

$$2 + 2 = 5$$

Two colours related in perspective are more than two colours

Two sounds related in perspective are more than two sounds

Two forms related in perspective are more than two forms

Two movements related in perspective are more than two movements

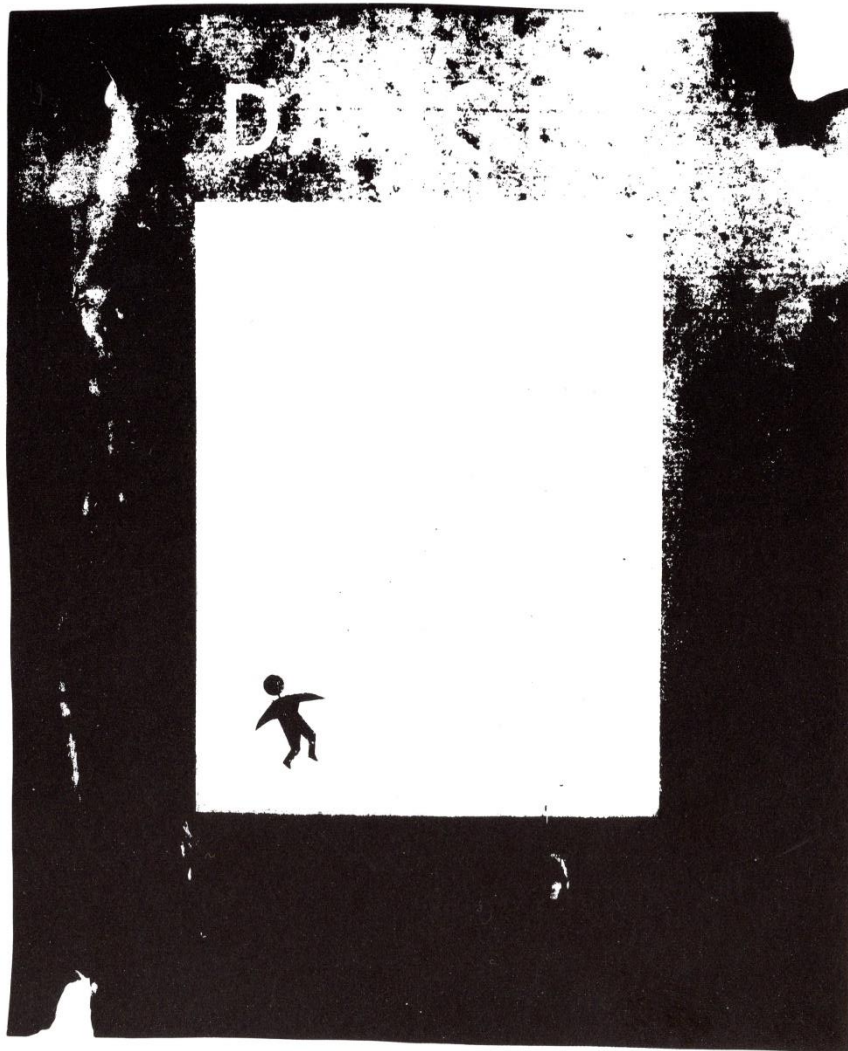
Two rhythms related in perspective are more than two rhythms

Two words related in perspective are more than two words

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NICODEMUS

ART & PRODUCTION L.T.D.



5th - 10th NOVEMBER 90

Limerick City Gallery of Art, Perry Square, Limerick
at 8.30pm Nightly.

Booking City Gallery Box Office. Tel. 061 31063

Nicodemus Productions Ltd.

Cathedral Bld. 64 Donegall Street, Belfast. BT1 2GT

Tel: 0232 439119

Manifesto 20. 7.90

If we relate two things of the same nature (sound/sound) a new homogenous thing emerges synergistically.

To put it formally:

$$A_1 + A_2 = A_1 + A_2 + A_x$$

If we relate two things of different natures (colour/sound) a new heterogeneous thing emerges.

$$A + B = A + B + X_{AB}$$

The quality of X_{AB} differs dramatically from the quality of A_x .

