

TAKE 5: PROPOSALS FOR NEW GLOBAL VIDEO

SADIE BENNING *Jollies*, 1990 11'
MONA HATOUM *Measures of Distance*, 1988 16'
NELSON HENDRICKS *Crush*, 1997 12'
MEREL MIRAGE *Blood in Blossom*, 1995 7'
KEITH PIPER *Go West Young Man*, 1996 3:20'

Take 5, an exhibition within an exhibition, is conceived as a parallel presentation to *Global Vision*, raising similar questions of personal, ethnic, and racial identity as manifested through the camera lens. It demonstrates how artists have developed rich vocabularies and unusual techniques to articulate their sense of selfhood and give voice to private and intimate concerns.

Sadie Benning examines issues of sexual identity, often working in the privacy of her own room. Her scrawled and handwritten diary entries record her emerging sexual desires and the complexities of a developing homosexual identity. The camera functions as a witness to her intimate revelations and as an accomplice in defining her evocative experimental form.

Mona Hatoum was born in Beirut and has lived in London since 1975. Her work relates to her experience of political chaos and the resulting experiences of disunion and division. *Measures of Distance* is concerned with the artist's separation from her Palestinian family and in particular, her relationship with her mother. The personal and political are inextricably bound up in a narrative that explores identity and sexuality against a backdrop of traumatic social rupture, exile and displacement.

Nelson Hendrick focuses on the human body and physical identity. *Crush* is the story of a man who wants to turn into an animal through various means. As the narrator descends into his private obsessions, we begin to perceive the distorted outlines of reason which guide his descent. The trajectory he defines allows us to reflect upon the correlations between the body and identity, our culture's obsession with the body beautiful, and what it means to be human.

Merel Mirage's *Blood in Blossom - A Perceptual Journey* takes us through different layers of reality, each with its own frame of reference. The microscopic eye, the electronic sensor, the human eye, touch life and discover meditative and poetic images. The sensitive touch of surface, the careful focusing of images take us further into our outer realities and into our inner worlds.

Keith Piper experiments with various applications of computer and videographic technologies in the multimedia art environment. In *Go West Young Man* a black father and son discuss the ways in which popular myths have shaped their everyday experiences. The video, created on an Amiga home computer, parallels their dialogue with a montage of historical moments that have influenced Western perceptions of black masculinity.

All videos Courtesy LEA, London.