

BODY ART

JANUARY

- 10 8:30 p.m. performance by Suzy Lake
- 12-18 Documentation by Suzy Lake
- 14 Video: Charlemagne Palestine
- 17 8:30 p.m. Radical readings: Gerry Hannon
- 18 2:00 p.m. Projection by David Fujino
- 20-25 Stills from the film 'Cantilever Tales;
part I: Toilet Training' by Darryl Tonkin
- 21 Video: Honey Novick's 'Making up'
- 24 8:30 p.m. performance by Missing Associates
- 27-31 'Still Lives' images by Anne Wordsworth
- 27-29 'Art Machines' video installation by
Paul Dempsey
- 29
till 'Sponectic' continuous performance
February 2 coordinated by Ron Gillespie

Suzy Lake

A Genuine Simulation of . . .
o. 2' make-up applied on
hotographs, 1974

. . .She draws and paints on
her skin, develops photographic
emulsion on her body, just as
she will photographically trans-
pose parts of another face onto
her own.



Darryl Tonkin

Stills from 'Cantilever Tales;
Part 1: Toilet Training', 16mm
Film

. . .Stuart Shaw eagerly anticipates
the return of his rabbit.



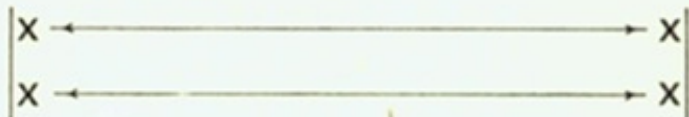
Missing Associates



Withheld, choreographed by Lily Eng, and
walks., ch'd by Peter Dudar.

Prime and retrograde walks.

3 performers
Diane
Lily
Peter



Part 1: 2 performers

P and L stand side-by-side at one end of the space. P claps his hands and both step forward. As they walk their footsteps fall simultaneously, but no attempt is made to equalize the length of their strides (P, being taller, employs a longer step). P reaches the opposite wall first, turns, claps once (while turning), and directs himself back toward his starting position. L follows thru in a similar manner. The handclap substitutes for 1 footstep lost in the turn.

The two walk continuously between opposite walls of the space. P steadily advancing over L. Because the direction of their walk is reversed when a wall has been reached, the distance of each walk

between turn points is invariable, and the two individuals advance at different rates, a phase process is initiated wherein the performers' relative positions constantly shift along the 2 lines of movement, and their direction of walk is either the same or reversed. Footsteps are timed simultaneously, handclaps always occur at the same point of each performer's walk; but the time relationship between the 2 performers' handclaps is always changing*.

Part 2: 2 performers

D steps into P's starting position and P steps out to the side. When L has reached her starting position, and turned and clapped, both D and L step forward simultaneously. The performers, in this case, are of similar height and almost equal in stride. Their proximity as they walk tends to heighten their correspondence, so that they repeatedly step, turn and clap together**. The performers may occasionally lose sync by a step or two, then regain it.

* In the phasing process, P and L occasionally turn and clap simultaneously (at same or opposite turn points).

** Visual and auditory correspondence.

Part 3: 2 performers

P steps into L's starting position, and L steps to the side. P waits until D has turned and clapped at the position opposite to her (and his) starting point, and both advance simultaneously, but in reverse directions. Again, since D is similar in stride to L (who performed with P in the 1st part), P and D begin phasing and part 3 (subtleties aside) becomes functionally indistinguishable from part 1.

Part 4: 2 performers

L steps into P's starting position and P exits. L waits until D turns and claps at the position opposite to her starting point, and then both advance in reverse directions. The correspondence of L and D in part 2 implies a correspondence, but of opposites (turning and clapping at opposite walls etc.), in part 4. The suggestion remains, but since the 2 no longer operate in proximity, their minor differences emerge and they continually lose sync, usually by several steps.



