

## ALMOST THE SAME. Julia Bardsley.

In the crossing of intermedia arts and performance, Julia Bardsley combines visual arts, experimental theater, installation and a very subtle use of video and sound electronics to create her mythical atmospheres.

Like the priestess of a sacred society, she initiates us in the secrets of the creation of the world. In the beginning, there was violence. The bodies of the dead animals, the bones and skeletons, the torture instruments, the blood in her mouth: the archetypes of dominance and destruction are permanently present to remain us that the power to kill was in the core of culture even before language.

Of course a female goddess heads the ceremony. The power to kill is the power to give birth. Body fluids, the multi-breasted bust and the big dark vagina take us back to the primitive myth of the female creator, while the S/M outfits give the entire scene a contemporary and sophisticated shift. Eroticism finds its place naturally. Foundational tales emerge from this symbolic tableau: words, numbers and signs are there to give death (and life) a meaning. Culturally significant, socially functional. The stage is ready for the performance of humankind.

Despite her abundant use of narrative symbolism, Bradsley attempts to break the illusion of representation. God -the magic triangle in the hands of the performer- is the creator as much as the creation. The narrator as much as the narration. Just as the performer he/she is the projection of the audience's fears and desires. We take her place; she takes ours. She looks at us in the eyes and let us into her place, scattered with the abandoned signs of creation.

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