

Split seconds of magnificence

Lydia Schouten

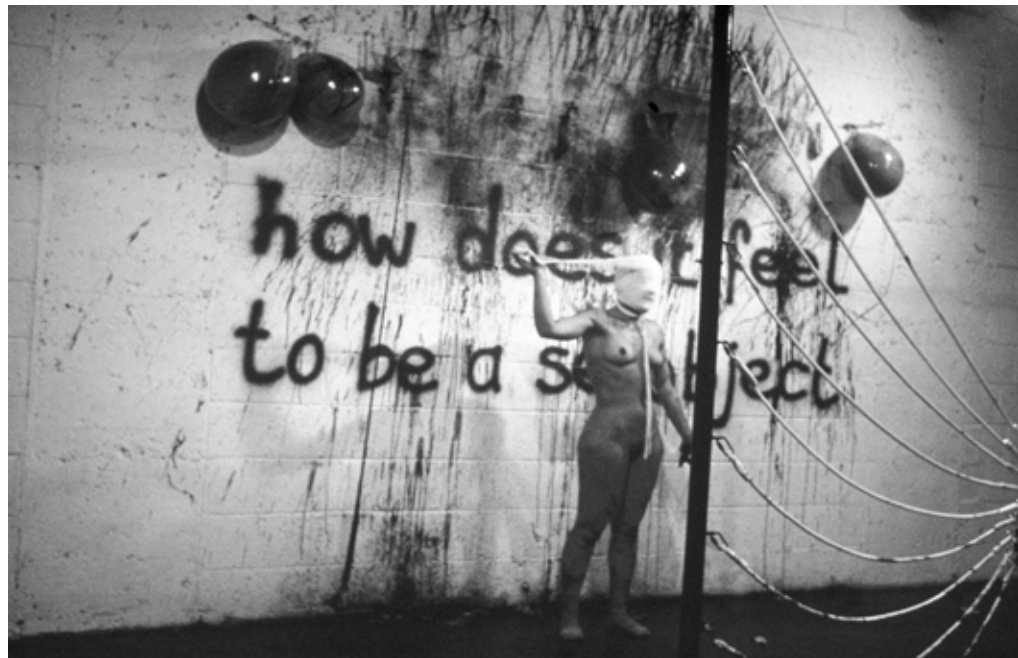
early videos and performances

Performances 1978-1981



Sexobject performance (30'), 1979

metal frame with rubber bands and leather corset, Whipping to balloons, filled with black ink
Galerie Felison, Velsen, Holland, Project Arts Centre, Dublin, Ireland



Mirjam Westen

Dutch artist Lydia Schouten caused a stir in the late 1970s with her performances. She used her body as a vehicle for expressing her anger about expectations, to which she as a woman, had to live up to, and about ideals concerning love and relationships. Her performances - fifteen in total between 1977 and 1980 - were interpreted as critically examining existing stereotypes about femininity, identity and gender relations. Female viewers recognized Schouten's anger, male viewers sometimes walked away. Schouten's frank use of the body challenged the existing standards of propriety. The biggest of taboos was broken through the fact that she expressed anger about her own feelings and position, moreover, by doing so in public and transgressing the boundaries between public and private. The object of the male, voyeuristic gaze had now become a subject of flesh and blood actively returning the gaze: as an angry actor. Schouten's early performances have been fueled by the booming performance art in the seventies on the one hand, and by the feminist movement on the other hand. During her study at the art academy in Rotterdam, Schouten visited regularly the performances, organized by Wies Smals, director of De Appel in Amsterdam, the art centre that had become notorious in the mid-seventies for its ground-breaking program of experimental art. Through Smals, Schouten was invited by the performance program at Ludwig Forum in Aachen. There, she met artist Ulrike Rosenbach, whose videoworks and performances since the late 60ies had been targeting stereotypes of women in (art) history and mass culture. Feminism had stimulated growing self-awareness and criticality among female artists and art historians. In the Netherlands, organisations such as Stichting Amazone [The Amazone Foundation] and Stichting Vrouwen in de Beeldende Kunst [The Foundation of Women in the Visual Arts] played leading roles in this development. In 1977, the SVBK had organised a survey conducted among female artists. One of the respondents was Lydia Schouten, who had written that she considered most art to







be too far removed from her own frame of reference. To counter this, she wanted to produce works that would "open people's eyes and show them what is wrong with the position of women in society". She wanted to go beyond the traditional art disciplines and experiment with new media, such as performance and video. Lines were short: when several members of the SVBK – Wies Smals was one of them - initiated the exhibition of feminist art (Feministische Kunst Internationaal 1978-1979), Schouten was invited to participate in the first part of this exhibition, consisting of video-installations and performances. Another SVBK member and initiator of this exhibit, Josine de Bruyn-Kops, had already invited Schouten in 1977 to do a performance in the Stedelijk Museum Gouda. In her first performance, titled 'Love is every girls dream' (30'), Schouten constructed a circle with sand, sharp pieces of mirrored glass and bricks. The circle symbolized the enclosure of women. The construction of bricks referred to the heavy physical labour, done usually by men. After finishing the circle, Schouten lays down inside the circle, tied to a safety belt, dreaming. On a monitor she watched herself in the mirror pieces, carefully checking her make-up, as if expressing: living up to beauty standards ties women down.

As an appetizer to the feminist art exhibition, Dutch television had broadcasted in the beginning of December 1978, the documentary 'Kunst is vrouwelijk' [Art is feminine], portraying four feminist artists, amongst them Lydia Schouten. More than the confined art spaces where performances usually took place and watched by a modest audience, the documentary shown on television led to the unprecedented dissemination of feminist ideas and art in the Netherlands. Excerpts were pictured from Schouten's second performance, 'Kooi' [Cage] that she had performed at three different venues in 1978. Stronger than the circle on the floor, did the cage suggest a sense of captivity. Dressed in a wet white body-stocking, Schouten walked around, meanwhile rubbing her body against the rods of the cage to which crayons were attached. Educated as a sculptor, Schouten had built the cage herself, striving for new ways of sculptural and painterly expression, leaving drawings on her outfit as if it

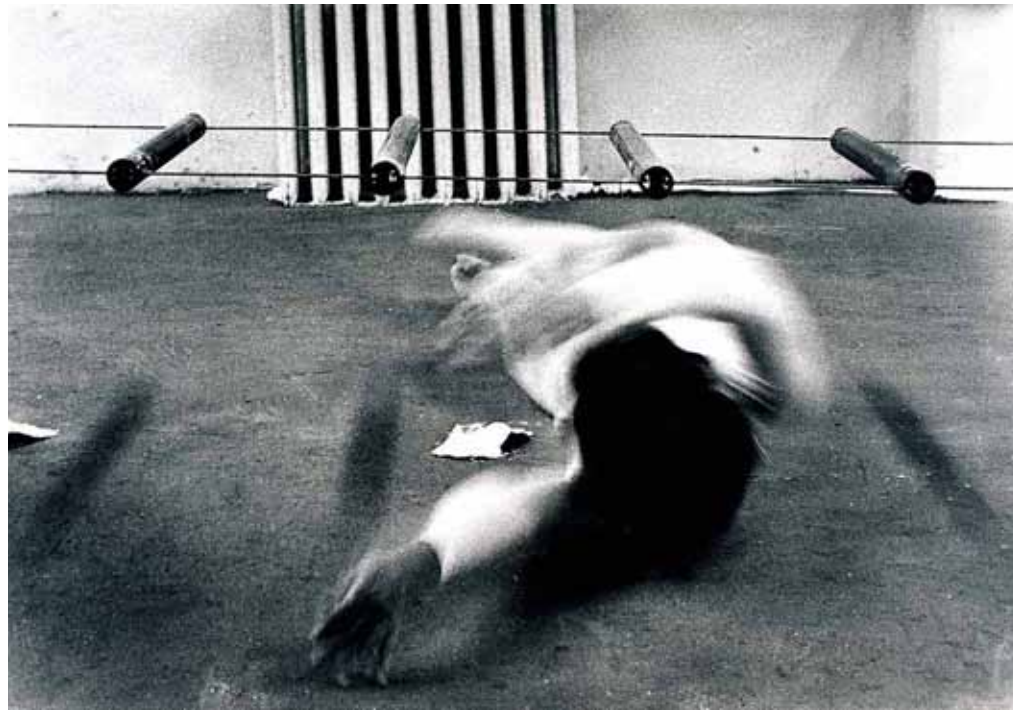
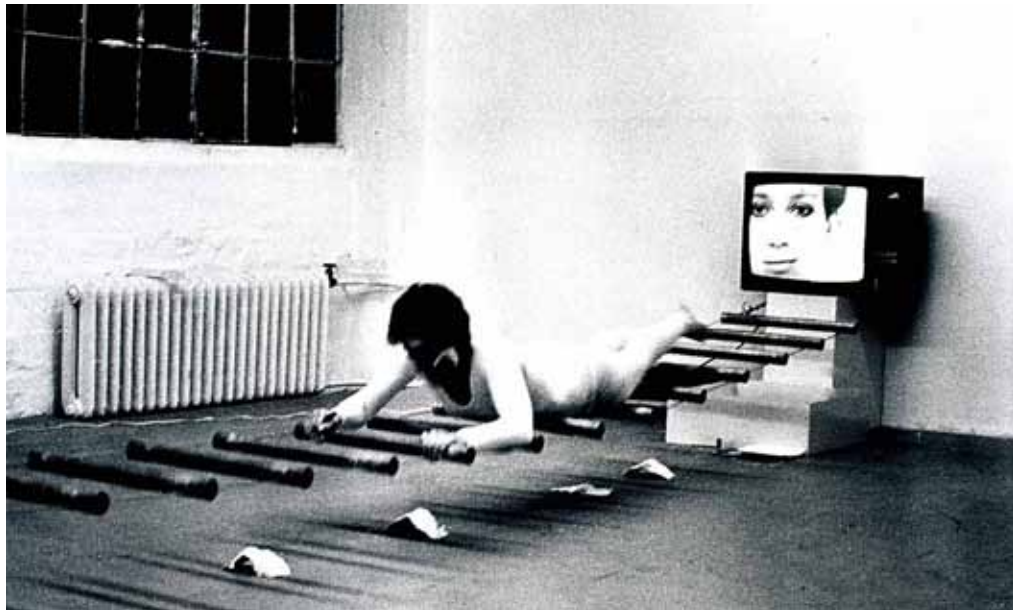


Inside Out
performance (30') 1980
fluorescent paint, spray-painted ladders, black lights, whip
Musée d'Art Moderne de la Ville de Paris, France
De Fabriek, Eindhoven, Holland



Kooi/Cage
performance (30'), 1978
Cage of 2x2x2m with built in watercolour pencils
Galerie Alto, Rotterdam, Holland
Summerfestival, Groningen, Holland
Symposium d'Art Performance, Lyon, France





Smile performance (30'), 1979

Metal tubes, steel cable, 2 monitors, plaster bandage, lipstick, water-tanks

Künstlerhaus Hamburg, Germany

were white canvas. She compared the body drawings with the compelling urge of a woman "to put on make-up, within the confinement of home, to look nice for the outside world, in which she does not take part".

