Body Language:  
Studies in Female Expression

Organized by
Julie Zando

November 15, 1990 - January 5, 1991
Artists Space
PROGRAM 1

*Kugelkopf* by Mara Mattaschka (6 minutes, 1985, 16 mm film on videotape) addresses the relationship of body and text as the artist treats her own body as an unrestricted terrain for self-expression.

*Am I My Mother's Keeper?* by Sherry Kromer Shapiro (4 minutes, 1989) investigates self mutilation as a radical reappropriation of language. The female narrator explains, "I could turn blue in the face, crying for help, and no one would listen. But, if I was bruised and bleeding, people could see my need and they would help me."

*La Grimoire Magnetique* by Joelle de la Casniere (26 minutes, 1983) uses a multi-layered text to tell the story of the 10th century mystic Halaj-Mansur in a tour-de-force of speech, writing, gestures, sound and images.

*Prowling By Night* by Gwendolyn (12 minutes, 1990, 16mm film on tape) is a powerful indictment of the police and their attempts to silence AIDS education workers distributing information to prostitutes.

*The Headhunters of Borneo—A Recollection* by Azian Nuruddin (10 minutes, 1989) pits a ritualistic native culture against America's materialism, in a disturbing portrayal of an urbanized ritual.

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PROGRAM 2

*Die Evidenz Des Kalkuels* by Ilse Gassinger and Anna Steininger (8 minutes, 1987) deconstructs the structuring influence of the male gaze.

*Exposed* by Ilse Gassinger (8 minutes, 1989) considers the representation of a female "self" in a visually dominated culture.

*Soma* by Barbara Lattanzi (6 minutes, 1989) testifies to the body "speaking" through symptoms.

*We by Shelly Silver* (4 minutes, 1990) reminds us of the phallic underpinnings of Western culture.

*Identity Crisis* by Mindy Faber (3 minutes, 1989) demonstrates the influence of the gaze on the development of a young girl's identity.

*Laurie Sings Iggy* by Leslie Singer (4 minutes, 1987) is a smart, funny impersonation that interprets Leslie doing Laurie doing Iggy in a spiraling simulacrum.

*The Bus Stops Here* by Jo Anstey and Julie Zando (27 minutes, 1990) is an experimental narrative about two sisters who struggle to control the representation of their lives. One sister, a writer, asserts her identity through her novel-in-progress, while the other is a chronic depressive who surrenders her power and retreats into silence.

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<table>
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Artists Space is a member of the National Association of Artists Organizations (NAAO), the National Alliance of Media Arts Centers (NAMAC) and Media Alliance.

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