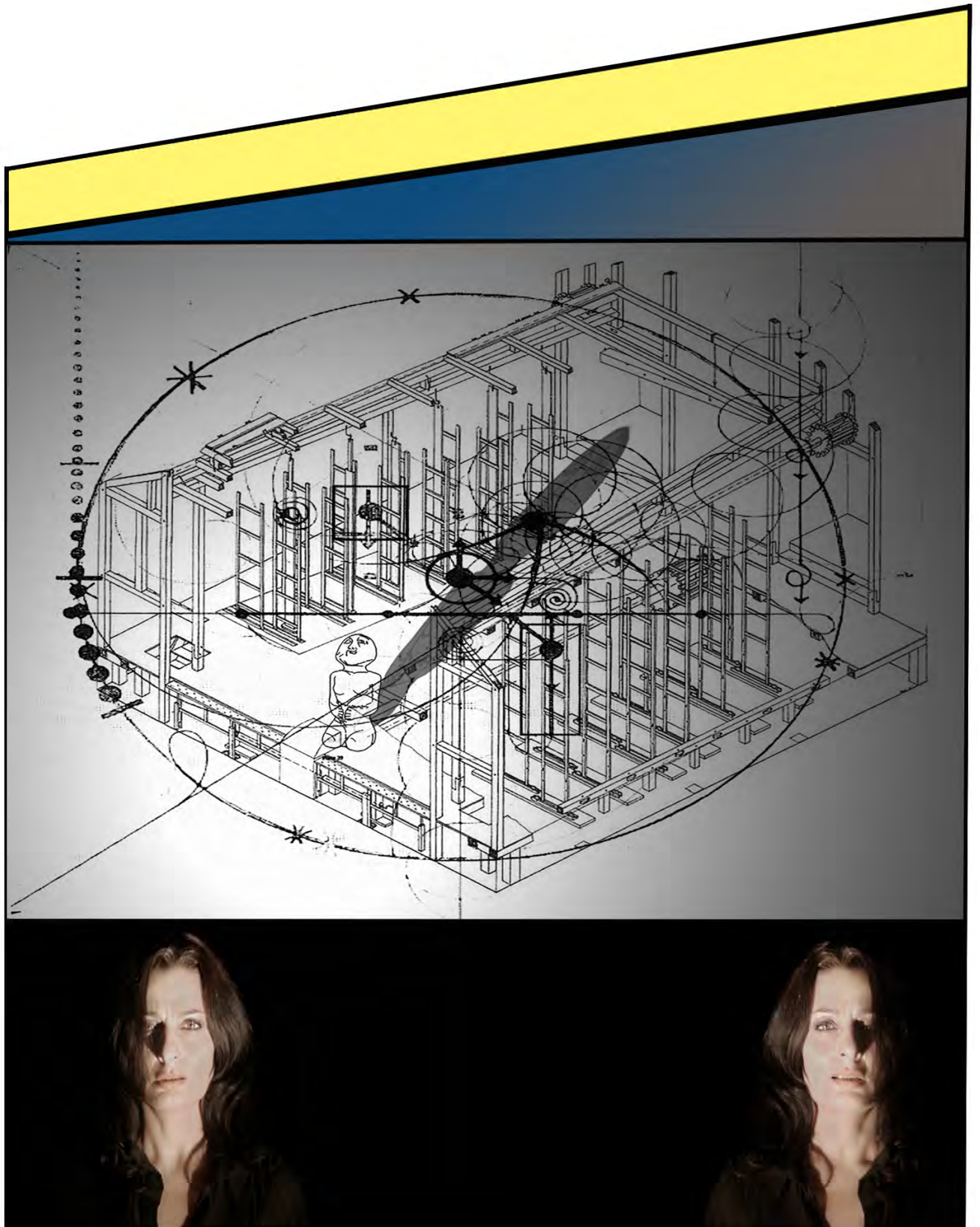


ANNE-MARIE CREAMER *A DIAGRAM OF WAITING*



A Diagram of Waiting

FADE in:

Director:
Take 4 please!

She is relentless. Push my hands down again on the floor. Lift my torso and face into the space in front of the camera. Walk six paces. Pause. Speak. Stop, in the middle of this stage. Exposed.