Schouten's performance, 'Breaking Through the Circle' (December 1978), took place at De Appel, as prelude to the Feministische Kunst Internationaal exhibit, a year later. Similar to her first performance, Schouten had again constructed a circle on the floor from which she performed. Dressed in a white body-stocking, she positioned herself in the middle of a pool of dark brown syrup. Soon she started to roll through the sticky liquid. Smearred by the syrup she then crawled through a circle of coloured feathers. In her new meshy appearance, she walked to the wall, where sugar hearts were hanging on a string and aggressively crushed the hearts with a golden rod. In a symbolic way, Schouten freed herself from her role as a woman who lives up to expectations and beauty ideals and – this was instigated by her private life - from the bond with her then husband. In the accompanying publication the artist stated: "as long as the woman keeps pleasing the man, she cannot see who she is herself, but only in the way the man defines her."

In 1979 Schouten produced three performances; 'House'; 'Sex object' and 'Smile'. All of them were performed a few times at different venues. As in her previous ones, to cover her face and body with a layer of uncommon materials such as earth, ink or lipstick was a recurrent method to rid herself symbolically from the expectations women had to live up to to become attractive to men. Beauty is one of them, having sex appeal is another. The performance 'Sexobject' could be considered as the most confronting one, subverting traditional sexual imagery in a double bind. The artist wore a black corset that was tied to a frame with elastic cords. Her head was wrapped up with white bandage. At first sight her appearance could be associated with practices of sexual bondage. As she struggled with the chains to move forward to whip violently the ink-filled balloons that hung on the wall, very strong reactions by the audience became her part. Schouten hit the balloons until the content dripped over



Animal Space performance (30') 1980
flour, dry pigments, slides Künstlerhaus Bethanien, Berlin, Germany
American Centre, Paris, France

the wall text 'How does it feel to be a sexobject'. She released herself from the chained corset and stood naked in front of the wall, slowly unrolling the bandage, restoring her view. "The contact between the body, the material and the sound created an erotic tension. I find it a challenge to show things that I'm afraid of in a performance. It's all connected with overcoming fear. Because the audience is right there, there grows a tension from both sides, which must be there to let the performance succeed," Schouten explained.

The performances in these years of her early artist career, could be considered as self-portraits. Schouten put herself at stake, and was not, as is the case with her work in the 80ies, adopting roles to express her views on gender relations and playing with feminine and masculine characters. She created staged events and situations in which she transgressed her feelings of anger and vulnerability to criticize and free herself from unequal power relationships. Through these performances she explored her physical limits and succeeded in transgressing her mental boundaries, leaving old chains behind.

In the 1980s Schouten experimented with staged videos in which, in different disguises, she played the leading role in adventure stories. Having rid herself from anger and homely 'old chains', she explored heroic roles. The plots, décor and other attributes were inspired by the culture of cartoons, soap operas, B-films, thrillers and advertising. Everything, from the jungle, as in *The lone ranger*, 'Lost in the jungle of erotic desire' (1981), to the embrace in 'Covered with Cold Sweat' (1983), was blown up as an archetype. The setting and the ingenious montage of images clashed with the reality of Schouten herself, the only one to embody a person of flesh and blood.

Literature

Westen, Mirjam (red.), *rebelle. Art and Feminism 1969-2009*, Arnhem, Museum voor Moderne Kunst Arnhem) 2009, p. 238; Mechelen, Marga van, *De Appel. Performances, installaties, video, projecten 1975-1983*, Amsterdam, De Appel, 2006, p. 241, 259; Brandt Corstius, Liesbeth, 'Van binnen en buiten. Rolpatronen van vrouwen en mannen in beeld', in: Marlite Halbertsma e.a., *Feministische Kunst Internationaal*, Den Haag, Haags Gemeentemuseum 1980, pp. 36-39; *Feministische Kunst Internationaal. Performances, video, film, dokumentatie* Amsterdam: De Appel & SVBK 1978, p.14.



Animal Space performance (30') 1980
flour, dry pigments, slides Künstlerhaus Bethanien, Berlin, Germany
American Centre, Paris, France

Videos & staged photography 1980-1987

In post-performance there is the pleasure of assumption of creating the role that is at once yourself and some-one else.

I never felt more truly myself as when I played Charlie Chaplin in post-performance time.

Douglas Davis



Animal Space
Cibachrome photograph, 1980
100 x 100 cm



Animal Space
Cibachrome photograph, 1980
100 x 100 cm



Animal Space
Cibachrome photograph, 1980
100 x 100 cm

The lone Ranger lost in the Jungle of erotic Desire

video (18') 1981
director and performer: Lydia Schouten
music: PIL, Burundi Black
editing: Neon Rotterdam

Prior to this video, Lydia Schouten had used video as part of her performance or to register it. But this work is a single channel video.

Just as in her performances, she uses herself as model in this jungle fantasy – her body is the artist's brush.

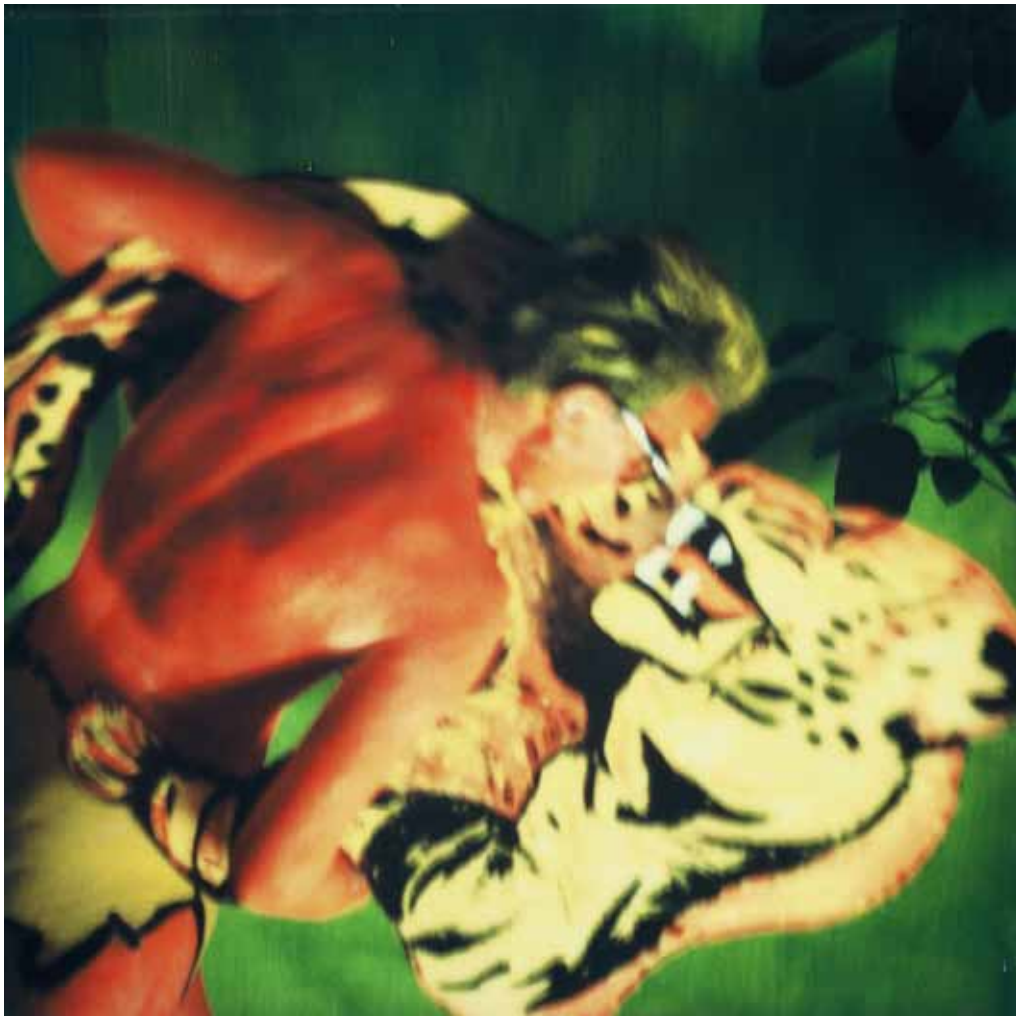
"I'm interested in the influence of the mass media on our attitude to daily life. The images are about 'desire', 'rhythm' and 'emotion'."