Prime and retrograde

Paul Dempsey

'Art Machines'

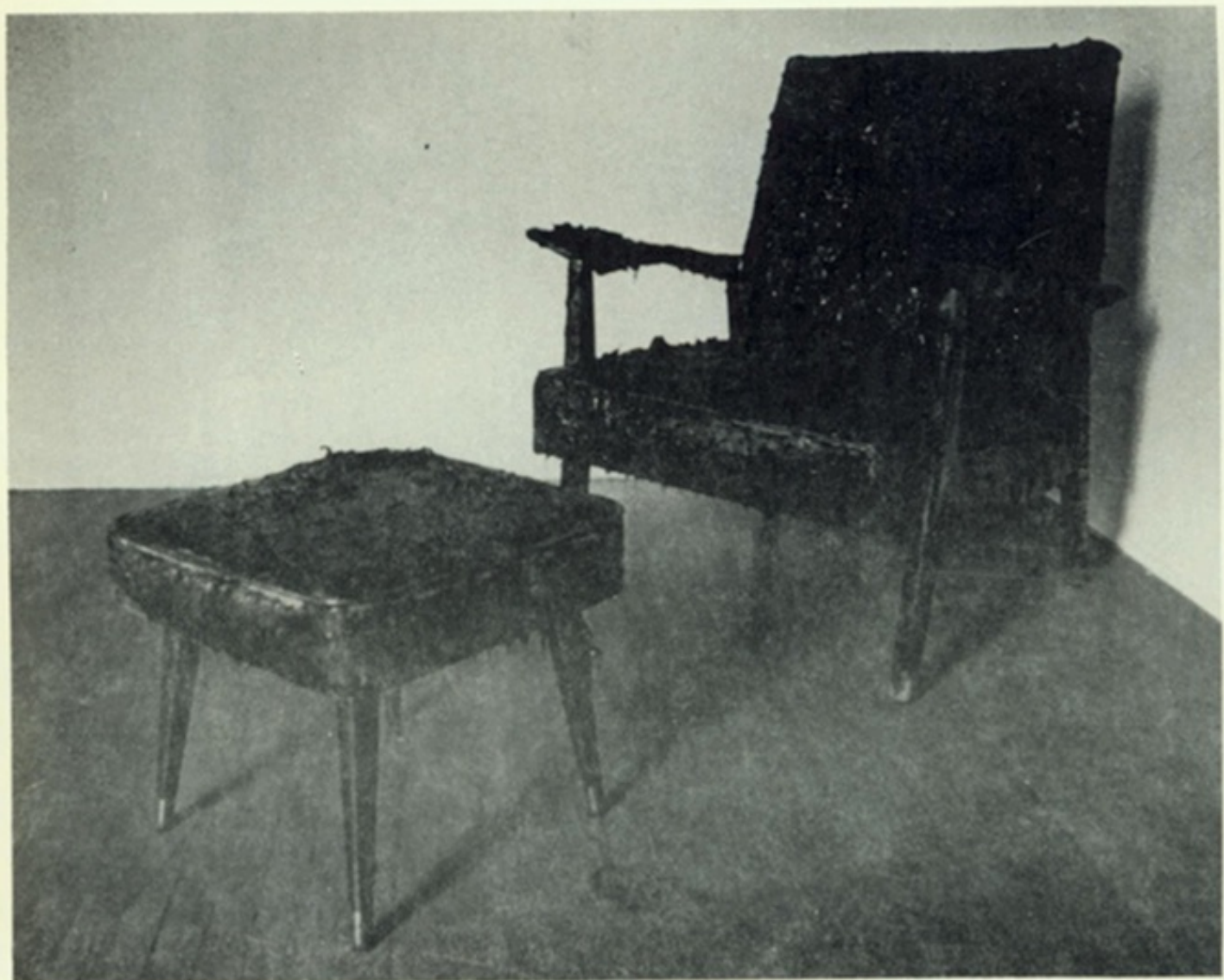




Ron Gillespie

Sponetic irritation-ate-his-mind
looking for the seeing. Why don't
you silently eat your mind for
the rest of your life or is it there.

'Chair and Grease'



BODY ART organized by the
Kensington Arts Association
at the CEAC, 86 John St. Tor.