These emerging X things interlock their mother (A) and father (B) things, and are released as vanishing points for a poetic narrative, creating depth in the third dimension.

If we relate all things in all ways we may see X itself:
the Grammar of Poetics.

Introduction

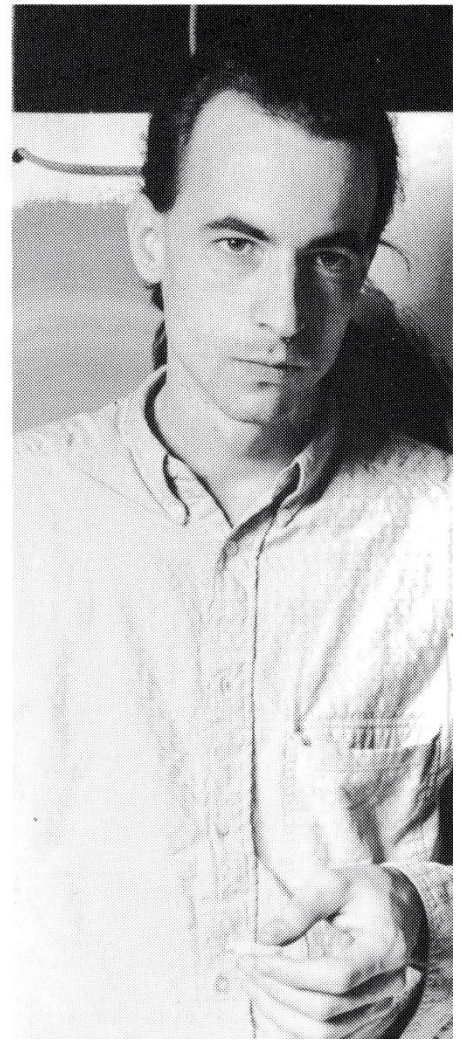
In previous works (On the Surface, A Symphony on Luther) we have discovered the Grammar of Poetics.

This grammar becomes manifest in change. Because of a shared grammar (X_{AB}), a change in a single thing (A) produces a change in every other thing (B,C,D ...) as the whole poetic alters (this principle applies equally to cultural and natural structures).

Thus we can say that compositional change activates X and enables us to create poetic narratives.

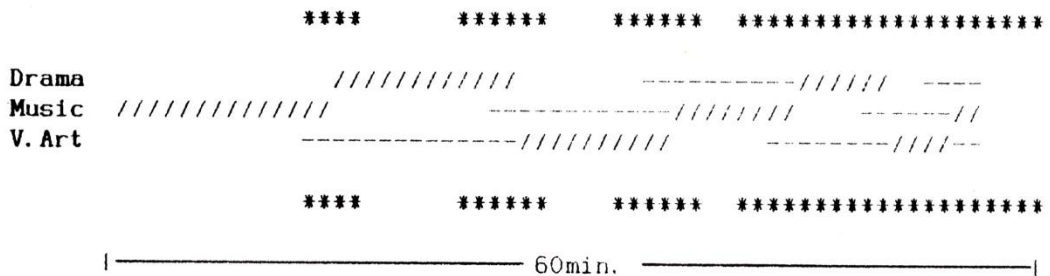
In THE LAND OF MILK AND HONEY we will not, therefore, concentrate on compositional elements (things), which individually function on a surface level only, but rather focus on the compositional structure, the situation.

THE LAND OF MILK AND HONEY will, in respect for X, ignore the limitations of conventional performance.