The lone Ranger lost in the Jungle of erotic Desire
Cibachrome photograph 1981
100 x 100 cm



The lone Ranger lost in the Jungle of erotic Desire
Cibachrome photograph 1981
100 x 100 cm



The lone Ranger lost in the Jungle of erotic Desire
Cibachrome photograph 1981
100 x 100 cm



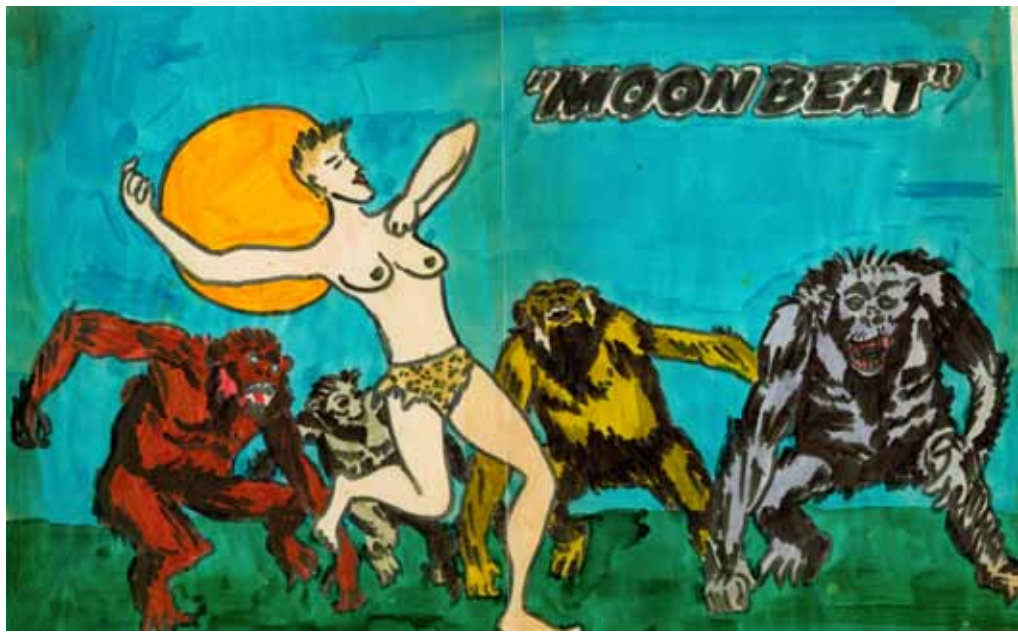
The lone Ranger lost in the Jungle of erotic Desire
Cibachrome photograph 1981
100 x 100 cm

Scriptdrawings
The lone ranger lost in the jungle of erotic desire, 1981
(video: 18')



THE LONE RANGER LOST IN THE JUNGLE OF EROTIC DESIRES









Romeo is bleeding

Romeo is bleeding

Video (11') 1982

director and performer: Lydia Schouten

music: Sander Wissing

editing: Meatball, The Hague

When you switch on television, you can move from crime to passion, from the past to the future, in different rapidities, you are part of all possible times and spaces.

In 'Romeo is bleeding' time and space are in a same way wrenched from their original context. Lydia Schouten fulfills a variety of roles in a setting reflecting both comic-strip decors and primitive surroundings. Links are made with cultures of Africa, South America and Australia and the production makes clear, using both parody and seriousness that adventure and power are not male privileges. We see Lydia Schouten doing a ritual dance around a pair of primitive devil-like male figures, shooting a pistol and caressing male dummies. That she lives to see everything alone in a not existing world built from painted decors, has in the beginning a humoristic effect, but becomes later more and more dramatic.





Scriptdrawings
Romeo is bleeding, 1982
(video, 11')





THE INFLUENCE OF THE MASS-MEDIA DETERMINES MAINLY OUR IMAGE OF DAILY LIFE. THE MEDIA PRODUCE AN IMAGINARY WORLD, WHICH IS ON THE CONTRARY OF WHAT WE EXPECT, VERY PRIVATE.

THE MEDIA SHOW DESIRES IN A MORE AND MORE SOPHISTICATED MANNER, WHILE OUR DESIRES GET MORE VIOLENT AND UNANSWERED.



THE EXPRESSIVE USE OF DARKNESS:

BOTH REAL, IN PREDOMINANTLY UNDERLIT AND NIGHT-TIME SCENES, AND PSYCHOLOGICALLY THROUGH SHADOWS AND CLAUSTROPHOBIC COMPOSITIONS WHICH OVERWELM THE CHARACTER IN EXTERIOR AS WELL AS INTERIOR SETTINGS.

SILHOUETTES, SHADOWS, MIRRORS AND REFLECTIONS (GENERALLY DARKER THAN THE REFLECTED PERSON) INDICATE HIS LACK OF BOTH UNITY AND CONTROL.

THEY SUGGEST A DOPPELGÄNGER, A DARK GHOST, ALTER EGO OR DISTORTED SIDE OF MAN'S PERSONALITY WHICH WILL EMERGE IN THE DARK STREET AT NIGHT TO DESTROY HIM. THE SEXUAL DANGEROUS WOMAN LIVES IN THIS DARKNESS, AND IS THE PSYCHOLOGICAL EXPRESSION OF HIS OWN INTERNAL FEARS OF SEXUALITY, AND HIS NEED TO CONTROL AND REPRESS IT.



Romeo is bleeding
Cibachrome photograph 1982
100 x 100 cm



Romeo is bleeding
Cibachrome photograph 1982
100 x 100 cm



Romeo is bleeding
Cibachrome photograph 1982
100 x 100 cm

Split Seconds of Magnificence

Split Seconds of Magnificence
video (15') 1984, Director/performer: Lydia Schouten a.o.
music: Sander Wissing
editing: Meatball

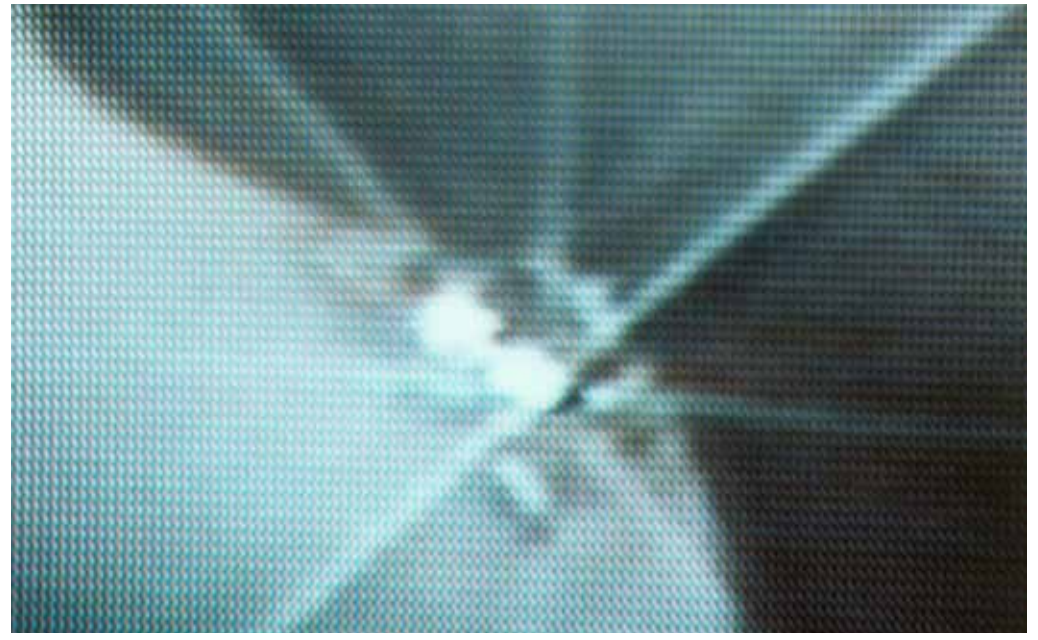
The viewer is invited to follow Lydia Schouten into an unnerving and completely illogical adventure with strong erotic overtones, which Schouten has concocted for him. And because concocting is never enough for her, she herself again also plays the leading role here, although this time she has surrounded herself with three supernumeraries. These, however, serve to make it all the more possible for her to play the dominant part, that of the femme fatale, who is as seductive as she is unavoidable.

The narrative character of the video, further enhanced by the texts depicted, and the fragmentary build-up make 'Split Seconds' a contemporary variant of the picture novel.

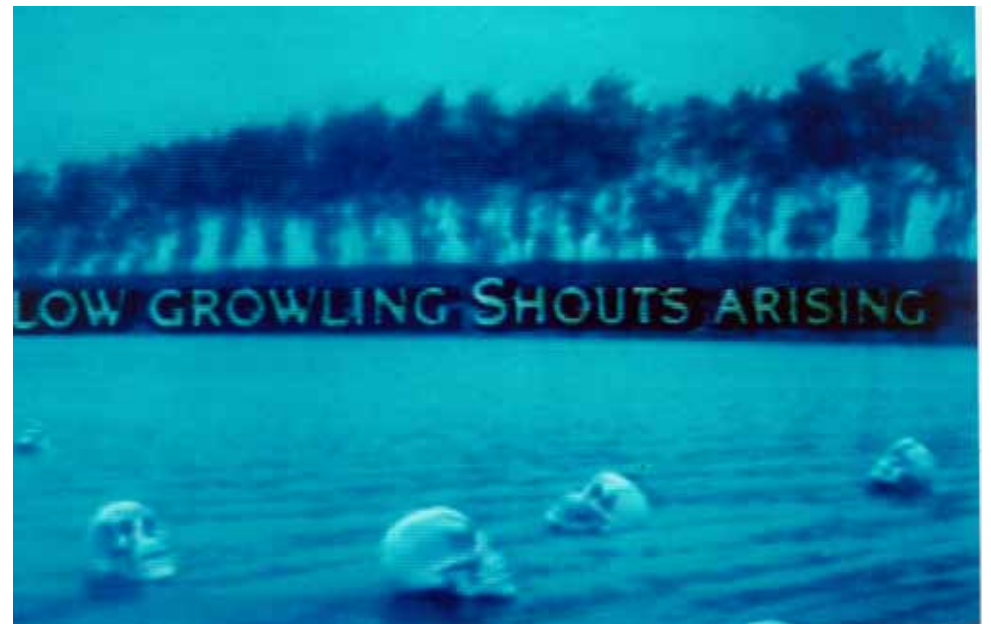
It is not that Lydia Schouten copies her sources of inspiration: it is much more a question of her parodying them. She does this by not concerning herself at all with a logical time or story line, by coloring in the outside shots artificially, so that they are removed from everyday reality, by having the players continually change roles, so as to confuse the viewer, who is invited to enter her imaginary world. But if he does, he must submit to her rules, for it is, after all, a world according to Schouten.