Director:
Take 5! You are the Mother, Elisa! When you walk across the stage you are not just walking. You have a purpose. Not just for them.
(pointing out to the empty theatre seats).
She doesn't explain more. I wait, nervously.

Director:
Take 6!

Nose against the dirt again. Stand up. Walk 6 steps. Stare into the lens. Say the line, quietly. Sadly. Faithfully copying myself. Feel the final line begin to rise. But this time I feel the light from the theatre holding me up. I become a strange mirror...there she is now. Just there, under my skin. At the end of the scene I feel the desire walk backwards into the darkness, staring at the camera. I see myself as a fierce bereft departing phantom. At each step my eyes well with tears while I feel the weight of my body shift as I disappear, slowly, into the darkness. All the time, the director is standing, smiling at me. Her eyes shining, her cheeks flushed. I stand on the opposite side of the stage in darkness clutching part of the theatre curtain, feeling faintly absurd.

Anne-Marie Creamer's exhibition *A Diagram of Waiting* at the Perimeter Space, Griffin Gallery, takes as its subject the linear progression, and dramatic staging, of the transition of an actor into a fictional character, including the initial stages of the script, diagrams of the gestures and movements of the actor, props and lighting, the actor endlessly rehearsing a single scene, and finally silhouettes and props of the actors and stage.

Creamer has a long-time interest in theatricality and the complicated ambiguities of presence, disappearance, and representation that can emerge as the consequence of certain processes. In this the theatre stage retains a complex position in her work, often proposed as a space of latent becoming; into fiction, into time, into differing identities and imaginary locations, and as such it is a constant reference in *A Diagram of Waiting*. This exhibition explores some of the paradoxes of an actor's verisimilitudinous affectation of emotion and the process of embodiment, and how this can be translated into different mediums and formats, using image, shape, text and lighting as a series of related 'presence effects'.

The exhibition has been developed from two interconnected elements, two related moments of waiting. One a drawing, the qualities and tensions of which obliquely inform much of the exhibition, of a fragmented body waiting to be seen on a theatre stage. The second takes a scenario of an actor as they try to inhabit a fictional character. This is based on a series of stills taken from a moment of a rehearsal with an actress and lighting technician at Teatro Valle in Rome in 2012, elements of which featured in Anne-Marie's film, *Treatment for Six Characters*. Moments from this rehearsal have been refracted throughout the exhibition; turned into the basis for a short play, a diagram of notations of the gestures and movements of the actor during rehearsal, stills from rehearsal itself, and finally a series of cut out silhouetted figures taken from *Treatment...*, now reversed, turned into a tableau and set against geometric spotlit painted shapes shown from the perspective of looking in from the wings of the theatre. A back-stage viewing; *'A Diagram for Waiting'*.

Karen David, Griffin Gallery

Anne-Marie Creamer is a visual artist based in London. Her work experiments with cinematic & theatrical forms, often linking theatre, painting & cinema. Through research she develops scripted narratives featuring occluded histories that are melancholic but wry, corporeal, often intense. She studied at Middlesex University & the Royal College of Art. Her work is regularly shown internationally at galleries & museums, including: FRAC Bretagne, France; Exeter Phoenix Galley, Italian Association of Architecture & Criticism, Rome & Il Museo Ferroviario della Puglia, Italy, Sogn og Fjordane Kunstmuseum, Norway, Kunstvereniging Diepenheim, Netherlands; Royal College of Art; Aspex Arts, Portsmouth & Palm Springs Art Museum. Publications featuring her work include: *The Lost Diagrams of Walter Benjamin* (MA Bibliotheque); *Armel Beauvils, le Regard des femmes*, (Editions FRAC Bretagne, France), & *The Drawing Book* (Black Dog Publishing). She was awarded an *International Artist in Residence Award* from Center for Contemporary Art, Prague, & *The Dereck Hill Award in Drawing*, at the British School at Rome in 2012.

<http://amcreamernet.net>

Published on the occasion of the exhibition:

Anne-Marie Creamer: *A Diagram of Waiting*

Exhibition Dates
September 7th - October 20th 2017

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ISBN: 978-1-9997671-3-6

A Diagram of Waiting is presented in the Perimeter Space at Griffin Gallery supported by Winsor & Newton and Liquitex

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Gallery