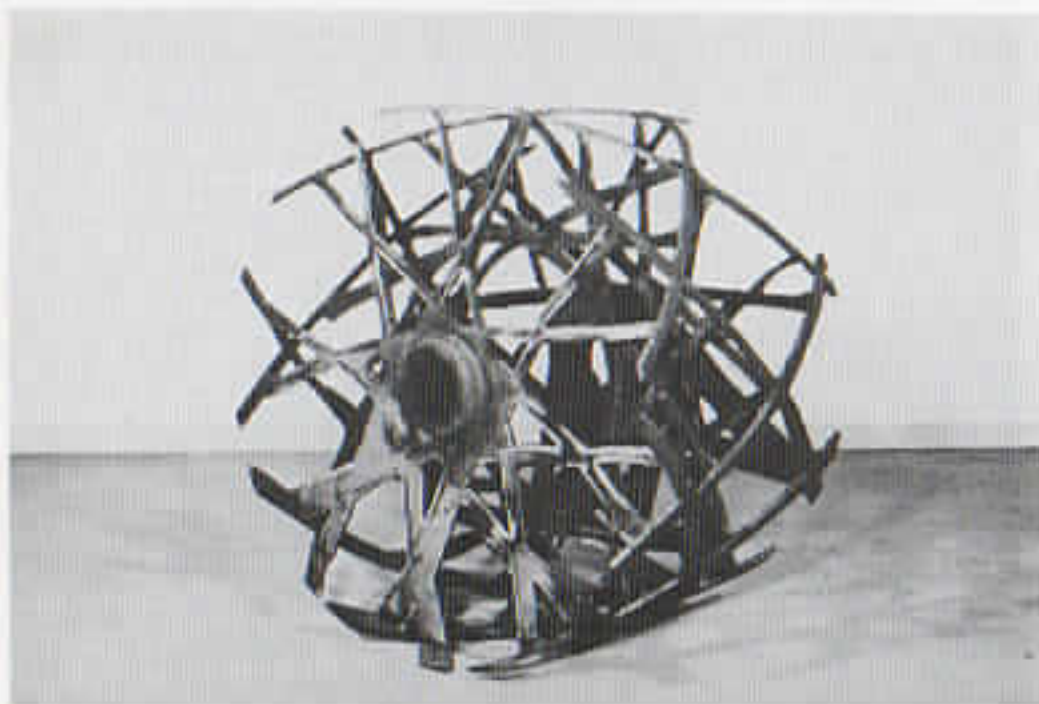
Tim Quinn STEAMWHISTLE II (detail)

1007



THREE WHISTLES:
for a whistle to
work, certain
features must be in
particular relation-
ships. Other features
may vary within wide
limits. The sound in
the room exhibits
strong nodes and
anti-nodes. They
are products of
interference between
the three tones.





ROOT, HUSK and SHOOT are three pieces cut from a single four foot length of twenty four inch pipe. It is an attempt to maximize material by cutting, stretching and recombining.



NOMAD IS AN ISLAND

excerpt of an interview with Roland Brener

by Bruce Ferguson

Vanguard Magazine Summer 1988 Volume 17, Number 3

Bruce Ferguson: The three works you've made for Venice (Biennet) elaborate themes already present in other works and also suggest transformations of those themes in complex ways. Could you talk about some of those similarities and differences?

Roland Brener: The first one is called *The Gate* (1967-88). I had previously made two works that used walking robots. In both of them the robots walk on tightropes balanced by a weight which is underneath. My intention here was to produce a robot that could walk on two feet, or at least give the appearance of walking on two feet, on a flat surface. I wanted it to have the ability to move freely enough to have an anthropomorphic quality without this movement being seen as a 'gait' or expression. I wanted to avoid a humanistic identification for the viewer. To do this I arrived, through stages, to its present form where the robot walks inside a clear box and functions more or less as a piston does in a cylinder.

The aluminum table is originally built for the professional drawing of maps. Finding a table with a perfect surface led to the solution of the upright robot. I then included an 'organ' with coloured liquid to further identify the robot with a living condition as well as to create a further level of complexity in the movement. I think that the 'organ' could initially be seen to be the driving mechanism.