Rob Perrée (1984)













Beauty becomes the Beast

Beauty becomes the Beast

video (9') 1985

director/performer: Lydia Schouten a.o.

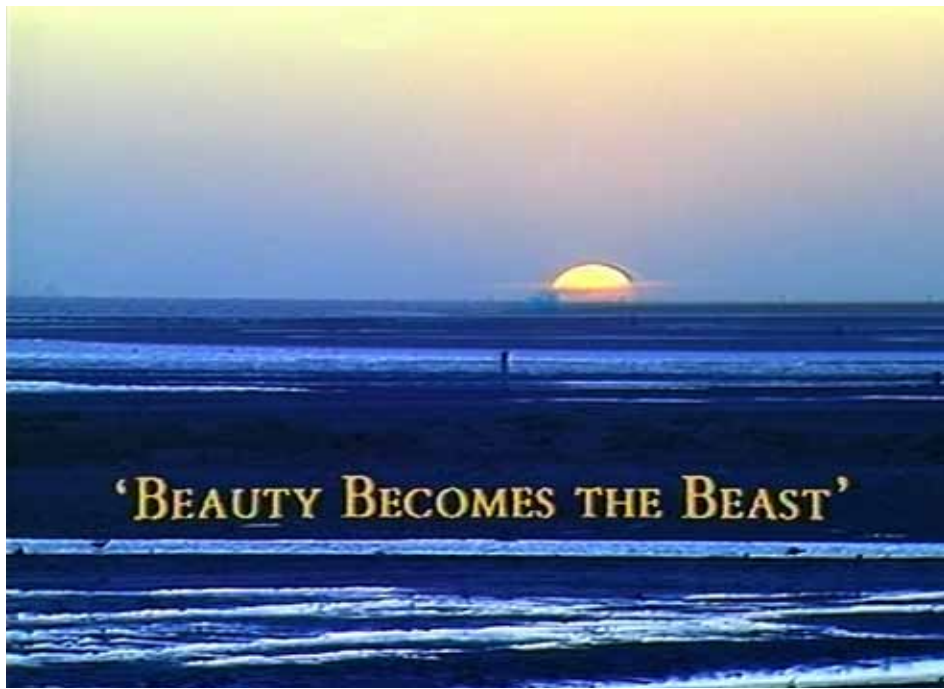
music: Sander Wissing

editing: Montevideo

I wanted to make an emotional video about nature. By clothing nature in human terms it becomes conceivable. Figure and nature form an unloosening unity, an unity which isn't in reality possible. Only in exceptional moments of unprecedented intense living.

The functional brain centres no longer control, decide, manipulate, but are carried by the forces of wind and water, and take their possessor into uncharted regions, permitting nature to take its course, allowing intuition to be the guide.

'Beauty becomes the Beast' is about a woman who suddenly grows a tail and by that doesn't feel at home anymore in the existing world; she's going to look for other life forms, other creatures. On her way she meets sirens and mermaids, who by their love for human legs lure her to the depth of their domain in the underwater caves. From copulation between a mermaid and a human being arise strange monsters, fantastic creatures. The garden of lusts, between paradise and hell. But the paradisiacal unity between human being, goddesses and nature is only illusion. It will always be defeated by the difference, the doom.







SHE WAS NOT ASHAMED TO TAKE HIM



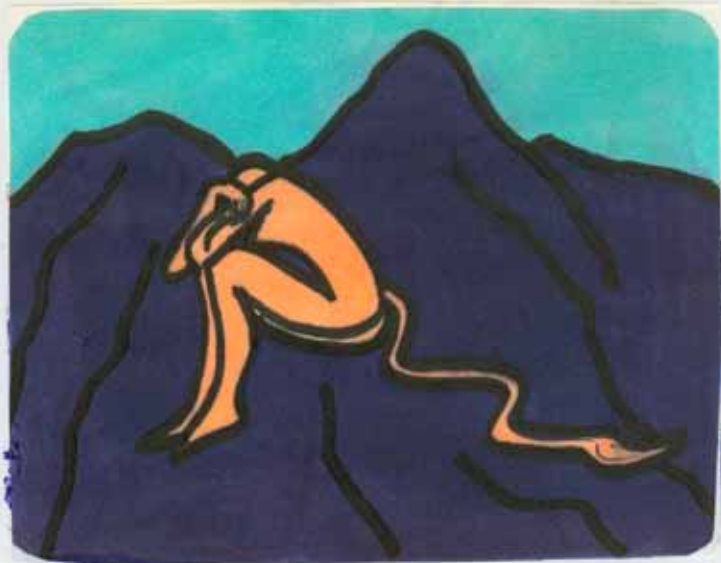


A VERY SPECIAL NIGHT

Music:
SANDER WISSING



I DON'T SOCIALIZE ANYMORE.



Scriptdrawings
Beauty becomes the Beast, 1985
(video, 9')

HER NAKEDNESS YIELDED TO HIM RADIANT, WARM
ODOROUS, ENFOLDED HIM LIKE A SHINING CLOUD

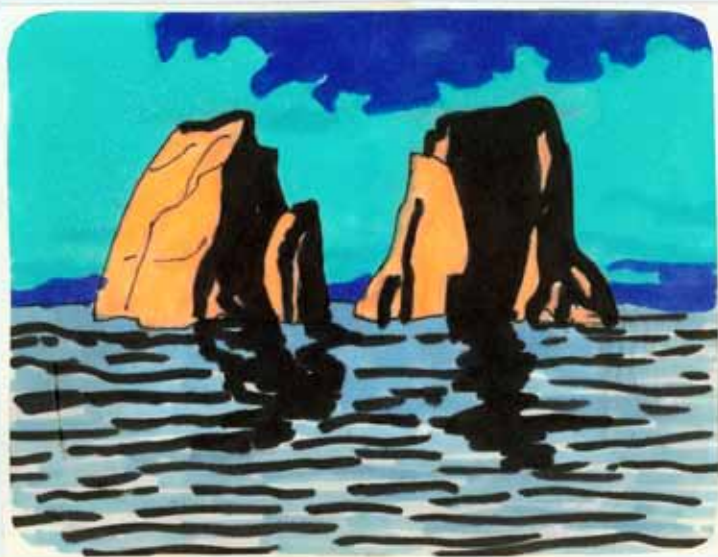


ALL THE SEETHING LIFE AND MOVEMENT OF
NATURE SEEMED CONCENTRATED IN THE
TUMULTUOUS BEATING HEARTS OF THE TWO
BEINGS DRIFTING IN THE CANOE, OVER THE
SMOOTH SURFACE OF THE RIVER





STONE SHONE WITH THE CHANGING GLOW
LIQUID METAL ON HER FACE





PLANTS SHOOTING UPWARD,
TOWARDS THE LIFE-GIVING SUN





EYEBALLS FLOATING IN TEQUILA TEAR DUCTS





I FEEL SOFT AND FRAGILE LIKE A PILE OF CRUSHED BONES

DAYTIME AWAKE IS A COMMERCIAL FOR OBLIVION



YOU THOUGHT YOU SAW A GHOST



BUT IT WAS ONLY YOUR SOUL FLOATING AWAY FROM YOU

Echoes of Death Forever Young

video (15') 1986
director/performer: Lydia Schouten a.o.
music: Sander Wissing
editor: Eric van Dieren

From the time television came into being the media have more and more determined the pattern of our daily lives. The media create an imaginary world, which contrary to what one would expect is very personal. The existing world, in which we live, is in sharp contrast with it, and is becoming increasingly drab and grey.

The media show desires in more and more subtle ways, while our own desires are getting more and more aggressive and remain unfulfilled. The "old-fashioned" pattern of falling in love, getting married, and having children no longer satisfies. The media have caused unrest in modern man, creating a yearning for the values they purvey. Our passion for advertised goods is an example: cars are sold by selling sex. It is not the allure of the car that persuades us to buy, but our passion for the values of the media. Since the seventies, a new image of desire has emerged in fashion-photography and advertising. It has become more artificial. Make-up is no longer used to hide natural flaws; it has itself become a mark of the culture.

That these images are very artificial, does not lessen our desire for them. Artificial beauty is now the object of our desire. Women are hardly allowed to age by the media. They must forever look young and pass through life glamorously. It has become a fight of culture against nature, a fight against loss of desirability. By creating new styles for women every year, and yielding to them, we ignore the process of aging. By creating new images for ourselves, we attempt to transcend our own history, ignoring whether new images bear any new style frees us from our past...the individual is reduced to a sexual being. The advent of cable television makes it possible for us to watch





television for more than 15 hours a day, exposing us to endless repetition of old programs. Stars, who have been dead for many years remain young for ever and create the impression that they are immortal. So we view the umpteenth revival of the Lucy show, a series which is 30 years old and it becomes impossible to imagine that Lucille Ball is already over seventy now. Television and film have taken possession of our daily lives. They have created a pseudo-existence in which youth never ends and death is denied. The most important task of the media seems to be the destruction of chronological time.

Media destroys time imitating the past in the present, and by presenting film and sound recordings from the past as if they are part of the present. They all become part of a frozen time. Our lives are filled with these fantastic images from the media, which makes it difficult for us to accept death. Instead, we turn in our dreams to science-fiction films of other planets, inhabited by creatures who become hundred of years old ore are immortal, in which we too become part of the universe and can live on for ever.

Lydia Schouten



FOREVER YOUNG / ECHOES OF DEATH

A VIDEOTAPE BY
LYDIA SCHOUTEN

OCTOBER 1986



OUTSIDE THE ASYMMETRICAL SURFACE A BLOND HEAD EMERGES



IT'S HOT OUTSIDE IN 1966.
THE GREAT IS BURNING DOWN



AT THE BALCONY SHE TAKES A BREATH



SHE PURSES HER LIPS, WHILE LIGHTING A DUNHILL CIGARETTE.

She is diving now, glassy surface to the body of water pressure
and gliding through volumes of witness



Scriptdrawings
Echoes of Death/Forever Young, 1986
(video, 15')



SHE STEPS INTO HER LEVI'S AND ENTERS INTO THE LEGEND.