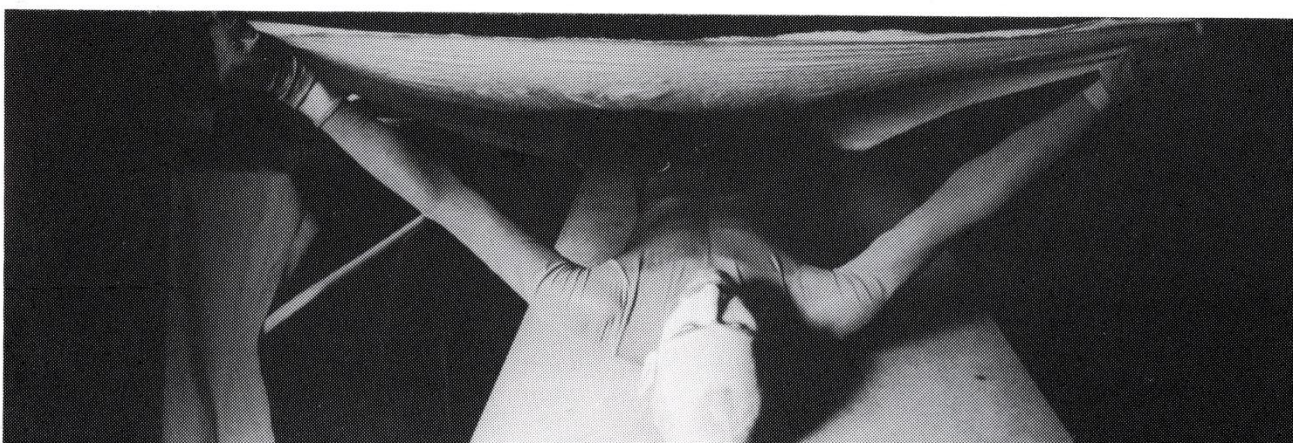


The Land of Milk and Honey

The minimalised style of The Land of Milk and Honey is at times metaphoric and at times literal; each performance element refers to group-particular material as well as to the external world directly, culminating in a collage of history and fiction. A dislocating uncertainty over fact and fiction creates conflict, raising questions rather than giving answers.



The narrative has a clear helical structure. The performers operate strictly within this time-based framework, always developing their musical, visual or dramatic imagery out of the picture as they receive it from the relevant previous act. Through a transformative process, this eventually leads to the final picture, the end-view of the helix.



The first (musical) statement initiates the performance. Following the helix, this is transposed to, and transformed by, the actor and then past on to the artist, back to the musician and so on. This narrative is shown as ...////.... in the diagram.

A second narrative (...---...) is revealed similarly, but overlapping and on a different phase. It complements its sister-narrative (...////...) but, because of its time shift often contradicts the first narrative, promoting further dislocation in The Land of Milk and Honey. This narrative first appears with the visual artists's statement.

At plot-points (points of initiation or transference) "the Law" (...***...) that rules this phenomenological operation of fascism takes control of the performance. "The Law" is a recurring moral statement by each performer using metaphorical tones which culminates in a massing of "the Law" over the final twenty minutes ending in its sheer presence.

With the co-existence of two narratives of different natures with no linear coherency and no linear development of character, music or visual image (the narratives being driven by the compositional devise of the helix) the emphasis shifts from individual performance towards a broader understanding of the interplay of the things (see manifesto and introduction).



Artists and Performers

Phil Nalty, performance artist and costume artist.

Phil has exhibited in solo and group shows. During her residency at the Belltable Arts Centre she collaborated with theatre and dance companies in the design and production of sets.

Keith McVeigh, composer and musician.

Keith has played for various bands in Belfast, performing and recording as well as collaborating on concrete and computer pieces.

David Worden, actor.

David spent two years in Paris with Mother Teresa's Brothers. He has been involved with local theatre through his capacity as bill-poster.

Nico Andreas Heller, director, set design.

Nico produced and directed plays and videos in West Germany and Berlin, before coming to Belfast two years ago.

THE LAND OF MILK AND HONEY is directed by Nico Andreas Heller.



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McCaffrey & Co., Chartered Accountant
Northern Visions (for supplying monitors)
Purdysburn Hospital (for white coats)
William Guiney, (for transport, producing the stools, stage work)
Royal Group of Hospitals (for white coats)
David Wilkenson (for a bag of cement)

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Elaine Gorman
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Kate McCarthy
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Verona Stellet and Joe Wallace
Hillary Tully

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for performances in Dublin



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