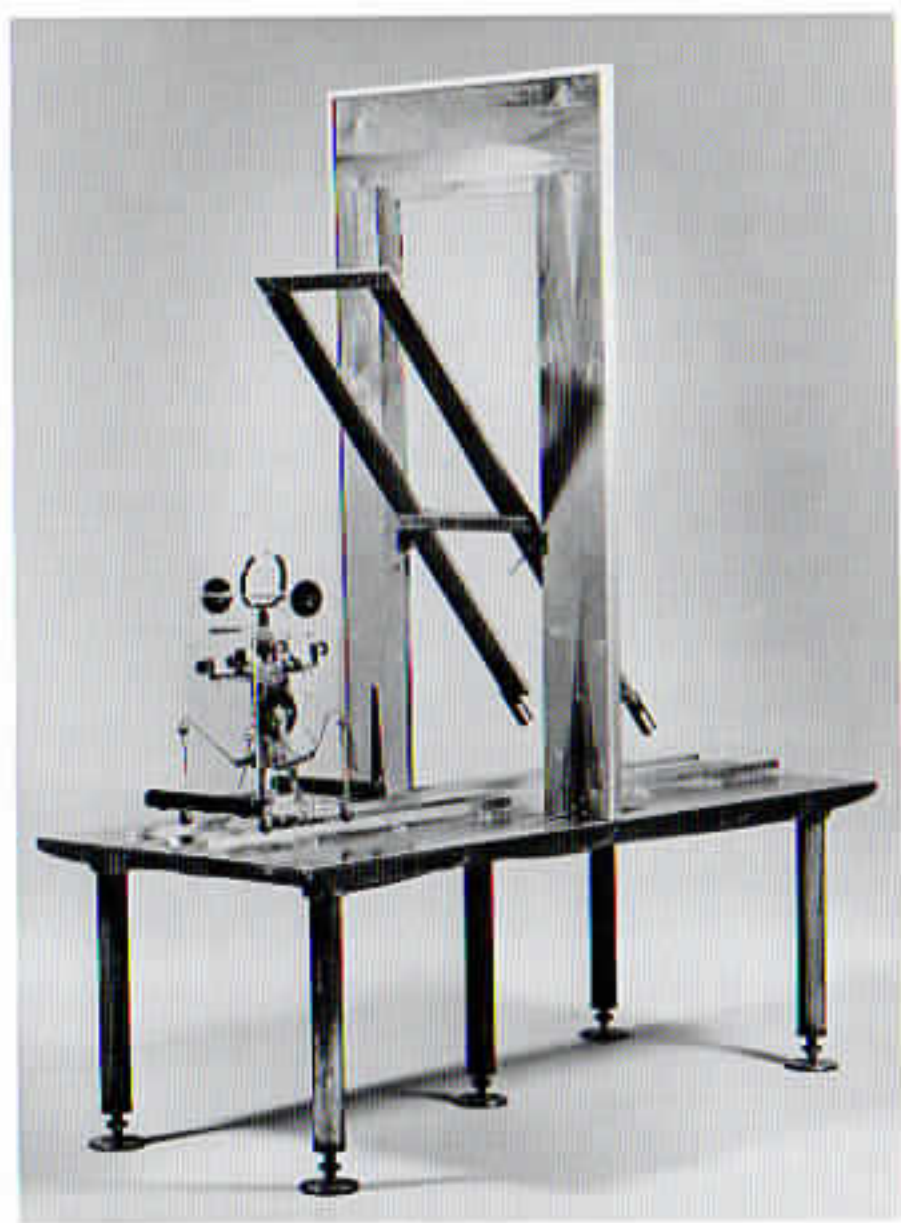
The figure maintains a degree of freedom of movement sufficient to liken it to a human movement, while at the same time, it moves its box with it. The transparent container is at once a prison and a necessary support. I also wanted the robot to perform a repetitive mental task. I thought of the gate as a powerful element in that the passing through it was both a task, and, possibly, a symbolic act. My thought was that the continuous passing through the gate and returning was like many aspects of our own repetitive activities, like going to and from work.