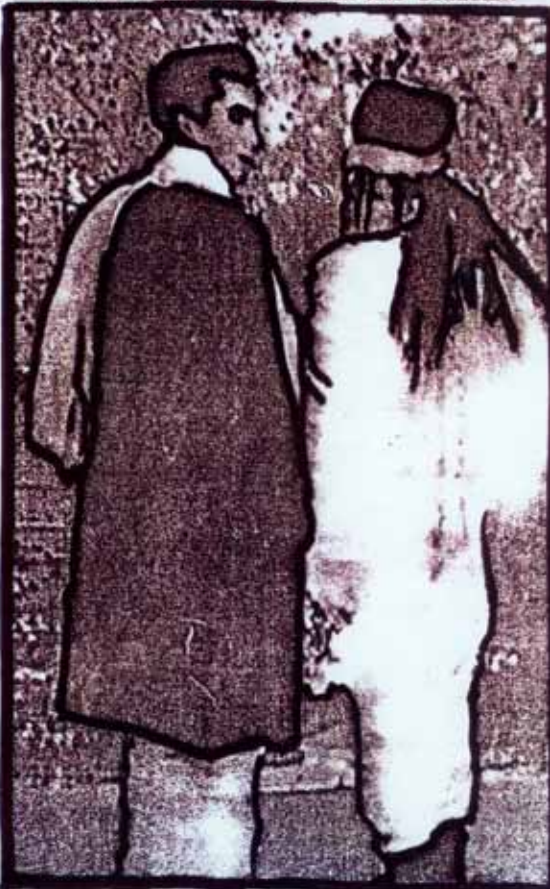


IT MAY LEED YOU INTO TEMPTATION.





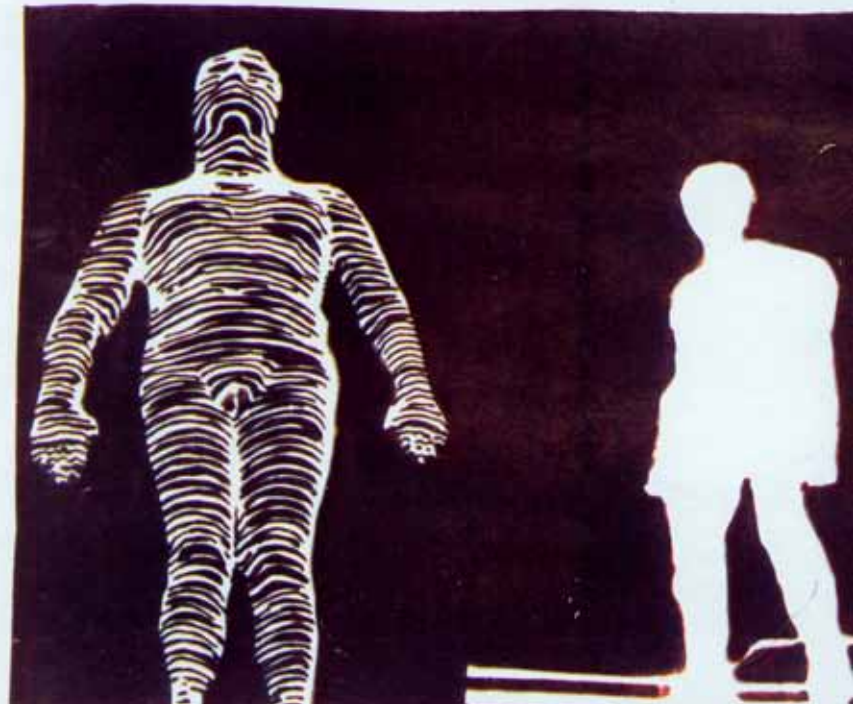
I WAS DANCING LAST WEDNESDAY.
I WAS WEARING A SILK DRESS AND WAVING MY ARMS.
MY PARTNER WAS IN A RED SATIN CAPE.
YOU DANCE AND DANCE TO THROW OF THE POSSESSION
BUT IT ONLY MAKES YOU DIZZIER AND DIZZIER.



I went to the beach. I laid on the sands.



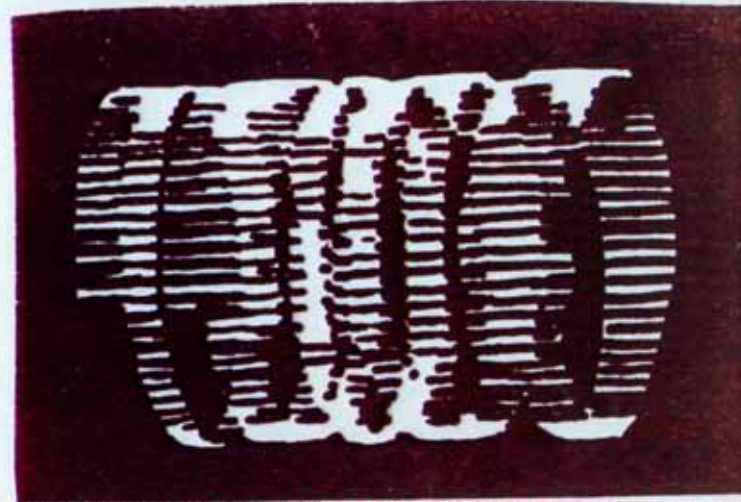
When I opened my eyes I was in a cool dark room with
an insistent humming sound. There was a black light bulb
emitting X-rays. My human body was divided into layers.
It seems as if it had multiplied itself in varying intensities
like a warehouse of Xerox beings.



The story ends with her magnetic suicide
She's attracted to death and ends swimming
Maybe drowning. Floating uselessly.



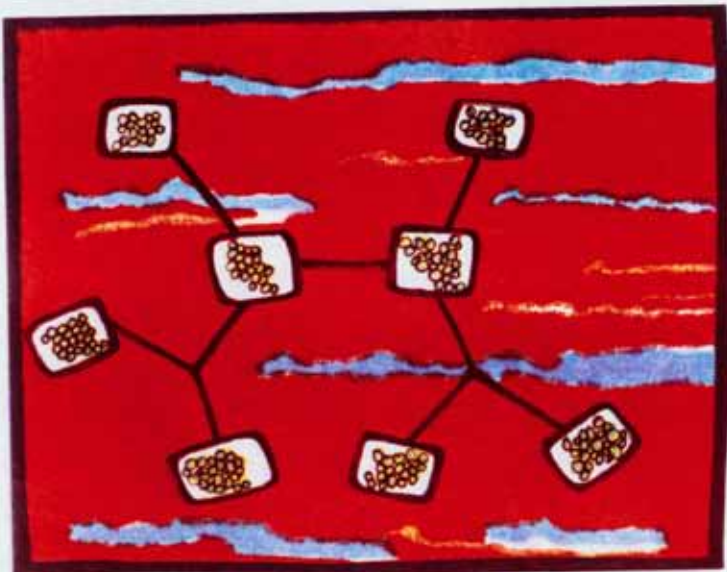
MY LIGHTS ARE ON AND THEY ARE BLINKING.



I'M IN A SELF-CAPSULE RETURNING FROM A LONG JOURNEY THROUGH
THE WARP.



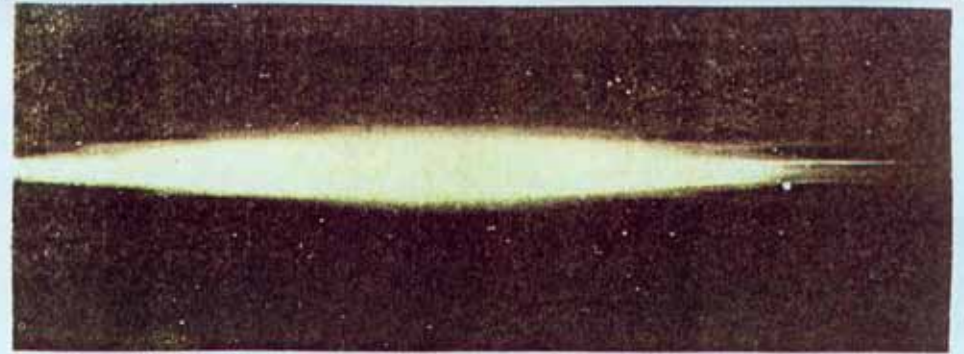
EVERY MOLECULE REGISTERS AS TV SET. I HAVE ANTENNAE COMING OUT
OF MY NERVE ENDINGS TAPPING THE DELICATE BALANCE OF NATURE.



I WAS THINKING OF GRAPES AND THE NEXT MOMENT ALL MY LITTLE TV'S SHOWED THE MOST DELICIOUS GRAPES.



IF I MOVE THROUGH SPACE WILL THERE BE ELLIPSES AND GHOSTLY AFTER-IMAGES AS I MULTIPLY IN TIME?



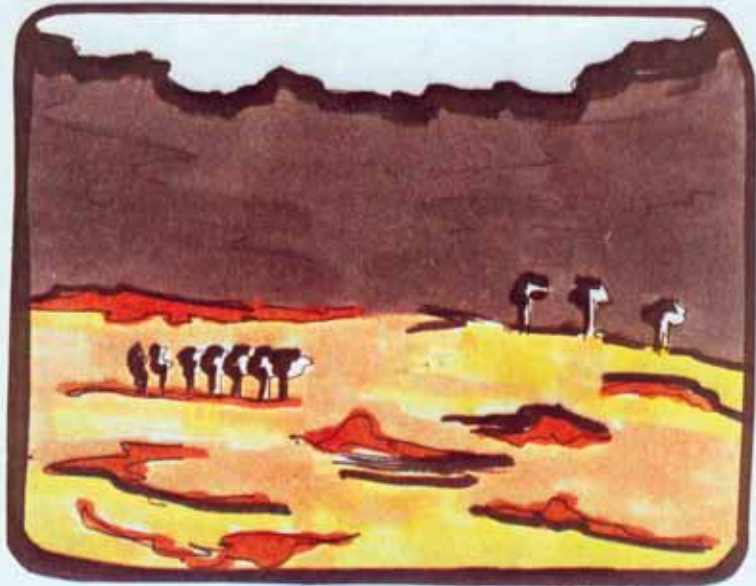
I WAS A LIGHT WAVE FLOATING ABOVE VENUS.



