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Body Language: Studies in Female Expression

A video program addressing gender issues, organized by Julie Zando

There will be a special premiere screening at Artists Space on Saturday, November 10th at 8pm presenting The Bus Stops Here, a recent collaboration by Jo Anstey and Julie Zando. This video explores the way in which sexual fulfillment for women, and access to language, is always secondary to male privilege. Admission \$5 (students and seniors, \$3)

Video Program: November 15, 1990 - January 5, 1991

Opening Reception: Thursday, November 15, 6-8pm

Gallery hours: Tuesday - Saturday, 11-6pm

The video program screens continuously in the video viewing room during gallery hours and includes:

The Bus Stops Here by Jo Anstey and Julie Zando, 27 minutes, 1990

La Grimoire Magnetique by Joelle de la Casiniere, 36 minutes, 1983

Identity Crisis by Mindy Faber, 3 minutes, 1989

Die Evidence Des Kalkuels by Ilse Gassinger, 8 minutes, 1987

Exposed by Ilse Gassinger, 8 minutes, 1989

Prowling By Night by Gwendolyn, 12 minutes, 1990

Soma by Barbara Lattanzi, 1989

Kugelkopf by Mara Mattaschka, 6 minutes, 1985

The Headhunters of Borneo by Azian Nurudin

Am I My Mother's Keeper? by Sherry Kromer Shapiro, 4 minutes, 1989

We by Shelly Silver, 4 minutes, 1990

Laurie Sings Iggy by Leslie Singer, 4 minutes, 1987

Body Language: Studies in Female Expression is a program of videotapes by women that address the problem of expression in a male dominated society. The tapes, selected from the United States, Canada, Belgium and Austria, scan a spectrum of approaches ranging from the body as a visual textbook to exposing the cultural associations in "scientific" and "medical" texts. Each tape employs various strategies of resistance against the silencing of their expression.

Two tapes, Kugelkopf by Mara Mattaschka and Am I My Mother's Keeper? by Sherry Kromer Shapiro investigate self-mutilation as a radical appropriation of language. In Shapiro's work, a woman 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." Working with the Media Workshop in Vienna, Ilse Gassinger's Exposed and Die Evidenz Des Kalkuels deconstructs the structuring influence of the male gaze. Mindy Faber's Identity Crisis demonstrates the influence of the gaze on the development of a female identity. Working in Toronto with sex-trade workers, Gwendolyn's Prowling By Night is a powerful indictment of the police and their attempts to silence AIDS education workers distributing information to prostitutes. Multi-layered text is used by Joelle de la Casiniere to tell the story of the 13th century mystic Haj-al-Mansour in a tour-de-force of speech, writing gestures, sound and images. Leslie Singer's Laurie Sings Iggy is a smart, funny impersonation that interprets Leslie doing Laurie doing Iggy in a spiraling simulacrum. In a disturbing portrayal of urban ritual, Azian Nurudin's The Headhunters of Borneo pits the ritualistic nature of culture against America's materialism. We, by Shelly Silver, reminds us of the phallic underpinnings of Western culture while Barbara Lattanzi's Soma testifies to the body "speaking" through figures of speech.

The video program will be accompanied by a brochure with an essay by artist and curator Julie Zando.

Julie Zando recently began a Ph.D program in Comparative Arts at the University of Rochester. She lives in Buffalo, New York.

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