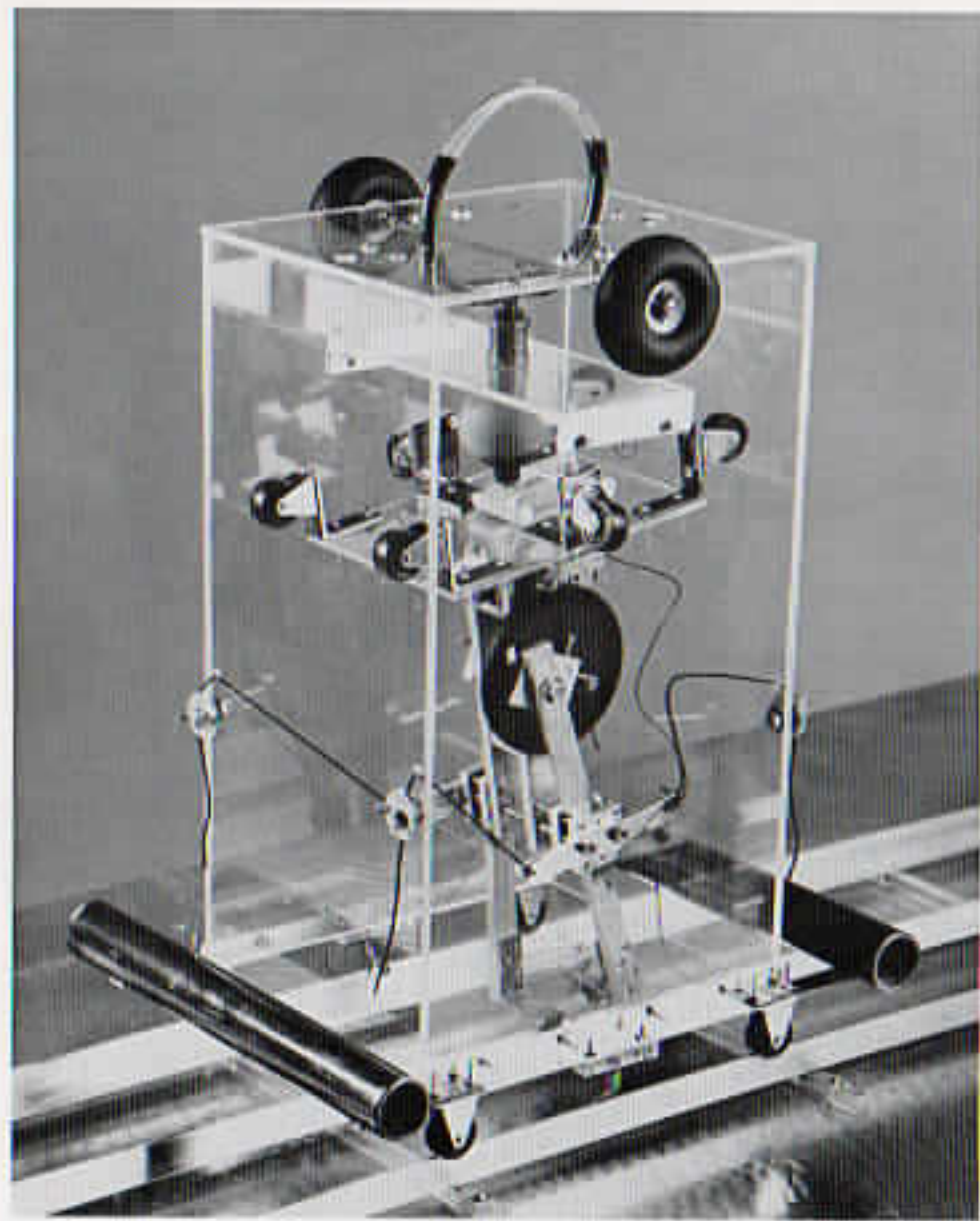
While looking at *Satellite* (1987), the viewer may be stationary while the sound circles around both the work and the viewer. The viewer may be between the reflection of her/himself and the moving sound element. The way I'm drawing the radio signal from the world and the way one experiences the sound coming by makes it poignant. It comes, it is with you, and then, it is gone. What you literally hear is incidental. At the same time you are hearing the sound, you are seeing a reflection whose relation to you shifts from the ground to the ceiling or vice versa. The ethos of the piece is both reassuring because of its circular nature and perceptually disturbing because it makes the familiar remote and distorted. And this is simultaneous.

Again, all the elements are totally mundane and familiar and yet their newfound cohesion seems to disengage them from their identities. Its repetitive circularity has a mesmeric effect. People aren't sure whether the sound source is radio and only after a while do they sense its embeddedness. Tuning the receiver to a local religious station refers to the idea of beaming information which is "universal." On a recent long boat trip, I became acutely aware that the air is full and you can pull out one of a million persuasive messages which are bounced off satellites every moment. But one isolated message, even from a casual selection, is always potent.

The framing devices in *Small Talk* (1988), give the speaker an authority. The disjunction between the frontal authority and the object nature of the head is the central issue in the piece. The work was completed before the speaker was given anything to say, which tells much about my construction procedure. In other words, sound is used within a democracy of elements and is not the central motivating element. In fact, I'm more interested in the method rather than the message itself.

The source of the 'speaker' is Teddy Ruxpin, stripped bare. Using Teddy Ruxpin made their work easier because he could already talk and he makes the piece credible, which is more interesting than making the attempt from the ground up. By changing his subject matter everything about him was changed. A new persona emerged. Like *The Gate*, I think that the way in which *Small Talk* switches on and off creates an expectation for the viewer which is important.







Roland Brener SMALL TALK

electro-mechanical sculpture, various materials 1987



Roland Brener SMALL TALK (detail)

electro-mechanical sculpture, various materials 1987