A CURRENT SEPARATED ITSELF AND WENT THROUGH SPACE AT GRACEFUL ANGLES. OSCILLATING AT EARTH, THEN DESCENDING ABOVE THE HAGUE.



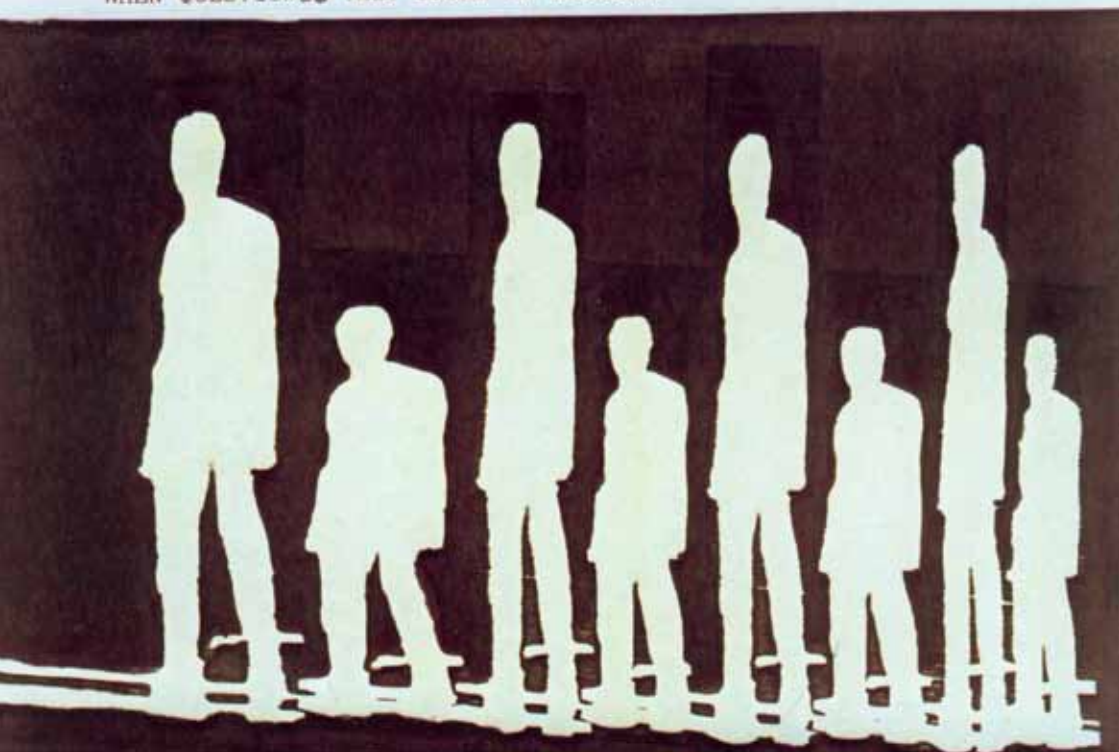
The Hague Today announces:
an unidentified flying object above the Malleveld



STRANGE LOOKING PEOPLE WERE SEEN ON THE BOULEVARD.
WHEN QUESTIONED THEY SPOKE IN ALGEBRA.

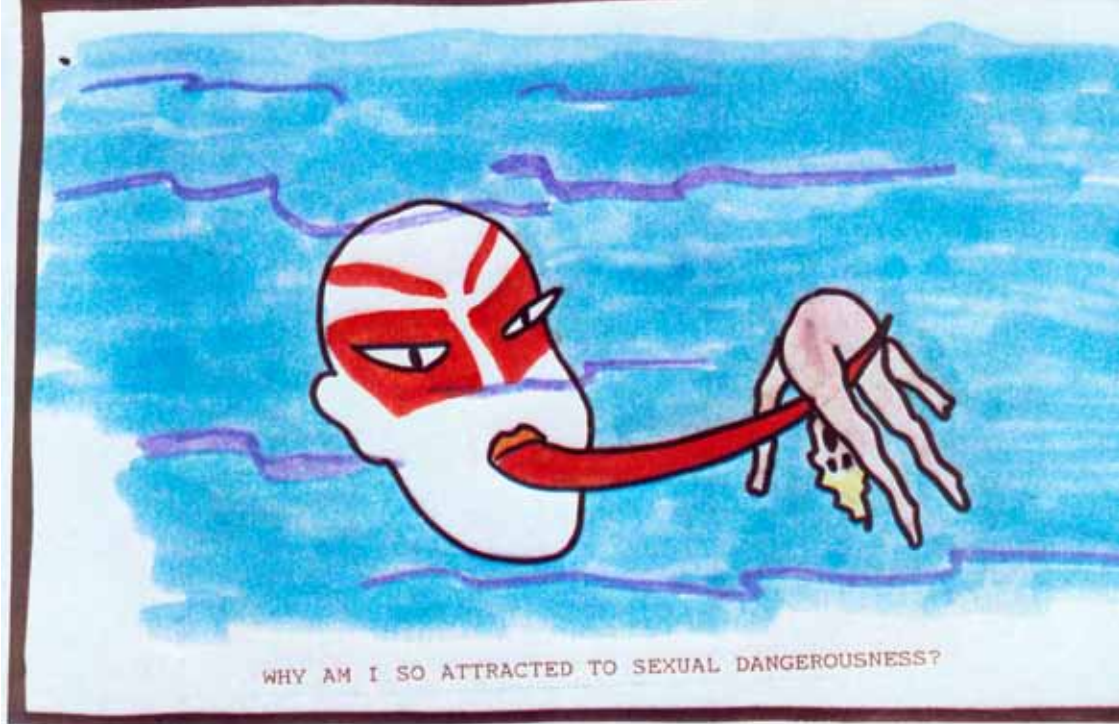


I FEEL MORBID,
DEAD AND THAT'S COOL.





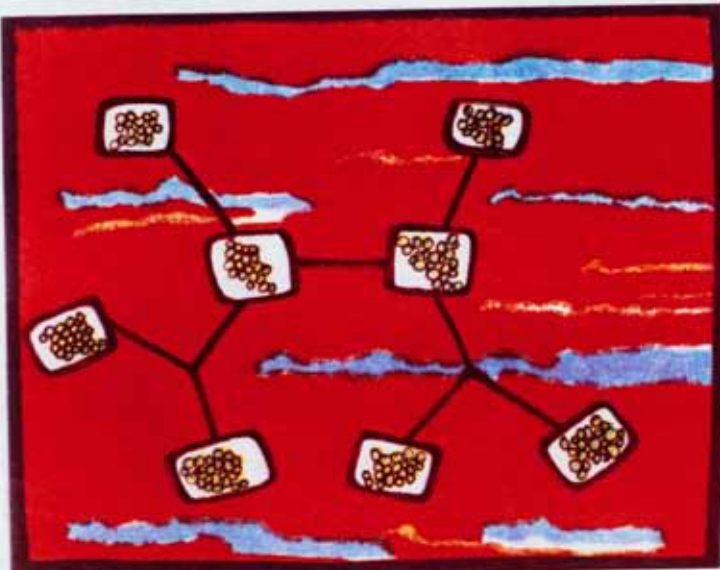
I AM CATHERINE DENEUVE.
MY GRANDFATHER WAS BORN IN VIENNA.
NOW I AM A CINEMATIC FOIBILE.



WHY AM I SO ATTRACTED TO SEXUAL DANGEROUSNESS?



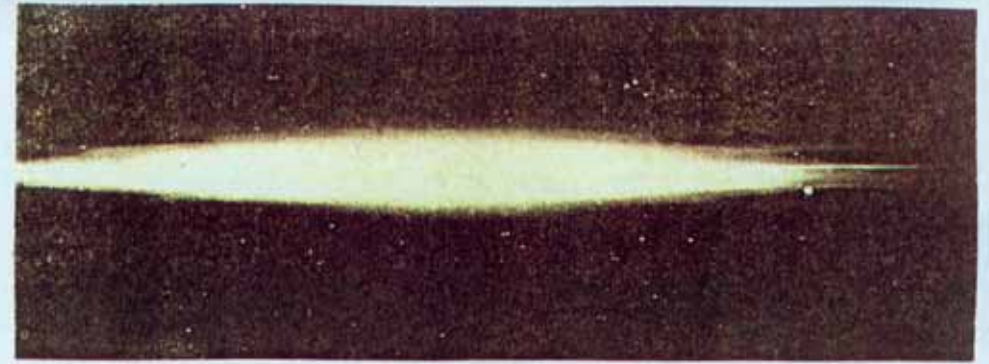
I TRIED TO MOVE OVER HIS TONGUE.



I WAS THINKING OF GRAPES AND THE NEXT MOMENT ALL MY LITTLE TV'S SHOWED THE MOST DELICIOUS GRAPES.



IF I MOVE THROUGH SPACE WILL THERE BE ELLIPSES AND GHOSTLY AFTER-IMAGES AS I MULTIPLY IN TIME?



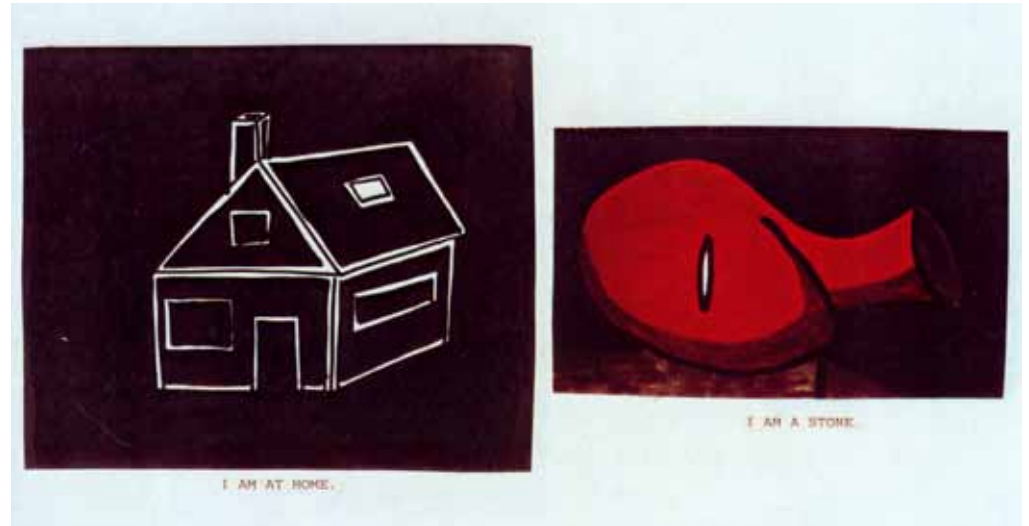
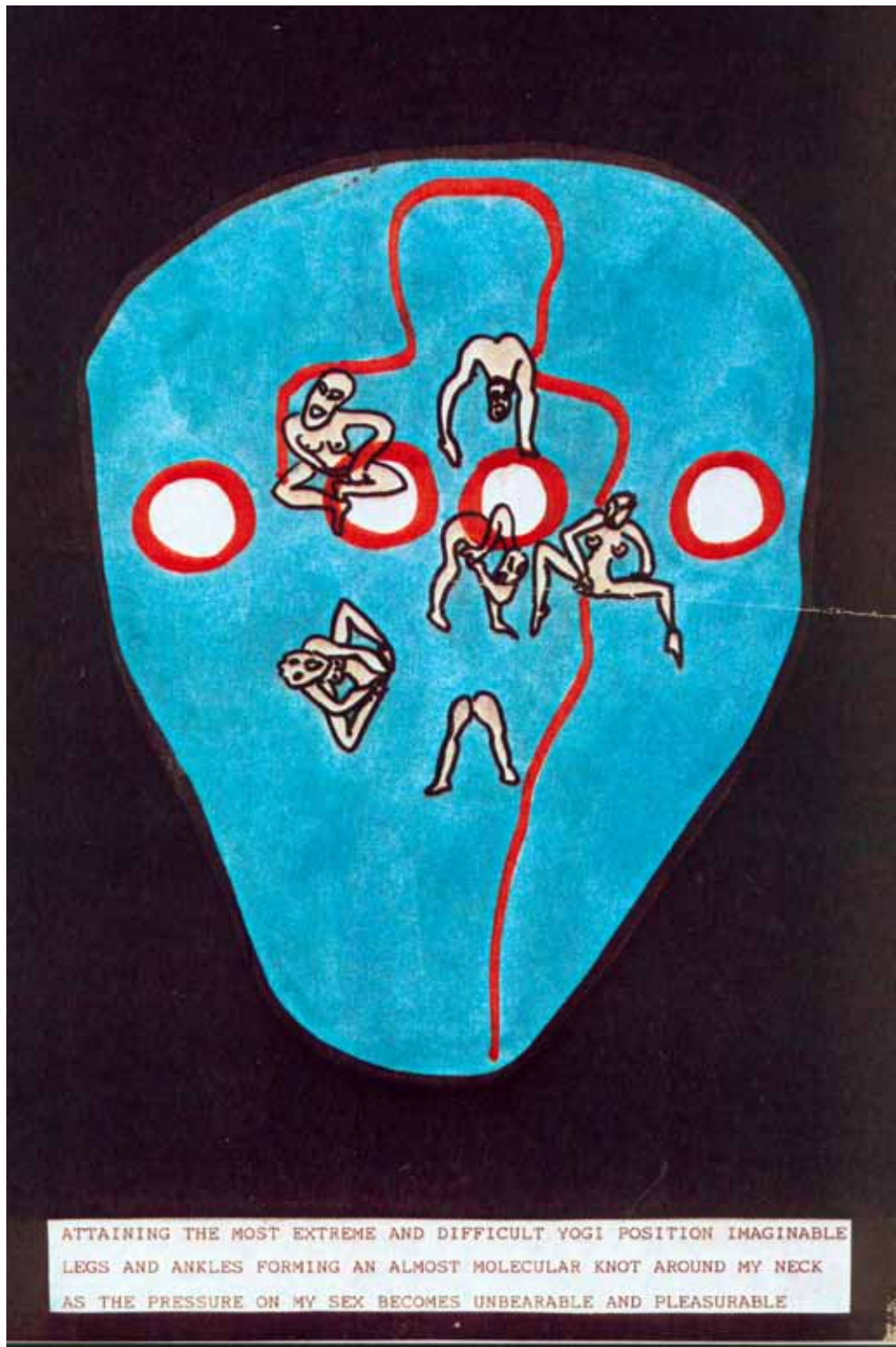
I WAS A LIGHT WAVE FLOATING ABOVE VENUS.

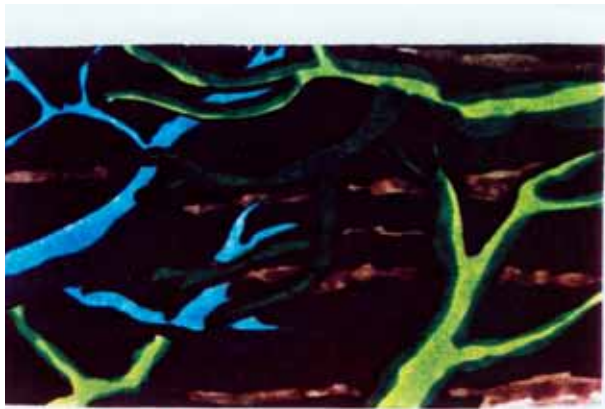


A CURRENT SEPARATED ITSELF AND WENT THROUGH SPACE AT GRACEFUL ANGLES. OCILLATING AT EARTH. THEN DESCENDING ABOVE THE HAGUE.



The Hague Today announces:
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ALL OF A SUDDEN EVERYTHING GETS LOUDER.



AN X-RAY HUMAN BEING APPEARS



HE SPEAKS WITH A STRANGE METAL VOICE:





a Civilization without Secrets

A Civilization without Secrets

Video (16'27") 1987

Director/performer: Lydia Schouten a.o.

sound: Sander Wissing

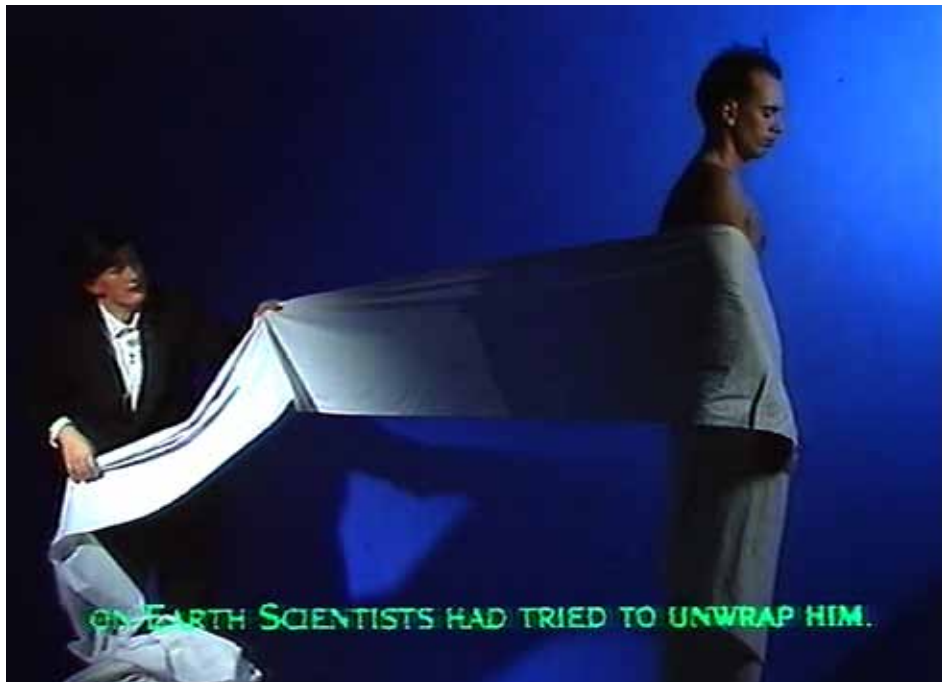
editor: Bill Spinhoven

Kennedy may have been the first president to realize the influence of mass media in general and television in particular, Ronald Reagan failed to reach in Hollywood, was finally attained by him in Washington. Reagan missed the 1984 republican convention in Dallas – however, via large screen television, he was more present than he had ever been before. After his fatherly, reassuring speech he waved to his enthusiastic followers. Nancy, who was present, dwarfed by her electronically enlarged husband, waved back. That picture made all American papers. The New York Times provided it with a caption which could have been taken from an advertisement: 'President and Mrs. Reagan making the most of video technology.'

Obviously this photograph did not escape Lydia Schouten's attention. She used the image in her 'A CIVILIZATION WITHOUT SECRETS', but shifted the scene to a discoteque. She provided it with her own text: 'Nancy is at the discoteque doing the frug in front of a giant projection of Ronald Reagan.' Then Robert de Niro appears on the scene, who tears away her clothes. He throws them at Reagan's head, which subsequently explodes and falls to pieces.

A characteristic fragment from the work of the artist. Lydia Schouten is fascinated by the mass media.

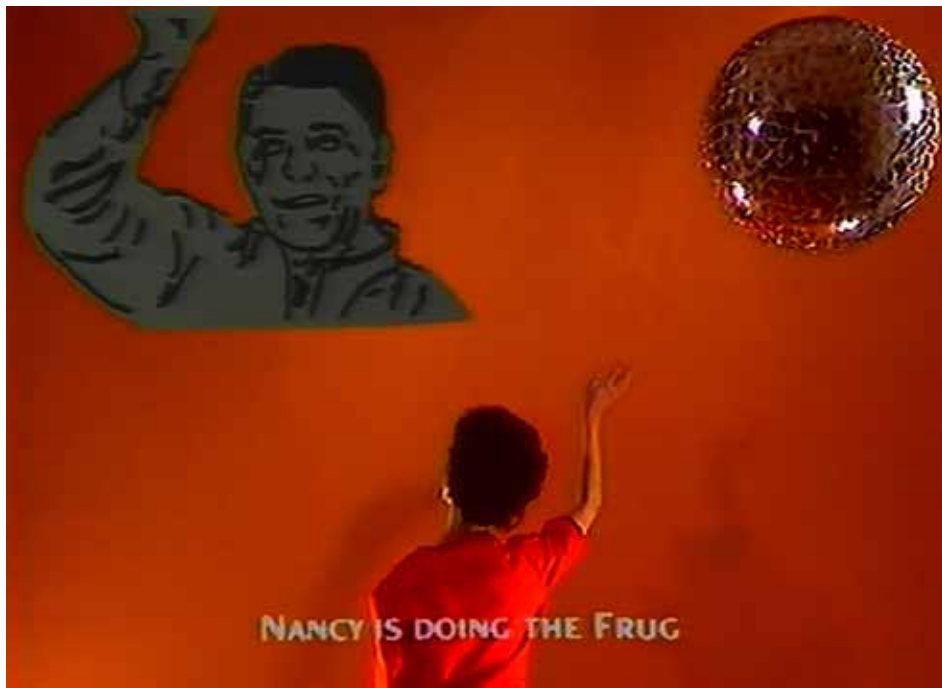
That puts her in the company of a number of mainly American artists. Contrary to Barbara Kruger, Richard Prince, Dara Birnbaum, Silvia Kolbowski and Louise Lawler, Schouten's attitude toward mass media shows great ambivalence. She knows that the reality of the media bears little relationship to the reality of life, and works to make one forget daily realities.



Nevertheless, she happily allows herself to be seduced as a willing victim by the distorted representations of media because they guarantee tension, excitement and eternal beauty, which in daily life are replaced by drudgery and the oppression of time. This ambivalence causes her video work and photographs to have a unique willful character. In principle she integrates the images which surround her, in the same way as they are registered by the brain as clichés experienced by the average spectator in real life: an unordered stream of impressions showing little coherence, Schouten orders these images. She subordinates them to her desire for another world. She uses the images to start the motor of her imagination. She lets them derail to lose their cliché character. Nancy Reagan, therefore does not remain to a sexual, ever smiling, submissive little wife of the great Ronnie. Rather she comes to life, by having Robert de Niro loose on her. In another scene, two self-satisfied men, embodiments of masculinity, are subsequently used as riding horses by two women in SM-outfits. The cliché literally forced to its knees.

Rob Perrée, 1987





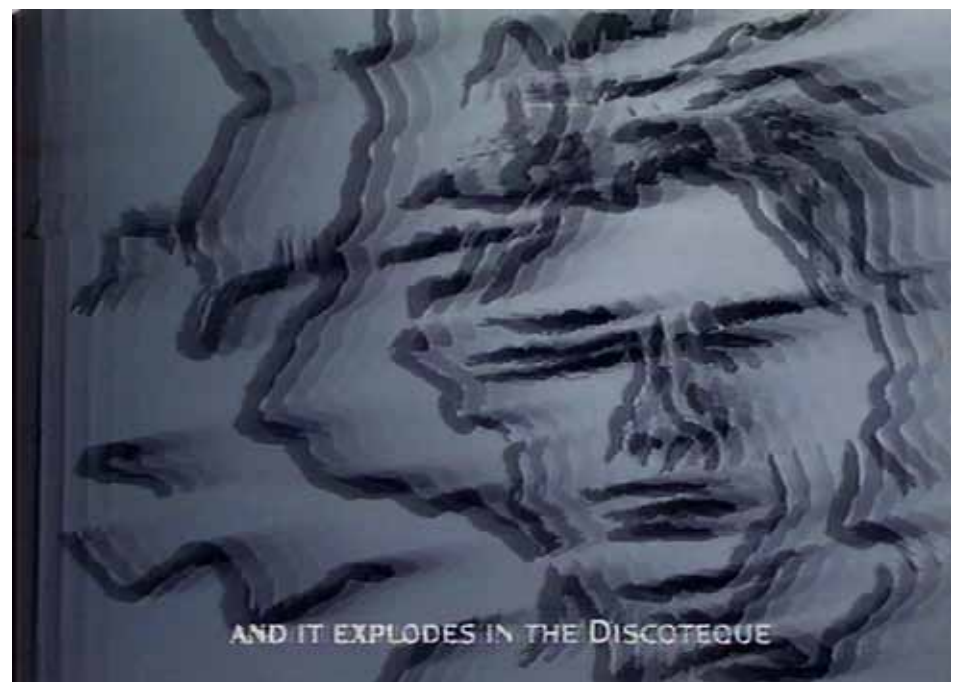
NANCY IS DOING THE FRUG



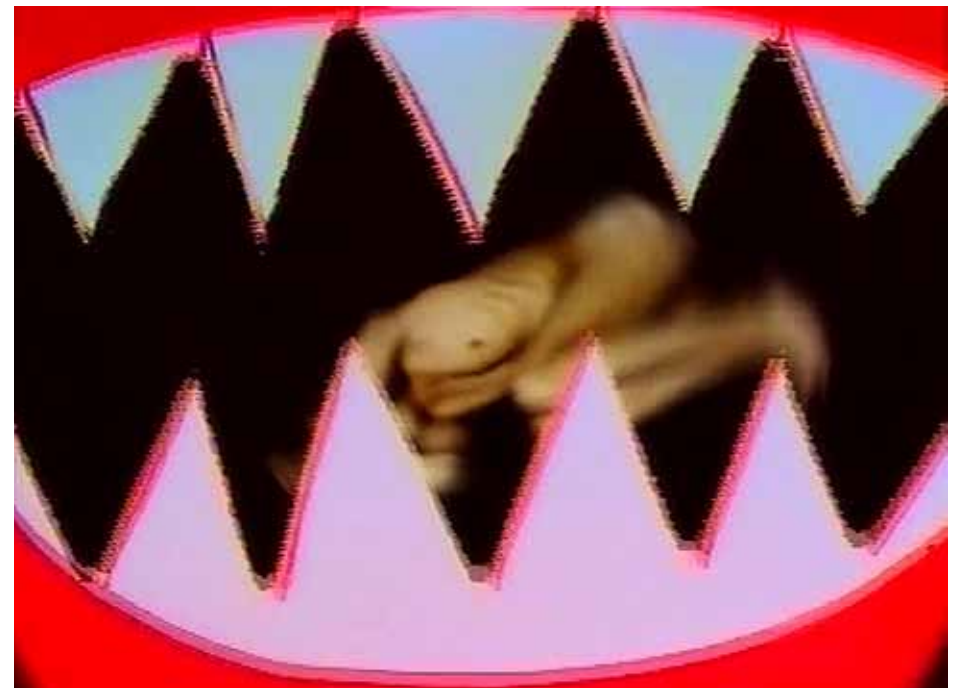
AND THROWS IT AT THE PROJECTION OF RONALD REAGAN



HE RIPS NANCY'S DRESS OFF



AND IT EXPLODES IN THE DISCOTEQUE



Videography lydia schouten

2015

A Song for Mannahata, mixed media installation with 3 screens, 2 monitors, 7 LCD screens, objects, drawings. Soundscape (5 channels): Arjan Kappers, 14 min.

2006 / 07

Le Jardin Secret, Interactive video-installation, 5x5m/4screens
Sound/music: Arjan Kappers

2001

Rotterdam, een ongemakkelijk Sprookje, 65min., colour, sound:
Sander Wissing, copyright: Lydia Schouten & Gina Kranendonk

1999

From Lilac to Blue, colour, 28 min., sound: Cees van der Knaap

1998

Leerdam, 19 min, colour, sound: Cees van der Knaap

1997

Songs of innocence, 27 min. colour, sound: Charly van Rest
Blue, colour, 5 min

1987

A Civilization without Secrets, 15 min., colour, music: Sander
Wissing

1986

Echoes of Death/ Forever Young, 15 min, colour, music Sander
Wissing

1985

Beauty becomes the Beast, 9 min, colour, music: Sander Wissing

1984

Split Seconds of Magnificence, 15 min colour, music: Sander
Wissing

1983

Covered with cold Sweat, 8 min, music Sander Wissing

1982

The lone Ranger lost in the Jungle of erotic Desire, 18 min
colour, music: PIL, Burundi Black.

Romeo is bleeding, 11 min. colour, music: Sander Wissing

1981

I feel like boiled milk, 15 min, bl/w.

Animal space, 30 min., colour

1980

Whipping red, Whipping blue, 2 videos of 20 min. colour

1979

Sexobject, 30 min. bl/w, 15 min. bl/w

1978

Love is every girls dream, 30 min. bl/w,

Breaking through the Circle, 15 min bl/w

Cage, 30 min. bl/w

Performances

2002

'Weird Sister Machinery', multimedia performance together with
Miriam Reeders, Rotterdamse Schouwburg, Rotterdam, Holland
40th edition of Polyphonix, Centre Pompidou, Paris, France

1978-'81

Stedelijk Museum Gouda, Holland, Galerie Alto, Rotterdam,
Holland, Neue Galerie Aachen, Germany, Galerie De Appel,
Amsterdam, Holland, Symposium d'Art Performance, Lyon,
France, Galerie Felison, Velsen, Holland, Project Arts Centre,
Dublin, Ireland, Künstlerhaus Hamburg, Germany, Medical
Faculty, University of Rotterdam, Holland, Cultural Centre,
Tilburg, Holland, Cirque Divers, Liège, Belgium, Musée
d'Art Moderne de la Ville de Paris, Paris, France, Mixage
International, Caen, France, Plan K, Brussels, Belgium, Art
Aujourd'hui, Strasbourg, France, Galerie Diagonale, Paris,
France, Künstlerhaus Bethanien, Berlin, Germany, American
Centre, Paris, France, Performance Festival, Almada, Portugal,
Polyphonix, Milan, Italy

Distribution: Lydia Schouten

Oude Haagseweg 89-A2

1066 DC Amsterdam

The Netherlands

www.lydiaschouten.com

lydiaschouten@planet.nl

copyright: Lydia Schouten

texts: Rob Perrée, Mirjam Westen, Lydia Schouten

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2017